THE TRANSCENDENTAL SYMBOL

by

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ABSTRACT

This thesis constitutes a preliminary consideration of the artistic creative process in Romantic transcendental art, whereby chaos is transformed into cosmos. It deals with the disintegration of world orders and the Romantic crisis of consciousness, at the discovery of process in a world which was earlier thought to be static.

In the face of a chaotic environment, a world in flux, the language of art experienced some radical transformations, both from the standpoint of what it was called upon to do in establishing order in the world, and in its organic relationship to the artist as creator.

There is consideration given to the nature of the transformation of consciousness, and to the Word as a "transcendental symbol" which both makes use of and resolves the dialectical nature of process in the creative act. Consideration is given to the Word as the symbol which unites Being and becoming.

For the Romantic poet to shape chaos into cosmos, it was necessary for him to discover the significance of himself both in relation to the ground of order in Being, and his place in relation to the flux of the world. Hence considerable attention is given to the creative character of the artist, and to the

artist's use of his creative tools. In this context I have dealt with three figures who were 'avowed' transcendentalists - Carlyle, Emerson, and Thoreau - but kept my discussion open enough so that the consideration may also be extended to other Romantic poets. In considering these three, I have selected works where the concern for the discovery of the right relationship of man to Divine Being and to the world of phenomena is uppermost. In each instance the central question of the activity of the Creative Word, the tool of creation, in bringing a True cosmos out of chaos is uppermost. In each case the artist finds that the reorientation of consciousness from the world of process to a Centre in Being, brings new resources of language, a discovery of the significance of the act of creation, an appreciation of the True value of the external creation, and a restored sense of order in a dynamic universe.

I deal with the work of Carlyle for the purpose of considering the rhythms of the Romantic revolution of consciousness, Emerson for the discovery of the nature of man's relationship to Divine Being, and Thoreau for his application of the creative process in the actualization of the Divine Word in form. The central value of the thesis centers in its consideration of the root question of Romanticism, which is the discovery, in the face of external disintegration, of a Divine Centre and source of order within the human being which, through the activity of the Creative Word in the creative process, could be made flesh, so bringing order into the flux of the external creation.

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THE TRANSCENDENTAL SYMBOL

-SECTION ONE-

"The Poet," writes W.H. Auden:

> ...is the father who begets the poem which the language bears. At first sight this would seem to give the poet too little to do and the language too much, till one remembers that, as husband, it is he, not the language, who is responsible for the success of their marriage, which differs from 'natural' marriage in that in this relationship there is no loveless love-making, no accidental pregnancies. [1]

With the occurence of what has been called the Romantic revolution, the poet began to rediscover his responsibility as the creator of order in a world which had begun to disintegrate into chaos. The exploration of the intimate relationship between the creator and his resources of language, the father and the mother, and the tensions of that relationship, centralize now as they did then the question of the creation of an orderly and meaningful

artistic universe which we may call the child.

I do not intend to discuss the disintegration of the old consciousness in all of its aspects, but rather to indicate some of the principal elements which contributed to the collapse of the old framework, and to deal with the question of disorder in the artistic universe as an inherited one. I shall indicate through selected figures something of what was brought to bear in establishing the groundwork for a new experience of order. The creation of this experience required much reappraisal of the relationship of man to the universe and, what is of primary importance here, a revolution and transfiguration of the relation of the language of art to the artist and to his environment:

> ...the concept of ideal order in human society, the world of man, which had provided Shakespeare and Pope with a frame of reference, had collapsed and could no longer supply images of harmony for the Romantic poets; indeed, as stress was laid on self-intuition, self-consciousness, and the individual imagination, human society became an image of waste, futility, and ultimate disorder...the natural world also lost its order and its old emblematic function of providing a set of correspondences to the world of man, and took on a new aspect, offering in its wildness, as untainted by man, a refuge from disorder, and in its grandeurs, types of the sublime, images of aspiration. [2]

A radical divorce had occurred between the poet and his world. Prior to the late eighteenth century there was widely felt to be something of an established world order within which the poet could order his work. The outer world was assumed to exist in a fixed rational pattern - the best of all possible worlds - needing only a few minor adjustments. The external whole was

assumed complete, perfect, and unchanging. Language existed in relation to this 'mythic' whole, making possible a kind of common ground of association and facilitating some degree of communication. However:

> ...during the eighteenth century the disintegration of cosmic orders widely felt as true was finally completed. In the Middle Ages and the Renaissance the literate had shared a constellation of synthesizing myths by means of which man could grasp relationships that gave significant pattern to otherwise discrete things and experiences. These systems transformed man and his world into a lexicon of symbols and integrated the symbols by meaningful cross-references. But by the end of the eighteenth century these communally accepted patterns had almost completely disappeared - each man now rode his own hobby-horse. [3]

This 'world-machine' as it had come to be pictured in the eighteenth century (a common image was the watch mechanism), contained within itself elements which brought about its destruction. By the end of the eighteenth century the relationship between the poet and his world had become at best an uneasy one. Something was being ignored which finally shook the house down. Manifesting in various ways, that something was essentially this: the picture of the external world, as man had envisioned its form, did not account for some apparently 'irrational' elements within himself. The objectified mythic world did not entirely correspond with the reality of inner experience. It did not, moreover, allow for growth and change. The assertion of that inner world, and by this is meant far more than the capacity of ratiocination, as a creative one, produced a stress on the rigid structure of the old myth. Man was not to be a clockwork

cog in a world-machine, but to discover himself a living entity who changes and grows in harmony with a great rhythmic law, and participates in a living organic relationship with the cosmic whole. The poet sought to re-discover a living, vital relationship to a vast sentient universe.

The role of creative individuality was for most of the major Romantic poets an inherited role. There was simply no choice. The discrepancies in the world myth had finally brought it crashing down, so that what was once thought to be orderly had become unbridled chaos to most. To resolve that chaos it was not possible collectively, arbitrarily to establish new external patterns which would give some semblance of order. That in itself would be a type of greater chaos, for it would be an unreal imposition upon that which, though under the circumstances chaotic, was a natural chaos. Any new order which might develop would have to be the order of a living organism, valid both individually and collectively. What was required was the discovery of a new relationship to the universe so that a true order could be revealed in human affairs.

Order, we may say, is characterized by an overall unity which provides for an internal integrity of the parts. This would certainly be an acceptable Romantic view. What had brought about the disintegration of the old myth was precisely the attempt to maintain a unity which was exclusive and did not facil-

itate that internal integrity in its fullest sense. The 'Romantic butterfly' felt compelled to leave the cocoon stage. The unity of the cocoon had become inadequate to provide for the new stage of development of the butterfly. There was a whole new universe. What the poet had to find was a way of coming to terms with this new whole, on the basis of the integrity of the part. Because there was no ready external mythic pattern, a designation upon which I will elaborate, to accomodate this transfigured state, that new relationship to the environment would have to be created, and it would have to be a True creation. The responsibility for that creation rested upon the individual as a creator in the world. His tools were the tools he had before - consciousness and the medium of the word. Both consciousness and the word, however, needed to be reorientated. The external myth could no longer exist as a point of orientation, not only because of its structural inadequacies, but also because of the discovery of flux in the world. There was the necessity of reorientation toward a new relational source which would stand in the flux of creation. Words could not have meaning by virtue of relationship to external tradition; only by virtue of an internal experience - the quality of creativity penetrating from an inner source in the creation of true order. The fundamental question had become one of discovery and orientation to that new source. The source of meaning and design, in the face of external disintegration, was sought within. I would venture to say that the central Romantic question relates to this point of coming to terms with the disintegration of the old forms, and to the attempt

to come to rest in a sense of an internally coherent and meaningful source and point of co-ordination. What is sometimes called 'negative Romanticism,' a term coined by M. Peckham, can be seen as the tearing down of the old myth, often with a kind of spite, and a brooding disillusionment at not feeling able to reorientate toward a meaningful inner creative source. 'Positive Romanticism,' also Peckham's term, is, on the other hand, a movement toward coming to terms with chaos in creation through an experience of an inner source of universal order. It is, moreover, a source which may reveal itself also in external nature as a pattern of harmony and wholeness in the natural world. Through true individual orientation toward that source such a basis for a collective order may be experienced that one is not trapped into riding his own 'hobby-horse.' It is through the creative act with the poet's language transformed through the necessities of both the new consciousness of the world and the new point of reference that the means is provided by which the order that is present within may be carried out into the chaos of the world. That chaos was, happily, often viewed as the new opportunity.

We may say that chaos is characterized by a sense of contradiction, a state for which there is felt to be no resolution. That chaos was and is emphasized in the relationships the individual experiences between himself and others, himself and his outer and inner environments. The sense of order is present in the meaningful resolution of that dialectic of subject and object

which has for so long plagued Western culture; the dialectic of the 'me' and the 'not me,' which are states of apparent contradiction. This dialectic may be seen to exist in a state of resolution in a successful work of art, demonstrating that the human being has within his own capacities precisely this state of apparent opposites. The subject in the first instance, is the subjective or emotional intuitive response while the object or objective is the mental analytic response. These are the basic elements of the antithetical rhythm of phenomenal experience. In a work of art these two responses to experience exist in a resolved tension, if the work of art has succeeded, and in a pattern of form which is felt to bring about the resolution at a higher level. In the case of a poem that pattern of form is designated by the dominant metaphor or symbol. In an extended work of art we may say that it is the 'mythic' pattern of the work which resolves the dialectic of feeling and intellect in a meaningful creation which is neither the one aspect nor the other, but something more than either. It is the creation of that something more which is the artistic achievement, for in its revelation order is brought out of chaos. The dialectic of intellect and feeling, of objective and subjective responses is not left in a state of contradiction but is, rather, resolved. Because the Romantics did not have a ready-made mythic or metaphorical system to provide for the resolution of subject and object, a chasm which had reopened before them, they were forced to come into a new relationship with the world in each act of creation, wherein out of themselves they had to find the expression which would

transcend the dialectic. This necessary act of creation cannot be considered strictly the problem of those poets who have been labeled transcendentalists, though I shall deal primarily with some of them; it is certainly the central Romantic, if not the human, question itself. The Romantic poets, however, recognized the condition which they had inherited, and in order to exist as artists, to exist creatively and not to live in contradiction, they found themselves in the position of having to reorientate toward resources but little known:

> ...And I have felt
> A presence that disturbs me with the joy
> Of elevated thoughts; a sense sublime
> Of something far more deeply interfused,
> Whose dwelling is the light of setting suns,
> And the round ocean and the living air,
> And the blue sky, and in the mind of man:
> A motion and a spirit, that impels
> All thinking things, all objects of all
> thought,
> And rolls through all things. [4]

It is the orientation toward that new source which unites the inner and outer worlds of Wordsworth. Metaphors of this source characterize the central quest of Romantic poetic language.

The inadequacy of the old world myth to account for the growing sense of this dialectic had brought about its disintegration. The Romantics inherited the dialectic, unresolved, and along with it the problem of effecting that resolution. We may express this condition in many ways, as the tension between society and the individual, the One and the many, between feelings and intellect, between the external and the internal worlds, the im-

personal and the personal, and many others. They are all Romantic issues. In each instance there is a question of the tension or sense of contradiction between what is subject and what is object; that is, a sense of separation and contradiction between two aspects of experience, and the need to create an order out of what otherwise, as an unresolved dialectic, is chaotic. It may be mentioned at this point, to be further developed in the body of the paper, that this dialectic was found ultimately to be a state necessary to the structure of a living and moving creation. Although the resolution of the dialectic had to be a decisive one, it had to be a resolution which existed in the nature of Being, and one which did not negate the rhythmic process of the'becoming' of creation in form which utilizes this dialectic, through the suppression of either aspect of it, so producing anew a static and dead system. For this reason when speaking of Romantic art we may speak of a concern for the creative process as fundamental to it. Much Romantic art takes as subject material the act of creation.

Feidelson in Symbolism and American Literature writes:

> The new starting point, both philosophic and literary is designed to recapture the unity of a world artificially divided. According to R.M. Eaton:
>
> > "the truly significant tendency in modern metaphysics...is toward breaking through the old fixed categories of the mental and the physical. We are returning to the point of view of the ancients having suffered...from the blindness of the Cartesian dualism. If a chasm is opened, as it was by Descartes, between the physical and the mental, there is

> no way of closing it...Mind and body are aspects of, abstractions from, a known reality which is wider and richer than either. [5]

It was that wider and richer reality which the Romantics were seeking to express. The loss of a sense of a unitive whole because there was no immediate metaphor found to co-ordinate the worlds of their experience, was the problem inherited by the Romantic poets. They had to create that metaphor true to the nature of their expanding experience of life. It was through the reorientation of consciousness and the new requirements made of language, that they worked to come to terms with the experience of chaos. It fell to the artist to find how an order was to be woven anew out of a disintegrating world and, as I shall show through developing examples and by enlarging upon this central theme, it was a circumstance well recognized and met, often with considerable achievement.

Myth, like imagination, is one of those Romantic words which has tended to mean one thing in general usage, and quite something else to the poet. Imagination, meaning 'fancy,' that is, something unreal, chimerical, or perhaps even a lie in most interpretations, meant to the Romantic poet who was trying to pin-point a particular capacity, something quite different. For example, in Wordsworth there is an expression of the primacy of this faculty:

> ...Spiritual Love acts not nor can exist
> Without Imagination, which, in truth,
> Is but another name for absolute power

> And clearest insight, amplitude of mind,
> And Reason in her most exalted mood.
> This faculty hath been the feeding source
> Of our long labour.... [6]

Imagination meant to him that capacity, intangible as it may seem to the analytic mind, which makes possible the revelation of something Ultimate which would remain unknown but for the sensitive employment of that faculty. Approaching the question from a slightly different direction, though bearing the same implications, Coleridge looked upon the imagination as a faculty which synthesizes the dialectic elements of experience into a unitive whole, and reveals to us the oneness and creative unity of the universe, thus leading us toward the 'Ultimate.' These are scarcely the interpretations most people would attach to the word imagination, and perhaps it is unfortunate that another name was not chosen by the Romantics for this faculty, for their use of this term has caused untold confusion and misinterpretation of what they were doing. Another such word is myth. It cannot be over-stressed that the meaning commonly linked to the word myth, as it is with the word imagination, as something fanciful and essentially untrue is not the poetic meaning of the word. Myth must in general for the purposes of this paper be understood to mean something rather closer to the meaning of the words 'pattern' or'design,' charged with symbolic meaning and maintained through an intellectual and emotional integrity. In some instances if the pattern or design is not ultimately true, but a fiction, the word myth as used by the poets may well correspond

to general usage. The context will make the intended meaning clear.

Myth in its raw, unpoetized form, is one of the oldest and most powerful forces known in the shaping of the consciousness of man. In order to understand the particular quality ascribed to myth by the poet we shall have to examine the nature of myth and the radical transformation through which it passed in becoming a conscious poetic medium. Ernst Cassirer in his last work, The Myth of the State written in 1946, felt compelled to come to terms with the power of myth. He had watched cultured, rational, Europe erupt on two occasions into wars of such untold barbarity that the veneer of two thousand or more years of culture had been undermined almost overnight, unleashing a primitive savagery. He sought to come to terms with what had happened to his German people under Hitler, through Hitler's masterful use of the power of myth on consciousness. For, over night, myth had apparently undermined the logical German mind. Perhaps it should again be stressed, as Cassirer brings out in his work, that myth has undergone a transformation and enlargement of scope. What I wish to indicate at this point is the origin of the basic material of myth and to attempt to show further that the myth of the poetic creation includes necessities which transcend the basic primitive sub-strata of myth, creating of it altogether a new form. Not in any sense are the mythic creations of the great Romantic poets identical in nature to the creations that brought about the Nazi barbarity, though the mythic

structures necessarily have points in common. The great difference is in point of orientation. In the hands of the poets the function of myth is significantly altered to include what myth of the primitive sort largely excluded, both the rational faculty and creative individuality. This is a point which will be further developed as the paper proceeds.

The tension between intellect and emotion is the basic character of the schizophrenic split in Western culture. It is the basic split that the poet has been under the necessity of transcending. Eliot in recent years called it the 'disassociation of sensibility;' it has been with us, however, long before Eliot, long before Descartes himself, though it was perhaps Descartes who aggravated and reopened the chasm. The Medieval period has often been looked upon as representing a high point in Western culture, a point at which the state of this split was felt to be, in some sense, reconciled. A kind of unity between personal and public life, between church and state apparently existed:

> Medieval culture has often, and justly, been admired for its deep unity and homogeneity. It seems to lack all those conflicts, all those contradictions and dissonances that are the stigma of our modern civilization. In the Middle Ages all forms of human life - science, religion, moral and political life - were pervaded and saturated with the same spirit. Yet all this cannot make us forget that medieval life was the out-growth of two conflicting intellectual and moral forces. It needed the heroic effort of all the great scholastic thinkers to bridge this gulf and bind together the opposing elements of thought and feeling. [7]

In modern times the issues have again polarized between mind and emotion in the antagonisms of reason and faith, science and the various 'irrationals' of the age. We may see these same forces working in the flowering of Greek culture. In order to consider these forces, we must start with an appreciation of some of the basic elements of myth:

> It is generally admitted that it is a very inadequate conception of myth and magic to look upon them as typically aetiological or explanatory. We cannot reduce myth to certain static elements; we must strive to grasp it in its inner life, in its mobility and versatility, in its dynamic principle. [8]

What the average person is likely to bring to bear on experience today is a kind of confused consciousness which has arisen out of contemporary culture, whereby he will tend in some measure to approach all experience 'rationally' though strongly coloured with emotional bias. To some degree the analytic faculty is developed in the average modern mind to the extent that one's approach to existence is coloured by a particular attitude of mental experience. What Cassirer is suggesting in the preceeding quote is, that the process of intellectual reduction, as it is sometimes called, is inadequate to approach the root of mythic experience and to understand what it is that works through the power of mythic form. It is the rational opposition to mythic consciousness which makes mythic consciousness inaccessible. Furthermore, it is the attempt to negate it that results in eruption. Yet another element must be appreciated in order to understand the power of myth:

> ...It is not a mere mass of unorganized and confused ideas; It depends upon a definite mode of perception. If myth did not perceive the world in a different way it could not judge or interpret it in its specific manner. We must go back to this deeper stratum of perception in order to understand the character of mythical thought. 9

We do not need to bring to mind the many mythic states that have held sway in times past to appreciate their function. We may keep in mind the manner in which Hitler built his myth of hate, or the manner in which such a myth is handled in the Orient today, not to mention myriad examples closer to home, to appreciate the forces at work and to see the validity of Cassirer's comments on the nature of myth:

> Nature, in its empirical or scientific sense, may be defined as the "existence of things as far as it is determined by general laws." Such a "nature" does not exist for myths. The world of myth is a dramatic world - a world of actions, of forces, of conflicting powers. Mythical perception is always impregnated with these emotional qualities. Whatever is seen or felt is surrounded by a special atmosphere - an atmosphere of joy or grief, of anguish, of excitement, of exultation or depression. Here we cannot speak of 'things' as dead or indifferent stuff. All objects are benignant or malignant, friendly or inimical, familiar or uncanny, alluring and fascinating or repellent and threatening. 10

One calls to mind the Greek pantheon, for example, Homer's use of Athena and Poseidon in the Odyssey. Odysseus, rather more than human, beloved of Athena, hated of Poseidon is seeking to return home to Ithaca and is encountering temptation and delay. We may recognize the intense substrata of unconscious emotive forces which are at work to give the overall structure of the

book, through myth, an integral emotional unity. This is an example of a masterful use of myth, perhaps with the exception of the Iliad unparalleled in Greek literature. We can see, however, that the art of the Odyssey is successful because of a delicate balance of forces. It is a purified myth because refined to art, but in the raw material of human life, these same forces may be unbridled and destructive. We touch, however, in the Odyssey an essential element of all myth:

> What we, from our own point of view, may call irrational, prelogical, mystical, are the premises from which mythical or religious interpretation starts, but not the mode of interpretation...To be sure all attempts to intellectualize myth - to explain it as an allegorical expression of a theoretical or moral truth - have completely failed. They ignored the fundamental facts of mythical experience. The real substratum of myth is not a substratum of thought but of feeling. Myth and primitive religion are by no means incoherent, they are not bereft of sense or reason. But their coherence depends much more upon unity of feeling than upon logical rules. This unity is one of the strongest and most profound impulses of primitive thought. If scientific thought wishes to describe and explain reality it is bound to use its general method, which is that of classification and systematization. Life is divided into separate provinces that are sharply distinguished from each other. The boundaries between the kingdoms of plants, of animals, of man - the differences between species, families, genera - are fundamental and ineffaceable. But the primitive mind ignores and rejects them all. Its view of life is a synthetic, not an analytic one. Life is not divided into classes and subclasses. It is felt as an unbroken continuous whole which does not admit of any clean-cut and trenchant distinctions. The limits between the different spheres are not insurmountable barriers; they are fluent and fluctuating. There is no specific difference between the various realms of life. Nothing has a definite, invariable, static shape. [11]

Myth, then, is primarily an unconscious function. It is not enough, however, simply to consider myth as an unconscious force. The mental nature plays a part, though a subdued one. Characteristic of myth is the fact that the substrata of emotion takes form in specific images embodying the unconscious elements in consciousness. In Cassirer's words:

> Myth does not arise solely from intellectual processes; it sprouts forth from deep human emotions. Yet on the other hand all those theories that exclusively stress the emotional element fail to see an essential point. Myth cannot be described as bare emotion because it is the expression of emotion. The expression of a feeling is not the feeling itself - it is the emotion turned into an image. This very fact implies a radical change. What hitherto was dimly and vaguely felt assumes a definite shape; what was a passive state becomes an active process. [12]

Myth then partakes also of a conscious quality, the embodiment of emotion in specific forms, but it is grounded in an emotive unconscious unity. Its roots are in the unconscious and are often apparently archetypal in nature, if one may draw such a conclusion from the vast pattern of congruity of world mythic structure. Myth has the quality of producing a unity of feeling, of unconscious binding, of immersion in what is felt to be a common bond or emotive origin. Everywhere myth has been used, through making use of primary images of mythic structure, to produce an identification with unconscious emotional forces which apparently work to annihilate both self-consciousness and that consciousness of separation and individuation so characteristic of the analytic faculty. This is done in such a way that the mythic form produces a unitive experience. Perhaps one of the

most famous, and certainly one of the most well known uses of myth in its active form as ritual, may be seen in the cult of Dionysius:

> In the Dionysian cult we find scarcely any specific feature of the Greek genius. What appears here is a fundamental feeling of mankind, a feeling that is common to the most primitive rites and to the most sublime spiritualized mystic religions. It is the deep desire of the individual to be freed from the fetters of its individuality, to immerse itself in the stream of universal life, to lose its identity, to be absorbed in the whole of nature.... [13]

This unifying quality of myth, as an unconscious emotive binding force producing the experience of self-forgetfulness through identification with the great forces of unconscious nature, characterizes primitive myth. The desire to merge in self-forgetfulness, to participate in a whole, to remove oneself from the necessities and traces of the effects of space and time, to become one with source, to merge with the beginnings of things, are the great mythic urges. We may see in them many of the elements, though in modified form, which were the objectives of Romantic consciousness. At the centre of mythic impulse is the annihilation of the conscious mind in an act of self-forgetfulness. Emotion is allowed to overwhelm the dividing intellect. As we shall see, many of the elements of the basic mythic pattern, the use of cyclical rhythmic representation, the identification with a centre from which all creation proceeds, the concern with beginnings and unitive experience, all characterize the nature of the poetic use of myth. What we must now consider, however, is the other pole of experience, that is, consciousness itself, a

pole which is apparently in its nature exclusive of mythic consciousness, and has in man's experience largely been so. Among the Greeks again we may see portrayed a recognition of the great antagonism which has characterized the schizophrenic split of our culture from the beginning. An understanding of the working of these forces is essential to a true awareness of what the great Romantic poets faced.

Of the Dionysian rites, Cassirer makes the following statement:

> ...If these rites are turned into myths a new element appears. Man is no longer satisfied with doing certain things - he raises the question of what these things "mean," he inquires into why and whither, he tries to understand where they have come from and to which end they tend. The answer he gives to all these questions may seem to be incongruous and absurd; but what matters here is not so much the answer as the question itself. as soon as man begins to wonder about his acts, he has taken a new decisive step; he has entered upon a new way which will in the end lead him far from his unconscious instinctive life. [14]

Whatever one may say about the rational mind, and it has always been a faculty open to some question, one cannot deny the fact of its existence and, today at least, its avowed primacy in the sphere of life. The moment the discursive intellect begins to operate on mythic consciousness, a dialectical opposition is set up. The Greeks, with all their emphasis on myth, could not deny the existence of this intellectual factor. There appeared an essential attitude of not being willing to lose oneself in an unconscious, uncontrolled, emotional experience:

> Greek religion could not simply return to these primitive feelings. Though these sentiments had not lost their strength they had changed their character. The Greek mind is a perfectly logical mind; its demand of logic is universal. Even the most 'irrational' elements of the Dionysian cult could not be accepted, therefore, without a sort of theoretical explanation and justification. [15]

As the analytic intellect was exalted and fully brought to bear, the pantheon of myth began to disintegrate. The central emotive unity was lost, depriving the mythic structure of its internal coherence. It had been reduced to a pandemonium of quarreling deities, and irreconcilable forces. The imagery had begun to lose its value in representing these forces. Disassociation had begun to set in. This is true of myth at any time; when it loses central emotive coherence, that is, when it ceases to have the effect of producing an unconscious unity of response, it must necessarily begin to disintegrate, for elements of the form come into irreconcilable conflict. To Plato the conception of many gods quarreling was inconceivable and blasphemous:

> As a speculative thinker he insists that a plurality of gods is inconceivable and contradictory. According to the fundamental dogma of the Eleatic school "Being" and "Unity" are convertible terms: ens et unum converuntur. If God has true Being, he must have a perfect unity. To speak of many gods who are struggling one against another, who have their combats and feuds, is absurd from a speculative point of view and blasphemous from a religious and ethical point of view.... [16]

The fundamental principle, of course, upon which the rational discursive intellect works, is that truth is determined by freedom from contradiction. When the pantheon of myth began to disintegrate, contradiction was rampant. The central factor of in-

tegration and resolution had been lost, or was unrecognized by the emerging mind. Herein we may see also the shortcoming of the rational intellect which ultimately produced a revolution against it: the mind's vision of what is contradictory and what is not, is exceedingly limited. In its subsequent attempts to create a rational system, essentially an attempt to produce a rational unitive whole or a new mythos to replace what the unconscious mythic condition had provided, vast areas of experience, because apparently irrelevent or contradictory, were either denied or ignored. Thus the point was reached where the vast field of the so-called irrational began to assert itself against the rational system, declaring in fact that it too had a place in the universe of Being. This primary conflict, as I have said, shows up in the split between subject and object, which is so characteristic of our culture; for in the unconscious emotive force of myth there was a unity, a subjective bond established between man and the external creation, and there was an interchange. As the intellect was brought to bear, the emphasis shifted from unity to differences, to dividing part from part and drawing boundaries, in the belief that in this way truth could somehow be derived.

The basic split occurred in relation to man as 'consciousness' in connection with his environment. He became aware of, or we may say created, the otherness of his environment to an intense degree, making himself subject and the environment object, not knowing how the two were in any real sense reconcilable. The

environment was then brought under close mental scrutiny. Thus, the fundamental unitive universe which the old primitive mythic consciousness sought to represent, was broken down into a universe of bits and pieces by the analytic intellect. The split created in man himself between emotion and intellect was transferred or projected onto the universe as a whole, so that a sense of isolation and contradiction began to set in. So long as the intellect could maintain according to its standards, the image of a rational external whole, and conceive itself a part of the same mechanistic principle, it could sense a kinship with it. When, however,the so-called irrational or neglected aspects of man's inner nature and the irrational compulsion of events in the 'best of all possible worlds' became overwhelming, the rational intellectual myth also began to disintegrate as had the subjective mythology before it, leaving a vast array of parts - increased knowledge gleaned through analysis - with no means of co-ordinating it meaningfully. The pendulum had swung again. This was the state of affairs at the dawn of the Romantic era. The vital elements of mythic unconsciousness had been excluded from the intellectual world view. Many of those elements could not be excluded without destroying a very vital tissue of the total expression. It was to this point that the rational myth which was to have replaced the emotive un-self-conscious myth had come by the end of the eighteenth century - a state of chaos. Something was missing in man's experience of rationality.

In presenting this dialectical relationship, I am not suggesting that the great Greek philosophers were not aware of the question from the start. For them it was a central one and, as we shall see, a state which they constantly worked to subsume in yet a higher consciousness. It has been a split which has been reopened time and time again. I raise it in this context because of its centrality to the Romantic question and because of the coherence a consideration of it may provide to this paper.

The great 'irrational' and the challenger of all the logic of the mind is death. It has been the constant concern of the great thinkers to come to terms with death. It has been consistently the central concern of the poet. In considering these questions of consciousness, we might note something very interesting in relationship to death. To mythic consciousness death does not exist. If we should say it does, we would find that mythic death is of quite a different nature from our modern attitude toward the phenomenon. On the other hand, the whole weight of the rational intellect is brought to bear in an attempt to come to terms with death - it has been made the central problem of Western thought:

> If we read Plato's Phaedo we feel the whole effort of philosophical thought to give clear and irrefutable proof of the immortality of the human soul. In mythical thought the case is quite different. Here the burden of proof always lies on the opposite side. If anything is in need of proof it is not the fact of immortality but the fact of death. Any mythic and prim-

> itive religion never admit these proofs. They emphatically deny the very possibility of death. In a certain sense the whole of mythical thought may be interpreted as a constant and obstinate negation of the phenomenon of death. Primitive religion is perhaps the strongest and most energetic affirmation of life that we find in human culture. 17

It is the attitude contained within mythic consciousness toward the timeless source, and the cyclical nature of all life processes, that contributes to this denial of the phenomenon of death. It is the rational analytic mind that has created death. It is certainly this faculty which has created the fear of death. This is what lies behind Yeats's short but pointed poem, Death:

> Nor dread nor hope attend
> A dying animal;
> A man awaits his end
> Dreading and hoping all;
> Many times he died,
> Many times rose again.
> A great man in his pride
> Confronting murderous men
> Casts derision upon
> Supersession of breath;
> He knows death to the bone -
> Man has created death. 18

We shall have occasion to consider the mythic use of time in Romantic art at a later point. For the moment it is sufficient to indicate that it is in relationship to change, that is, spatial or structural change, and the movement of time, that the greatest problems for the judgment of the mind in its analytic processes have arisen. For myth there is no such problem. It was, of course, among other things, the failure to account for change that brought the eighteenth century World-machine crashing down. One need only note the multitude of references to process

and change by the Romantics to know how important it was for them somehow to understand time. It is not surprising that Plato felt obliged to solve the riddle of change. Cassirer comments on Plato's Phaedo, concerning the death of Socrates:

> Plato has given in his Phaedo a definition of the philosopher according to which he is a man who has learned the greatest and most difficult art; who knows how to die. Modern thinkers have borrowed this thought from Plato. They declared that the only way to freedom that is left to man is to banish from his mind the fear of death. "He who has learnt to die has forgot what it is to be a slave. To know how to die delivers us from all subjection and constraint." 19

It is the mind with its consciousness of self, and its consciousness of process, the flux of space and time when felt to be unresolved, and the sense of fragmentation and self-annihilation, which engenders the fear of death. The one to whom this is no fear, has essentially established a conscious state which transcends that of fragmentation and of self-individuation in the world. To such a one it is an awakening into a self-consciousness which is yet a higher level of consciousness of Being. Being by definition is a state not in process. The conscious mind by its involvement in judgment and analysis is in process. In Plato we see a movement to establish a 'unitive awareness,' a 'unitive consciousness' above the analytic self-consciousness; one which goes beyond the individuation of the intellect, and one which is not un-selfconsciousness and subjective as is mythic consciousness. Here is an attempt to transcend the dialectical nature of the mythic unconscious and the analytic consciousness by subsuming them in a higher and resolving third. This ground

of Being, the resolving third, is the mythic ground of the Romantics, the realm of the new mythic pattern. The attitude in Plato is therefore of vital importance, for it is one of the earliest evidences in the cultural movement of the West to come to terms with the dialectic of subject and object, the subjective intuition of time and the objective reality of space, by transcending them in a unitive and higher third. That is to say, the emotional and intellectual worlds, or the inner and outer worlds were not to be separated and opposed because they may be united in a higher and reconciling third. We may look to Socrates as the initiator of this breakthrough in consciousness. Socrates, an unassuming man who claimed no special knowledge, who never wrote a thing, nor claimed any special philosophical and intellectual position, who faced death as easily and naturally as he would go to sleep for an evening, put his finger on the central issue of consciousness and, furthermore, demonstrated an answer. He was not tied up in mythic unconsciousness, nor was he involved in the analytic intellectual approach. His whole bearing indicated something else again; he takes a step beyond both primitive myth and sophism:

> ...It is here that the Socratic question begins. According to Socrates the sophists only saw the scattered remains of human nature. As a matter of fact there was hardly anything that had not been treated in the writings of the famous sophists of the fifth century. Gorgias, Hippias, Prodicus, Antiphon had dealt with the most heterogeneous subjects. They had written treatises on mathematical and scientific problems, on history and economics, rhetoric and music, linguistics, grammar, and etym-

> mology. All this encyclopaedic knowledge is set aside and annulled by Socrates. As regards these different branches of knowledge he confesses his complete ignorance. He knows only one art: the art of forming a human soul, of approaching a man and convincing him that he does not understand what life is and means; letting him see the true end and helping him to attain it. 20

Socrates had said that it was his function not to hold any special knowledge, but to be the midwife to the souls of others. His life, up to the natural acceptance of death as a point of process, was an exemplification of this unity of Being. We see Socrates largely through the eyes of Plato, Socrates' successor. Plato represents the Socratic position. We find in Plato, also, the working toward an awareness of the unity of Being, or as it is often called, the 'Idea of the Good.' Plato, too, needed to come to terms with the old mythic consciousness, and in doing so he made use of the intellect, but always working from a higher unity of Being, working from the Idea of the Good:

> Plato did not entirely forbid mythical tales; he even admitted that, in the education of a young child, they are indispensable. But they must be brought under a strict discipline. From now one they are to be measured by a higher standard, by that of the "Idea of the Good." If this idea is the essence and the very core of divine nature the conception that God is the author of evil becomes absurd. Such a conception is no longer to be said or sung or heard, neither in verse nor in prose. It is declared to be impious, self-contradictory, and disastrous to the commonwealth. 21

The rational intellect and mythic awareness are henceforth to be ontologically grounded, so that participation in and experience of process has its roots in the Absolute, as designated by the Idea of the Good, which as Socrates undertook to show

transcends all process including death. We may see in this connection why Idealism in one or another form was of cardinal importance to the Romantics.

Plato was very much aware of the dialectic of the intellect and the emotional nature, and the tension which existed between them:

> In the dialogue Philebus Plato points out that all things whatever are composed of two different and opposed elements: of "limit" (Peras) and the "undeterminate" (Apeiria). It is for dialectic to bridge the gulf between these two opposite poles: to determine the undeterminate, to reduce the infinite to fixed measures, to set bounds to the boundless. If we accept this definition of philosophy and dialectic, it becomes clear why Plato had to exclude myth from his Republic, that is to say, from his system of education. Of all things in the world myth is the most unbridled and immoderate. It exceeds and defies all limits; it is extravagant and exorbitant in its very nature and essence. 22

Plato did not in fact exclude myth. He changed its effect by approaching it from a different point of view whereby it was brought into a relationship of balance with the intellect. Myth in the primitive sense of the word was modified by its dialectic relationship with intellect. When the Romantic poets employ myth it partakes of this character. Myth and discursive intellect are transfigured and united in a higher third. We may look at Plato's Republic in this light to see how this is done:

> ...the Platonic parallel between the individual soul and the soul of the state is by no means a mere figure of speech or a simple analogy. It is the expression of Plato's fundamental tendency: the tendency to unify the manifold, to bring the chaos of our minds, of our desires and passions, of our political and social life into a cosmos, into order and harmony. 23

The Republic itself is a mythic pattern by our new definition of the word, created in a manner that the Romantic poets well understood as myth. Here is a design, a whole, which is internally coherent and in which all tensions are resolved in an overall unity, even as within the human being the emotional unconscious, and the mind, are ultimately resolved in the totality of the expression of the human Being, if there is to be a state of health and sanity in the individual. Both Plato and Socrates were aware of the unitive power present in the rhythms of unself-consciousness, and also of the necessities of the analytic intellect; and they were well aware of this dialectic and of the necessities of the various facets of the human expression. One was not to be overthrown for the sake of the other, but they were to be modified and subsumed in a higher third called by Plato, the Idea of the Good, the ground of justice in the state. It is precisely this necessity which caused the Romantic poets to develop their theories of the imagination, the synthesizing power which "reconciles discordant elements," and seeks to come to terms with the questions of existence, of emotion and intellect, of space and time, and of death. In this way they sought the increased experience of the reality of life.

The other great attempt to come to terms with this dialectic is found within the Christian church, and indeed it was largely within the mythos of this world-view, primarily based on the teachings of St. Paul and St. Peter, and of later Christian philosophers who recognized the presence of something rational

and irrational in the human soul, that Western culture existed in an uneasy state of truce for so many years. It was the failure of this mythic pattern to bridge the gap, to transcend effectively the dialectic, which finally became vividly apparent in the eighteenth century. 'Faith,' St. Paul's means of allowing for irrational elements, did not prove adequate in application to overcome the claims of the analytic intellect. Interestingly, it may also be seen that from the beginning of the creation of this church pattern, it was found necessary both to make use of the unconscious binding power of myth, and also to some degree satisfy the intellectual capacity. These elements were to be united through faith. It was an uneasy marriage ending in divorce. St. Augustine recognized the kinship between the central concerns of the Platonic philosophers and the needs of the church. In the City of God there is a comment on Neo-Platonism, in which we may note the evidences of a dialectical opposition. There was an obvious emphasis in the church on emotion, and in Neo-Platonism on intellect:

> You see what we should strive towards as through a veil, says Augustine in the City of God addressing the Neo-Platonic philosophers. The incarnation of the unchangeable Son of God, whereby we are saved and are enabled to reach the things we believe... this is what you refuse to recognize. You see in a fashion...although with filmy eye, the country in which we should abide; but the way to it you know not...But in order to you acquiescence in this truth, it is lowliness that is requisite, and to this it is extremely difficult to bend you...This is the vice of the proud. It is a degradation for learned men to pass from the school of Plato to the discipleship of Christ who by His Spirit taught a fisherman to think and to say 'In the beginning was the Word and the Word was with God, and the Word was God.' 24

The bond between the philosophy of Neo-Platonism and Christianity is in the Logos, and the incarnation into space and time of the Divine. Both streams recognized the need for the marriage of the faculties of feeling and intellect in the Logos, the Idea of the Good, or what we may call the Transcendent Root. Both, though they recognized the necessity of this point of union and transcendence, and the need to reconcile the experience of space and time with it, failed to maintain the marriage. St. Augustine's comment on Neo-Platonism may well be true, but the facts of history have indicated that neither the exhortation to faith nor an intellectual awareness of the concept of the Idea of the Good, have been adequate to bring about on any scale, nor to maintain, the resolution of the two faculties in the Logos. It was this failure and the subsequent breakdown, or the recognition perhaps that the marriage had never been consummated, that the realities of the emotional and intellectual natures were inadequately accounted for, which led to the chaos of the late eighteenth century and in fact characterizes the chaos of the broken metaphor today. As we shall see, the Romantic poet's approach to the Logos would be through the medium of the creative imagination.

The urge to create a cosmos out of the disorder which resulted through the so-called Age of Reason in which the unity of Being, however tentative it had been before, had been lost to the over-weening intellect, is precisely the Romantic question. That there was in many Romantics an intense emphasis on the emotional and on the instinctive life of man was largely a

reaction or a balance to the intense intellectual character or bias of the disintegrating world order. Ultimately, what the Romantics sought was to establish once again consciousness which transcended this dialectic and to create a pattern which would express that fundamental unity within which the dialectic could operate. They wanted metaphors for reality. The Romantics did not eliminate the mind. We may see in Wordsworth's Prelude, which, by the way, reveals an archetypal mythic concern for origins, a passage which is as often as not ignored in considering him the 'poet of Nature:'

> Prophets of Nature, we to them will speak
> A lasting inspiration, sanctified
> By reason, blest by faith: what we have loved,
> Others will love, and we will teach them how;
> Instruct them how the mind of man becomes
> A thousand times more beautiful than the earth
> On which he dwells, above this frame of things
> (Which, 'mid all revolution in the hopes
> and fears of men, doth still remain unchained)
> In beauty exalted, as it is itself
> Of quality and fabric more divine. [25]

Having seen this myth of the intellect disintegrate; having seen that the analytic faculty of mind of itself could not establish a world view which would contain all experience and satisfy the whole nature of man, and that the mind could not resolve all contradiction and create a unity, the Romantics were faced with the task of building a new world. They could not ignore the fact that the mind had its place, and that reason was necessary, nor could they return to the mythic unconscious which holds out the promise of release through an emotional negation of self-consciousness. In both aspects there were elements of reality

vitally important, but neither was satisfactory unto itself. A new consciousness had to be built out of the chaos of the old. It is the building of that new reorientated consciousness and the revelation of the experience of a mythic whole or a unifying metaphor which would provide for the co-ordination of the whole, that is the subject of this paper. The creation of a new mythos required a revaluation of the experience of the Logos, for it was out of the Word that the mythic form which was revealed through art itself was to come. We shall need to examine the manner in which the Romantics met the disintegration, the crisis and revolution in consciousness, and the means by which a new mythos was generated in order to transcend and unite the old emotive unconscious and the discursive intellect in a higher third, the alpha and omega of which was the Logos or creative Word.

-SECTION TWO-

In Thomas Carlyle's work Sartor Resartus, which I will presently consider as an artistic creation of a world mythic pattern, there occurs an important passage on 'tools:'

> 'Tools? Thou has no Tools? Why, there is not a Man or a Thing, now alive but has tools. The basest of created animalcules, the Spider itself, has a spinning-jenny, and warping-mill, and power loom within its head...For strangely in this so solid-seeming World, which nevertheless is in continual restless flux, it is appointed that Sound, to appearance the most fleeting, should be the most continuing of all things. The Word is well said to be omnipotent in this world; man, thereby divine, can create as by a Fiat. Awake, arise! Speak forth what is in thee... [26]

The means by which a cosmos was to be created out of the chaos of disintegrating world orders was to the Romantic poets and philosophers the Word. A new consciousness must necessarily require a new employment of words. We might recall that the 'Preface to the Lyrical Ballads' is largely an attempt on Wordsworth's part to justify the new poetic language that he brought to bear in realizing his world. What is absolutely fundamental to any appreciation of Romantic art is that the word they employ is not the word of a few years previous. It has undergone a

critical transformation, and a total reorientation. Much Romantic art, itself, is an expression of that attempt to reorientate the word and to imbue it with qualities which had been largely unknown in the externally-orientated art of the old world myth. The revolution in words relates to the 'inner necessities' of language, language as a symbol of invisible meaning, and language as a means of reconciling the inner world with the outer world of contradictory forces. We may see one example of this effort to reorientate language in the 'Sprachphilosophie' of Wilhelm von Humboldt:

> The most general and characteristic function of language is that it is a medium or link of communication... It bears the imprint of the double nature of man blended into a symbol. In language our spontaneity and receptivity act together, and the subjective unites itself with the objective. By the act of speech the external world becomes converted into an internal one; and it is thus that nature, its individual objects as well as the laws by which we conceive it regulated, becomes translated into something that is human. Language is thus a perpetual prosopopoeia. As the isolated sound establishes a relation between the object and ourselves, so language, as a totality, constitutes a medium between us and nature, as the latter produces its impressions on us either from without or within. It is an intellectual world linked to sounds and occupies a sort of middle ground between man and the external; and it not only represents objects to the mind's eyes, but it also gives us the impression produced by them, thus blending and uniting our receptivity with the self-determining, active energy of our being. [27]

This is, of course, a question we have already raised; the question of the relationship between the dialectic elements of subject and object and the potential resolution, specifically related to language. Here in a characteristic Romantic way, lan-

guage is seen as providing an essential agency in that resolution. Of course, we cannot disassociate language from myth; they have an inevitable relationship. Furthermore, we may see in the Romantic use of language and myth a closer blending of their functions than is perhaps generally realized for language itself, a symbolic form of invisible consciousness, becomes the medium through which mythic order, according to our purified vision of the meaning of that term, takes form. We must understand with some thoroughness what the Romantic artist required and assumed of language when he wove it into the mythic structure of a work of art.

Some words of Gertrude Stein may provide us with an excellent way of approaching the question of the function of the Word. We must remember in this consideration that what we are dealing with is a complete revolution in consciousness, so that the possibility of an external orientation of meaning has disintegrated, necessitating the grounding of ultimate meaning not in external forms but within the individual, in a purified relation to Being. This was the Romantic crisis of consciousness; it was necessarily the crisis which overtook words given the job of expressing that new consciousness. What we are seeing is not a partial, but a total reorientation toward a new source of meaning.

Gertrude Stein shaped the words "A rose is a rose is a rose..." and engraved them in a ring, indicating that meaningfulness lies in an emphasis given an internal value or essence

attributed to the Word in itself. That meaningfulness requires that consciousness does not disassociate the form of the word from the reality it serves. We may further understand this through a second example. Eric Heller has written a section in a book entitled the Disinherited Mind on the "Hazard of Modern Poetry." It is a section concerning what the modern mind has done through unconditional analysis to the relationship between man and the universe. I quote from Heller:

> The bird's eye view of an immensely complex landscape of time may choose for closer inspection a scene in Marburg. There is a theological dispute in progress. The disputants are two powerful theologian-reformers of the sixteenth century: Martin Luther and Ulrich Zwingli. To the modern lay-mind their debate may seem like mere scholastic hair-splitting, but history would suggest that it was more like Samson's hair-cut. Its consequences most certainly unsteadied the pillars upon which a great house stood...The dispute is about the nature of the eucharist, the sacrament of the Lord's Supper. The bread and the wine - are they the body and blood of Christ, or are they 'mere symbols?' Luther, with all his deviations from the traditional dogma, is the man of the Middle Ages. The word and the sign are for him not merely 'pictures of the thought,' but the thing itself. Yet for Zwingli, steeped in the enlightened thought the the Italizn Renaissance, this is a barbarous absurdity. The sacrament is 'merely' a symbol, that is, it symbolically represents what in itself it is not. 28

While one may recognize that the bread and the wine are symbols, as Luther no doubt did, a little awareness of what is at stake may give a clearer understanding of Luther's concern. Through considering the bread and wine as 'mere' symbols in the sense of signs, one divorces form from substance and image from reality. Whether or not Luther actually thought that the bread and wine were in outer form the body and blood of Christ, one must ap-

preciate that the intensity of the inner experience which may fill the symbol makes it one with that which it indicates. Heller continues, to add that we live in:

> ...a world which must find it more and more difficult even to grasp, let alone accept, what was in Luther's mind when he fought Zwingli's 'demythologising' (an activity as hazardous as the word that expresses it, tongue-twister for angels and be-deviling the minds of men.) Lost will be that unity of word and deed, of picture and thing, of the bread and the glorified body. Body will become merely body, and symbol merely symbol. And as for the refreshing wine, it will be drunk by thirsty souls only when in the very depths of their thirst they are quite sure that it was pressed from real grapes in the mechanic way. [29]

Here we see an example of the disassociation of the substance of inner reality and the external form or symbol used to represent it. Such is the course of the analytic intellect acting without bridle. If words do no more than act as signs, and the implication and meaningfulness of those signs depend upon an externally accepted pattern of correlation, a solely mechanistic world view such as tended to exist in consciousness before the Romantic Age,(and still does exist though somewhat precariously in popular consciousness) then the word must necessarily suffer as a medium of expression. In fact we may see today the tremendous difficulty involved in communication, and the attempts to purify language of any subjective value so that it may function more 'effectively,' which is to say objectively, as a sign or indicator. But the ultimate end of any such endeavor is to completely disassociate the form from meaning, for meaning is given to language by the human being, the whole human being, not a fragment exalted as a whole. It is the great fallacy of

rational objectivity as it is utilized that it assumes:

> ...values, banned from the method of enquiry, will yet make their way into the answers; that means, indifferent to values, can yield an end justified not merely by its 'correctness' or its usefulness, but by its intrinsic value. For things lose their value for man if he is set on withholding it from them. 30

The Romantic poets well realized that discursive analysis of the environment could yield results of a kind, but their ultimate concern was for meaningfulness and wholeness of experience. They also recognized the problem of the possibility of 'every man riding his own hobby horse.' To accuse them of subjectivity is simply erroneous. The quest was for an awareness of wholeness and meaningfulness which would provide for a clarified, totally meaningful experience; a balanced experience which related to the whole of life, not something which was so subjective as to be meaningless to anyone else, nor something which was objectively devoid of true meaning. This problem came to them as artists through language itself; through the connecting link between inner and outer realities. The word had to be one with the life it revealed. The bread and the wine had to be not 'merely' symbols, but symbols endowed with reality in that they bring the experience itself within the range of conscious awareness, an awareness not devoid of the fire of life. The old scheme of reference did not exist. The source of meaning which lay within had been objectively squeezed out of the external world order until that order had dried up and blown away in the first healthy

wind. A split had re-opened between subject and object. The Word was called upon to transcend this dialectic. When Gertrude Stein wrote: "A rose is a rose is a rose..." she was essentially reiterating the solution for her own day of this condition. Let us take a closer look at the implications of this poem.

Where is the root of meaning? Depending upon the nature of the consciousness which one brings to the 'phenomenon' we have called a rose, so will be the experience of it. We see largely according to the manner in which we conceive of our own consciousness:

> ...it is these beliefs too, these models of reality constructed in human minds and souls, which live and prosper for vast stretches of history in perfect pragmatic integrity, and, to a remarkable extent, create, not find and accept, the shape of the external world. The totems and taboos of savages, the pyramids of Egypt, the Acropolis of Athens, the cathedral of Chartres pragmatically prove as much, or as little, of the ultimate nature of reality as any modern scientific experiment. It is indeed amazing how malleable the world is and how easily it models and remodels itself according to the inner vision of man, how readily it responds to his 'theorizing.' Thus the most important advice which an educator can give to his pupils may easily be: Be careful how you interpret the world; it is like that. [31]

The emphasis or bias of consciousness tends to create a world in the image and likeness of that bias. For example, we may approach a rose with a rational and scientific emphasis. We may say many things about a rose from the fact that it is a flower, whatever that is, to developing a chemical, biological, or physical catalogue of it in terms of molecular, cellular, or atomic structures. We can bring our discursive analytic intellect to

bear if we so choose. But as William Blake well put the case:

> An atom...is a thing which does not exist. [32]

This approach would touch on what Whitehead has called the 'fallacy of misplaced concreteness:'

> ...the fallacy by which the eighteenth century mistook an analysis of reality, made because the intellect is too weak to comprehend it as a whole, with the concrete totality by which we must live. [33]

I don't think we need limit this condition of consciousness to the eighteenth century; it is equally applicable to the twentieth century mind. Goethe recognized the disastrous effects of this fallacy and brought the full weight of his genius to an attempt to develop a whole vision of reality which we may see, for example, in his attempts to re-structure the scientific process through bridling the intellect in its 'scientific' fragmentation of the experiential world.

Alternatively, we may consider the <u>same</u> rose from a position dialectically opposed to intellect, through a sensuous and type of intuitive awareness - in some measure present in these lines of Keats:

> The coming musk-rose, full of dewy wine,
> The murmurous haunt of flies on summer eves. [34]

Apparently these two states of consciousness, these two approaches to the rose, are in opposition. What then is a rose? The ques-

tion might well be asked how both states could exist simultaneously or, indeed, if one state of consciousness does not totally negate the possibility of the other. "Philosophy," in Keats's words, "would clip an Angel's wings...unweave a rainbow." Having once clipped an Angel's wings, can we ever again appreciate the presence of an Angel? And, in a parallel vein, what would be denied if the analytic intellect were neglected? Gertrude Stein was indicating in her poem the possibility of something else again. "A rose is a rose is a rose..." is neither a statement of sensuous intuitive response, nor discursive analytic judgment. It is a statement wherein the word is one with that it reveals. It <u>is</u> a rose. It is <u>itself</u>. We need to appreciate this point deeply, for if we do we are on the razor's edge of Romantic consciousness and, without overworking the term, in the realm of the true creative imagination, the ground of synthesis.

Schelling called language a faded mythology. In art one is constantly faced with the necessity of producing either metaphors or combinations of words in a pattern, which will invoke something with an intense reality which is other than the strict form of the words themselves. In a period of richness the simple word carries streams of depth and connection, linking it vitally in a web of meaning. Some words happily always do this, for they cannot be worn out. The concept which tends to attach itself to the form is not so cloying as to replace the vitality of the source which the word both connotes and denotes. In periods of poverty

we multiply words and juggle concepts, and are still left with a sense of inadequacy of expression. Language becomes a faded mythology, in the Romantic sense of the word, when words which first evoked their source vividly tend to become disassociated with it, to replace it, and to act as a 'mere' symbol or a sign. When the word replaces its source it cannot invoke that reality, and becomes a dying form, a label rather than a revelation.

Words we may say are the fabric of our consciousness and, in a very real sense designate the scope of consciousness. What we expect from a word therefore is very revealing as to the state of consciousness. We can drain words of sensuous value and select them to perform a single precise denotative function. We can force them to contain a specifically moulded quantum of intelligence. Scientific and strictly rational prose tends to work toward this end. Or we can choose words for their sensuous value, their evocative quality, and place discursive meaning in a secondary position, or abnegate it in all but a most elementary sense, seeking to obtain the optimum intuitive and emotional effect. Both approaches are possible in expression, and apparently mutually exclusive. Each approach if taken to the exclusion of the other destroys the word, reopens the chasm, and turns language into a faded mythology; for the word in reality is neither one of them, but includes both and is more again. For the moment, we must let this statement stand as the Romantic paradox of consciousness, until we have looked at the significant contribution

of Immanuel Kant, for it was he who laid down some ground rules which later made possible for many poets, a rationally acceptable basis for a revolution in consciousness. Many poets, however, did not need to wait for this intellectual lead. Nevertheless, when it came its influence was substantial and certainly worthy of our consideration here.

> ...Nature, therefore, in its most extended signification, is the great whole that results from the assemblage of matter, under its various combinations, with that contrariety of motions, which the universe offers to our view. [35]

This statement by an eighteenth century philosopher is more or less representative of the dominating mode of thought which characterized that century, and demonstrates the point to which the intellect had come. In this mode or attitude the so-called 'Newtonian World-machine' was delineated; it is the mode of consciousness of the predominance of that faculty of the rational intellect which bases itself in the experience and evidence of the senses. Within the period of a lifetime the world, at least that of the artist, was turned around. In 1795 Coleridge could pose the question:

> And what if all of animated nature
> Be but organic harps diversely fram'd
> That tremble into thought, as o'er them sweeps
> Plastic and vast, one intellectual breeze,
> At once the Soul of each and God of all? [36]

In the experience of some at least, the Universe was beginning to

come alive. Only a few years later Shelley could say, as if there had never been any question:

> The One remains, the many change and pass:
> Heaven's light forever shines, Earth's shadows fly... [37]

The material nature of the Universe had ceased to predominate. What we are looking at is the substance of what Kant called his 'Copernican Revolution' in thought. Kant provided what could be called a philosophical justification for a revolution which swept throughout Western culture. It will be of inestimable value to this paper to consider briefly the basic format of the Kantian epistemology.

Kant started by questioning the outer reality of space and time. For Newton space was something real and absolute in itself. Kant did not deny the reality of space as a phenomenon, but declared that whatever its outer nature, our experience is determined by the internal structure of our consciousness. Here is the question as Kant posed it to himself:

> By means of outer sense, a property of our mind, we represent to ourselves objects as outside us, and all without exception in space. In Space their shape, magnitude, and relation to one another are determined or determinable. Inner sense, by means of which the mind intuits itself or its inner state, yields indeed no intuition of the soul itself as an object; but there is nevertheless a determinate form (namely, time) in which alone the intuition of inner states is possible, and every thing which belongs to inner determinations is therefore represented in relations of time. Time cannot be outwardly intuited, any more than space can be intuited as something in us. What, then, are space and time? Are they real experiences? Are they only determinations or relations of things, yet such as would belong to things even if they were not intuited? Or are space

> and time such that they belong only to the form of intuition, and therefore to the subjective constitution of our mind, apart from which they could not be ascribed to anything whatsoever? 38

He asked the basic question, which we have earlier indicated, about the relationship between the subject and object of thought, a question which was previously largely ignored. What is the nature of the agreement between representation and reality, between intellectual representations, based on inner activity, and objects we perceive? Kant answers this new question not by becoming involved with it, but by transcending it. Having raised the problem, he goes beyond the dichotomy of subject and object.

Kant raises the question by starting with the dialectic of thinking subject and thought object and posits two forms of knowledge, spontaneity and receptivity or, in other terms, understanding and sensibility. Consciousness takes form in this dichotomy. Receptivity or sensibility is our intuition of things, not realities in themselves. The world to Kant is appearance, but not ultimately illusion. It is appearance because the things that appear to us are not the things in themselves, and yet do have existence. What we see then in the outer world has phenomenal reality, but it is not reality as such. It is not noumenal reality, or the 'thing in itself' (ding an sich). The other form of knowledge is what Kant called spontaneity or understanding. The importance of this is handled in an expansive manner by Kant through a discussion of what he calls the 'Categories,' or subjective thought forms, which are twelve in number. When

we think about something, we are not so much revealing anything about the object of our thought as we are about the nature of our thought processes. The forms of thought frame for us the intuitions of space and time. Karl Jaspers expresses the function of the twelve Kantian Categories, or basic thought forms of consciousness as follows:

> ...understanding is present in every perception. Thought is not merely something that is added afterward; it is already present as categorial form in every objective intention. The understanding is at work in the structure of every object we come across. In perceiving substance, we think causally. Perception in itself is a thinking...If we do not live in a chaos of sensation, if we do not drown in unconscious stimuli and reactions, but instead see form, order, relationships, it is because the understanding with its categories first builds up the empirical world... 39

It should be evident that intuition to Kant relates to sensuous experience, and the quality of consciousness involved in receptivity relates to the feeling nature; whereas understanding, though present in every perception, is discursive and not intuitive. Most important of all, both aspects work within the context of the human being. Here we have an expression of a fundamental idea which recurs time after time in Kant, that:

> Knowledge springs from two stems, sensibility and understanding. By the former objects are given; by the latter they are cogitated...Kant speaks of two sources, two origins, the birthplace and the germ of knowledge. 40

What we perceive is 'phenomenal reality.' However, what we perceive <u>has</u> 'noumenal reality,' an absolute ground of existence, where it is the 'thing in itself.' Out of the matter of in-

tuition we build through thinking causally, determining the form by the nature of the category which acts. Being is invoked as the one root of the two sources of knowledge. It is the imagination which mediates between the understanding and sensibility, and causes the two to work together. Kant alludes to a common source for the two qualities of consciousness. He speaks of "the secret of the origin of our sensibility," and calls the mystery of the unity:

> ...an art so deeply hidden in the human soul that we shall hardly ever pierce the veil with which nature conceals its actual operations.... [41]

Kant, it may be noted, was concerned with working out the valid limits of reason. He was not looking for metaphysical awareness of another world but rather, as is indicated above, the root origin of our knowledge itself. He was seeking to understand the limits of human consciousness. In doing so he faced a peculiar problem, for he limited himself to the form of consciousness upon which he was seeking to set limits. He was seeking to perceive the limit, or what could perhaps more accurately be described as the origin of the whole, while remaining within the formal limits. Kant's deduction of a transcendental root did not lead him to function from a position of transcendence, though it did influence his ethics, but rather bounded for him the rational process. He wished to remain where he felt he belonged, within the subject-object relationship, using reason to function in the realm of dialectic and phenomena. He does, however, speak at some length of <u>intuitive understanding</u>, or what he himself designates the

'intellectus archetypus,' that which is the root of, and transcends the dialectic of the phenomenal:

> It is not dependent on intuition. For in thinking it also supplies the intuition, the existence of the object it knows. To this understanding thinking and intuition are one...
>
> The notion of such an archetypal understanding not only makes clear our dependence on intuition as a peculiarity of this finite faculty of knowledge. It also prevents us from attributing our forms of intuition (space and time) to all beings having a cognitive faculty. "For it may be that some beings in the universe can perceive the same objects in a different form; and it may also be that this form is the same and necessarily the same in all beings." But even if this is so, "we still do not understand this necessity, any more than we understand the possibility of a divine intellect which fully knows objects by mere (intellectual) intuition." 42

This apparently uncolourful passage contains a point which was to revolutionize thought, and point toward the question of transcendental consciousness. Kant had bounded reason, confined himself within the circumscribed realm, but indicated the necessary existence of a transcendental root. He had indicated the exsistence of a necessary consciousness to unite those elements which have been considered opposed and irreconcilable; the dialectic of experience is united in a transcendence in which object and subject cease, as such, to exist. To this ground of resolution Kant alludes, calling it the noumena, the ground of Being or of transcendent reality. At the same time he seeks to consciously keep himself within the limits of human reason, in the realm of dialectic and phenomena. Reason, as it is, cannot enter into this realm of transcendence and is there-

fore incompetent to judge it. This is probably what motivated Kant to stop where he did. He wished to prove to his satisfaction the limits of reason by using just that reason to delineate them. From his premise he quite logically stopped when he found those limits. He stopped because beyond that point reason, as such, ceased to be reason. In doing this, whether or not it was his intention, he freed the age from the iron sense of the necessity of space and time. Many Romantics, of course, worked through these questions without the same kind of intellectual rigour which Kant demanded.

The great freeing step associated with Kant's work derives from function in relation to the 'intellectus archetypus' or realm of intuitive understanding. It is a step which Kant did not take, and one which he believed impossible:

> ...the intellectus archetypus contains in one what for us is divided, what we cannot in any way unite: intuition and thought; the universal and the particular; possibility and reality; mechanism and teleology. Our understanding inevitably gives rise to the dichotomies of our knowledge. Our reason sees through them, but cannot do away with them. 43

This reconciliation Kant called a function of the imagination and a product of the Divine understanding, or the 'Divine Idea.' Kant was not a poet, however, and most particularly not a Romantic poet. Transcendental Idealism and the area of the Divine Idea, the nature of the synthesizing creative imagination and its working on the world of phenomena; these considerations with all their potential became implicitly or explicitly the heart of Romanticism.

Earlier in the paper I briefly considered words as the fabric of consciousness, and indicated two basic ways in which they are used in relation to experience. There was also indicated a third possibility which included and yet transcended the other two. In that connection, the word leads into the experience of the 'thing in itself.' A brief look at some principal elements of Kant's transcendental philosophy revealed the same pattern operating in terms of the total consciousness of the human being. The area of synthesis, an area of intuitive understanding, which I at one point termed the razor's edge of Romantic consciousness, indicating the intensity of experience in question, was designated in Kant's philosophy by the term intellectus archetypus or, as earlier noted, the Divine Idea.

Before moving specifically into the work of Thomas Carlyle, I want to indicate something of the nature of the word as symbol, and of its importance in relation to the ground of juncture between the phenomenal experiential world of flux, and the transcendental or the ground of Being. The ground which was designated by Kant as the archetypal intellect or, as we may see, the ground Plato sought to indicate through his Idea of the Good. It is the source, the ground of resolution, and of unity. I chose the rose as a symbol of that ground so that I might discuss the juncture. If our perception were such that we consistently looked upon the reality rather than the phenomenon, then all form would be a perfect symbol of the noumenal. If we used words in a consciousness which evoked the depth of the ex-

perience which they are supposed to indicate, then we would be consistently participating in the reality itself rather than using words in place of, or as a label for that reality. From the implications of Kantian philosophy this would be the fact of our experience if we consistently and consciously participated in the ground of synthesis, or in the juncture which is the resolution of the phenomenal and the transcendental. We look at a rose and it has phenomenal reality, it becomes or blossoms; a fact we may seek to interpret scientifically or sensuously. At the same time, because of the impact of the rose, we may sense that it has a timelessness or Being. In one potent symbol is contained both Being and becoming, as the Romantics were fond of expressing it; the experience of the finite, and the sense of the infinite. There is simultaneous participation in two realities. It is both phenomenal and has transcendence. Such is the nature of the Romantic symbol, a symbol designed to unite and reconcile 'Heaven' and 'earth.' It is that quality which permits the Romantic poets to speak of the experience of transcendence. This is not to say that all Romantic poetry suddenly becomes full of rose imagery or is heavily symbolic; often in fact it is apparently quite the opposite. For this same recognition of the nature of words and things to stand for the transcendent reality as well as the phenomenon, tends to purify and revitalize all language as well as lending new import to the objects of our experience. This is not a new notion. It is more as if the faculty to perceive in this way is always with us, but is lost in periods when the synthesis breaks down and over-emph-

asis is placed on one of the components. Ernst Cassirer in his book Language and Myth has traced the importance of this capacity to give form to the experience of participating in the transcendent, through the field of primitive mythmaking and religious function:

> The original bond between the linguistic and the mythico-religious consciousness is primarily expressed in the fact that all verbal structures appear as also mythical entities, endowed with certain mythical powers, that the Word, in fact, becomes a sort of primary force, in which all being and doing originate. In all mythical cosmogonies, as far back as they can be traced, this supreme position of the Word is found...There must be some particular, essentially unchanging function that endows the Word with this extraordinary, religious character, and exalts it ab initio to the religious sphere, the sphere of the "Holy." In the creation accounts of almost all great cultural religions, the Word appears in league with the highest Lord of creation; either as the tool which he employs or actually as the primary source from which he, like all other Being and order of Being, is derived. 44

In this connection, it is not difficult to see why the poet in ancient times was considered Divine, for the very words he uttered were creative. In many ancient religions there is no differentiation between the functions of poet and priest.

> The Word rules and guides the course of nature; knowledge and possession of it gives the initiate power over everything in the world. At first, it is treated entirely as a particular, to which some particular phase of existence is subject; in its use, the priest has to observe the most meticulous detail - any deviation by even a syllable, any change in rhythm or meter would void the potency of the prayer. 45

A good poet has always known this; that a single slip can all but make void a poem, and that without the spoken poem is only the chaos of the unresolved. Consequently, the poet as a creator

carries an ultimate responsibility. I don't think it would be stretching the point to suggest that this is an essential element of Romantic consciousness; the sense of ultimate responsibility, and the conviction that by their words they were in a very real sense creating in the world of phenomenon and chaos, perfection:

> Thus the Babylonian-Assyrian myth of creation describes Chaos as the condition of the world when the heavens above were "unnamed" and on earth no name was known for any thing. 46

In Shelley, for example, there was a particular sense of creation inherent in the word. He felt that evil or chaos need not exist. It is nothing in itself. We need only will it out of existence through the creative act. This is accomplished through the word, a fact which he as a poet undertook to demonstrate. Why is this the case? What is the particular property of the word? We are aware of the necessity of a relationship between ourselves and the world of phenomena. Words I designated as the fabric of our consciousness. The word provides the link between two worlds or levels of reality, primarily between our world of inner experience and the world of outer flux. If we are intelligent, we have power over the world to the degree that this link can be worked out. And at a different level, why the spiritual connotations? Because once again the word provides the link or connection between two levels of experience and reconciles them. In both cases the expression, the ability to form that word or symbol, is the act of creation. The symbol points beyond itself to something else, the symbol participates in that toward which it points.

Consequently, levels of reality are opened up to experience which would otherwise be closed. The symbol is the meeting point of the finite and the infinite, the phenomenal and the transcendental. It reconciles apparently discordant states, and points beyond to yet another state. Without the symbol, which in fact every word may be, there would be no possibility of participating in different levels of reality. We would be isolated on a single plane. There would be no means of connecting and reconciling the necessary differences of the various spheres of reality in a harmonious way. The word provides this service. "A rose is a rose is a rose..." is in the ultimate sense a statement of the possibility of creating a consciousness which unites the finite and the infinite, of making meaning continuous and whole in expression rather than broken and fragmented. With this we have a number of the basic points which will allow us to go on to take a meaningful look at some of the poets who worked directly with these questions, as the keystone of their art. For convenience I will keep to the avowed transcendentalists, though a case could be made in some measure for all of the true Romantic poets. Here I will begin with the work of Thomas Carlyle.

-SECTION THREE-

Thus far we have raised a theoretical consideration of Idealism and indicated the nature of the consciousness which seeks to deal with the question of phenomenal reality. The union or blending of the finite and phenomenal world of becoming with the infinite and transcendent ground of Being, is accomplished artistically through the synthesizing symbol or 'Word,' the Divine Idea, which is in itself an experience and a doorway to another level of reality. It is of the nature of the symbol that this may be accomplished. Any word is capable of acting as a symbol and, as was mentioned, language itself as the fabric of consciousness is essentially a symbol of consciousness. Now I wish to deal with the question of actualizing the infinite in form. Thus far I have limited my inquiry to a necessary theoretical consideration. Carlyle, however, must also be considered in terms of his applied transcendentalism. His vision is both practical and apocalyptic, an application of the Divine Idea to the affair of living. This essential practicality of Carlyle has apparently proven to be a major paradox and stumbling block. That he could look upon this world as being a mere shadow of the Divine reality and yet take a firm approach toward phenomenal experience, summed up most adequately in his doctrine of work, has caused some confusion. He has been

criticized for effecting a kind of compromise with reality in taking this position. I would suggest that the paradox, so-called, is not one at all, but simply an indication of the nature of the symbol itself - the symbol which unites and reconciles the phenomenal with the transcendental. Perhaps Carlyle's greatest creative act was the making himself into a functioning symbol. This will become clearer as we consider the nature of Carlyle's fundamental concern.

Carlyle wrote:

> In the higher literature of Germany, there already lies, for him that can read it, the beginning of a new revelation of the Godlike...This age is not wholly without its Prophets. 47

It was Kant who marked a trail through the intellectual wilderness to the edge of the promised land, but it remained for others to go in and possess the land. The prophets to whom Carlyle refers were Fichte, Kant's successor, and Goethe, an original genius. They were most influential in providing him with a philosophical format within which he could express his already existent convictions. Carlyle had to meet the condition of his age. In retrospect he wrote:

> All Science had become mechanical; the science not of men, but of a kind of human beavers. Churches themselves had died away into a godless mechanical condition; and stood there as mere Cases of Articles, mere Forms of Churches; like the dried carcasses of once-swift camels, which you find left withering in the thirst of the universal desert...Men's souls were blinded, hebetated, and sunk under the influence of Atheism and Materialism, and Hume and Voltaire: the world for the present was an extinct world, deserted of God, and in-

> capable of well doing till it changed its heart and spirit. [48]

Two things were vitally necessary to Carlyle's world view; a non-material foundation, and a non-mechanical exposition of the creative process. In Kant's ideality of space and time, and in the Fichtian exposition of the relationship between Being and becoming, the organic revelation of life, Carlyle found a philosophical basis for his expression. God is transcendent Being, and His expression is an organic revelation of form. The song of the earth spirit in Goethe's Faust is central in Carlyle's expression:

> In Being's floods, in Action's storm,
> I walk and work, above, beneath,
> Work and weave in endless motion!
> Birth and Death
> An infinite ocean;
> A seizing and giving
> The fire of Living:
> 'Tis thus at the roaring Loom of Time I ply,
> And weave for God the Garment thou seest Him by. [49]

The universe for Carlyle could not be a material mechanism like clockwork. The new earth must be an exfoliation, a growth, a process of unfolding Divine revelation. The world is a show, a phenomenon, an appearance. Carlyle was exultant in his new found freedom. In 1830 he wrote:

> I think I have got rid of materialism: Matter no longer seems to me so ancient, so unsubduable.... [50]

He needed and found a world view which would allow for Jehovah, or 'God in action.' Behind the philosophical term-

inology of the Fichtian Divine Idea dwells Jehovah, the living God who moves, creates, and guides the course of history through those who represent the Divine Idea. Carlyle spoke specifically of the conquest of form, but also the whole panorama of history could be made to yield to his transcendental vision. Two passages by Fichte were vital to him:

> And thus, as the Life of man is the only immediate implement and organ of the Divine Idea in the visible world, so is it also the first and immediate object of its activity. The progressive Culture of the human race is the object of the Divine Idea, and of those in whom that Idea dwells. [51]

and further:

> God has conceived of the whole world, not only as it now is, but also as it shall become by its own spontaneous growth; moreover, what it now is lies in the original Divine Thought as the germ of an endless development, - and that a development proceeding from the highest that exists in it, namely, from the rational beings, by means of their own freedom. [52]

What has happened here? The symbol which Kant abstractly alluded to as the intellectual archetype, the ground of synthesis and of Being, the ground of the juncture between the infinite and the finite has become active, kindled into life. The infinite has blossomed into the finite. As Fichte described it, there is both Being and becoming, and they are reconcilable. Man is to participate in this. It is remarkable to see what grew out of a simple inversion. Kant looked, as it were, at the bottom side of the symbol, and though he had taken the initial step of the "Copernican revolution" in consciousness, he felt that his place was strictly within the phenomenal realm. The step Fichte took

was to imaginatively, that is to say creatively, participate in the symbol and to recognize that it also had a top side, and an opening into the infinite. Carlyle in Heroes and Hero Worship wrote:

> They have penetrated...into the sacred mystery of the Universe; what Goethe calls the 'open secret...' open to all, seen by almost none! That divine mystery, which lies everywhere in all Beings, 'the Divine Idea of the World, that which lies at the bottom of Appearance,' as Fichte styles it; of which all Appearance, from the starry sky to the grass of the field, but especially the Appearance of Man and his work, is but the vesture, the embodiment that renders it visible...The Universe definable always in one or the other dialect, as the realized Thought of God... 53

Everything is the symbol of God. That is, everything has more than phenomenal reality, it has transcendental reality, a ground in the Divine. But specifically, and this is important to any true understanding of Carlyle, man may be the actualized symbol of God; for man is also God, did he but know it, having both a phenomenal and a transcendental reality. He is the actualization of the Divine Idea:

> Know of a truth that only the Time-Shadows have perished, or are perishable; that the real Being of whatever is, and whatever will be, is even now and forever. 54

However, man is a broken symbol in that there stands a veil between the phenomenal and transcendental, a veil in his own consciousness. The ability to dissolve this veil, as we shall see, centralizes Carlyle's sense of the heroic. Penetration requires that intuitive understanding in man's consciousness acting symbolically resolve the dialectic of sensuous intuition

and intellectual understanding, and bring together earth and Heaven.

These basic positions are summed up succinctly by Carlyle in a chapter on symbols in Sartor Resartus:

> In the Symbol proper...there is ever, more or less distinctly and directly, some embodiment and revelation of the Infinite; the Infinite is made to blend itself with the Finite, to stand visible, and as it were, attainable there. By Symbols, accordingly, is man guided and commanded, made happy, made wretched. He everywhere finds himself encompassed with Symbols, recognized as such or not recognized; the Universe is but one vast Symbol of God...what is man himself but a Symbol of God; is not all that he does symbolical; a revelation to Sense of the mystic god given force that is in him; a 'Gospel of Freedom,' which he, the 'Messias of Nature,' preaches, as he can, by act and word? Not a Hut he builds but is the visible embodiment of a Thought; but bears visible record of invisible things; but is, in the transcendental sense, symbolical as well as real. 55

The symbol, garment, or vesture of God is the nature of the universe, man, and everything that is done in Divine expression. This is the core of Carlyle's thought. In it Carlyle found the material he wanted to express the activity of Law or the Divine Idea in the world.

At this point I am going to enter strictly into Carlyle's own Romanticism with minimal reference to his Germanic sources. There is no doubt that Carlyle was thus influenced by the front line of philosophical thinking of the age, but it is important to recognize that he is in fact only using this material to express his own experience of the Romantic question.

Carlyle had in fact begun to feel that:

> ...the wide-spreading, deep-whirling vortex of Kantism... was metamorphosed into Fichteism, Schellingism, and then Hegelism and Cousinism...and so on. [56]

It had all become an attempt to lift oneself by one's own bootstraps. The chief benefit of the whole endeavor, Carlyle had said, was that a "faith in Religion had again become possible and inevitable for the scientific mind." Here is the 'transcendental practicality' that I mentioned coming into play. Carlyle wasn't looking for a system, nor for an intellectual explanation of existence. As I mentioned earlier, the German philosophers provided a philosophical format for Carlyle, but the fire was his own. Now that he had what he was looking for, the question was one of function and application. There was the need in fact to participate in the nature of the symbol. That was the crux of the whole affair:

> ...he has looked fixedly on Existence, till, one after the other, its earthly hulls and garnitures have all melted away; and now, to his rapt vision, the interior celestial Holy of Holies lies disclosed. [57]

What we must now do is to unite and reconcile phenomenal reality with transcendental ideality. To do so is to understand Carlyle. It is one thing to be philosophical about a transcendental solution, and quite another to actualize that philosophy with all of its implications. William Butler Yeats in facing the same problem expressed his dilemma in this way - once again we come to the symbol of the rose:

Red Rose, proud Rose, sad Rose of all my days!
Come near me, while I sing the ancient ways...

Come near, come near, come near - Ah, leave me
Still a little space for the rose-breath to fill!
Lest I no more hear common things that crave,
The weak worm hiding down in its small cave,
A field-mouse running by me in the grass,
And heavy mortal hopes that toil and pass;
But seek alone to hear the strange things said
By God to the bright hearts of those long dead,
And learn to chaunt a tongue men do not know.
Come near; I would, before my time to go,
Sing of old Eire and the ancient ways:
Red Rose, proud Rose, sad Rose of all my days. 58

The whole question of resolution and regeneration was one of some concern to him. Yeats's problem was to unite his artistic and spiritual nature with existential reality; to participate in that which was beyond time and form, and yet to make temporal judgments in the shadowy affairs of the world. For, what after all is the attitude the transcendental holds toward the human state? How does one reconcile the two? Yeats is concerned that he will begin to "chaunt a tongue men do not know." Carlyle was faced with the same problem. If he was to be true to the nature of the symbol itself, true to his transcendental reality and to his phenomenal reality, true to the Word, then he was faced with the situation of in fact being that mediating point, and with needing to function as the transition between the infinite and the finite! It is interesting to note that ultimately German Romanticism deteriorated into Fascism, and the 'millennium' became an excuse for wholesale slaughter. Perhaps this concern of Carlyle to correctly align the worlds of his experience is what caused him ultimately to look upon German Romanticism as a "disease expelling a disease." It is highly likely that the

volume Heroes and Hero Worship could have grown out of an attempt to look into the true Divine character in action. Significantly, Carlyle's work centers not in a philosophical transcendentalism, but in an applied one. The main point in that applied transcendentalism is the question of character, for the experience of character reveals what a man truly holds to:

> But the thing a man does practically believe (and this is often enough without asserting it even to himself, much less to others); the thing a man does practically lay to heart, and know for certain, concerning his vital relations to this mysterious Universe, and his duty and destiny there, that is in all cases the primary thing for him, and creatively determines all the rest. 59

Early in the volume Carlyle refers to that 'One,'..."Let sacred silence meditate that sacred matter." ...whose name need not be spoken:

> ...And the Word was made flesh, and dwelt among us.... 60

It is evident that here in the Person of the Christ is the absolute touchstone of Carlyle's sense of the Heroic, and the root of the most vital Romanticism Carlyle knows. His transcendental philosophy is strictly material, a framework or mythic pattern to substantiate and help shape what he held to in the first place. Christ, Himself, the incarnation of the Infinite into the finite, of Timelessness into time, is Carlyle's ultimate Hero, and the archetype of the incarnation of the Divine Idea, or Shekinah:

> You have heard of St. Chrysostom's celebrated saying in reference to the Shekinah, or Ark of Testimony, visible Revelation of God, among the Hebrews: "The true Shekinah is Man." Yes, it is even so: this is

> no vain phrase; it is veritably so. The essence of our Being, the mystery in us that calls itself "I," - ah, what words have we for such things? - is a breath of Heaven; the Highest Being reveals Himself in Man. [61]

The transcendental symbol consists of two aspects, that which is and that which becomes. That is to say, it consists of that which is Being, and that which has phenomenal reality. If the symbol works the state could be described as one of marriage, of union between apparent opposites. Man in his phenomenal reality has two aspects or a polarity of existence; a physical sensuous intuition and a conscious understanding. This is the basis of the Kantian epistemology. The polarity manifests itself in the dialectical elements of experience, of existence, in the constant interplay between the general and the particular, between the feeling and the thought, the subject and the object. The other aspect of the symbol which resolves the dichotomies is man's Divine reality. For a symbol to function and not to die it must have both phenomenal and transcendental validity. Consequently, Carlyle's application of his transcendental experience in a pragmatic structuring of the phenomenal is not contradictory but part of the logic of the symbol itself:

> In a Symbol there is concealment and yet revelation: here, therefore, by Silence and by Speech acting together, comes a double significance. And if both the Speech be itself high, and the Silence fit and noble, how expressive will their union be! [62]

and again:

> Most true it is, as a wise man teaches us, that 'Doubt of any sort cannot be removed except by Action! On which ground, too, let him who gropes painfully in dark-

> ness or uncertain light, and prays vehemently that the dawn may ripen into day, lay this other precept well to heart, which to me was of invaluable service: 'Do the Duty that lies nearest to thee! which thou knowest to be a Duty! Thy second Duty will already have become clearer. 63

Such statements have been criticized as the 'Victorian compromise,' but I suggest that in at least Carlyle's case this is the logic of his position. Keeping in mind the necessity of uniting Being and becoming into a functioning symbol, we can proceed to open a consideration of Carlyle's vision of the Hero. He is the man who weaves the garment of the Divine in understanding, for his age.

Carlyle's world view radiates from the central point of the relationship between phenomenon and Divine reality. A central image, the 'great Tree Igdrasil,' the Divine Tree of Life of the Norsemen, blossoms and moves in its great cycles according to eternal Law. What we call history is simply the outworking of the Divine Idea in form. The symbol of God continuously unfolds in an apocalyptic panorama of palingenesia:

> Little knowest thou of the burning of a World Phoenix, who fanciest that she must first burn-out, and lie as a dead cinereous heap; and therefrom the young one start up by miracle, and fly heavenward. Far otherwise! In that Fire-whirlwind, Creation and Destruction proceed together; ever as the ashes of the Old are blown about, do organic filaments of the New mysteriously spin themselves; and amid the rushing and the waving of the Whirlwind element come tones of a melodious Deathsong, which end not but in tones of a more melodious Birthsong. Nay, look into the Fire-whirlwind with thy own eyes, thou wilt see. 64

The important thing to note is that this is a universe vitally alive, not a World-machine. It is a universe of organic filaments wondrously interwoven into a whole - a living organic garment revealing Divine purpose. But, if everything is the symbol of God, why is there destruction and evil, and why is history also a revelation of untold suffering and conflict? The answer is that man, though first and foremost the symbol of God, is a broken symbol. Man is vitally and organically associated to the whole of the universe, but he is a symbol who has forgotten that a symbol has both phenomenal and transcendental reality. He has broken his symbolic relation and become involved with the resulting unresolved dialectic. The connection with the synthesizing force of life has been distorted. He is a symbol in conflict and decay:

> Force, Force; everywhere Force; we ourselves a mysterious Force in the centre of that. "There is not a leaf rotting on the highway but has Force in it: how else could it rot? Nay surely, to the Atheistic Thinker, if such an one were possible, it must be a miracle too, this huge illimitable whirlwind of Force, which envelops us here; never resting whirlwind, high as Immensity, old as Eternity. [65]

The world organism is distorted because the central symbol, mankind as a whole, has ceased to function in perfection. Atheism and materialism are the great evils, but "this age is also not without its prophets." Here is the key to Carlyle's world view. The garment of History, the language of consciousness, is woven out of the Word of the central Symbol sent into the earth by the Godhead:

> A messenger he, sent from the Infinite Unknown with tidings to us. We may call him Poet, Prophet, God; - in one way or other, we all feel that the words he utters are as no other man's words. Direct from the Inner Fact of things: - he lives and has to live, in daily communion with that. Hearsays cannot hide it from him; he is blind, homeless, miserable, following hearsays; it glares in upon him. Really his utterances, are they not a kind of 'revelation;' what we must call such for want of some other name? It is from the heart of the world that he comes; he is portion of the primal reality of things. God has made many revelations: but this man too, has not God made him, the latest and newest of all? The"inspiration of the Almighty giveth him understanding:" we must listen before all to him. [66]

This I would say is the central essence of Carlyle's thought. History is a panorama, and the revelation of the outworking of the Divine Idea in each age through the symbol of mankind. Yes, this is basic, but at the centre of that outworking there are those in whom the Divine Idea is operative, the activated whole symbols of God, participating in both a transcendental and phenomenal reality, and providing a connection between the two. And at the very centre, acknowledged or otherwise, there is an ultimate revelation of the Divine Fact. In Heroes and Hero Worship, Carlyle speaks of his Hero as taking many forms, but it is evident that he is really in each instance pointing to the same thing. No Democracy this, but a Divine dictatorship, a dictatorship of character. It is a Divine dictatorship and a Divine order which centralizes his theme. Whatever man may think about the universe, it is the role of the Poet, Prophet, Priest, or King to reveal what the Divine thinks of man in the universe. The ultimate validity of any action is that it centre in the revelation of the Divine Fact:

> His mission is Order; every man's is. He is here to make what was disorderly, chaotic, into a thing ruled, regular. He is the missionary of Order. Is not all work of man in this world a making of Order? [67]

and:

> I say, there is not a man in them raging in the thickest of madness, but is impelled withal, at all moments, towards Order. His very life means that; Disorder is dissolution, death. No chaos but it seeks a centre to revolve round. [68]

But it is not the order of the Newtonian World-machine, rather something far more precise, and inexplicably non-mechanical. It is the order of relationship, of worship. Carlyle's Hero is not a Fascist machine, but a projection of Divine Wisdom from the primal centre of things. Man's salvation centers in the fact of the possibility of such worship:

> All this of Liberty and Equality, Electoral suffrages, Independence and so forth, we will take, therefore, to be a temporary phenomenon, by no means a final one...In all this wild revolutionary work, from Protestantism downwards, I see the blessedest result preparing itself: not abolition of Hero worship, but rather what I would call a whole World of Heroes. If hero mean sincere man, why may not every one of us be a Hero? [69]

Later he elaborates:

> Well; this is what I mean by a whole "nation of heroes;" a believing nation. There needs not a great soul to make a hero; there needs a god-created soul which will be true to its origin; that will be a great soul! The like has been seen, we find. The like will be again seen under wider forms.... [70]

The relationship of worship has been misused; man here too has distorted the Divine reality, and consequently there is a 'temporary'breakdown. But this does not invalidate the reality. It is only as man has done with many things, broken the symbol and taken the form for the reality itself. If the Hero's mission is

order, then it manifests itself in a particular way. It is the broken symbol which is the cause of all disorder. The spoken word, the work of art, which does not lead beyond itself to the reality, but serves rather as a concealing label, is disorder. Or the symbol which ~~is~~ an idol has replaced the Divine reality and destroyed true order in form. For only in the true resolution of contradictory forces is there order, and this can only be accomplished through the functioning symbol, through the restored word. Consequently the destruction of idols is the 'grand theme' of the Hero. We may see the Romantic poet as faced with the necessity of destroying the idol of the old linguistic universe. If the Hero can see through the 'idol', then is the first step taken, but the ultimate is to create the living symbol in himself. He must stand for the transcendental reality, and mediate in the phenomenal world. He is the Intercessor. Herein, we may observe a beautiful movement toward interweaving and uniting art and the artist, re-establishing a meaningful artistic cosmos, because the artist himself is internally meaningful and the ground for a significant expression of the word, which is the Word of his own Being.

The symbol is a way into an experience. When it ceases to be such, it becomes valueless. Man deals in formulas and forgets realities. Carlyle speaks of Cromwell's attempts to establish a 'Kingdom of God on earth,' and the subsequent wrangling of the English parliament blinded to that possibility:

> You have had such an opportunity as no Parliament in England ever had. Christ's Law, the Right and True, was to be in some measure made the Law of this land. In place of that, you have got into you idle pedantries, constitutionalities, bottomless cavillings and questionings about written laws for my coming here; - and would send the whole matter in Chaos again, because I have no Notary's parchment, but only God's voice from the battle-whirlwind, for being President among you! That opportunity is gone; and we know not when it will return. You have had your constitutional logic; and Mammon's Law, not Christ's Law, rules in this land. "God be judge between you and me!" These are his final words to them: Take you your constitution-formulas in your hand; and I my informal struggles, purposes, realities and acts; and "God be judge between you and me! [71]

To Carlyle the ultimate value must stand forth vividly, going beyond all traditional and structural formulas. Value is of the primal reality of things, something which no labels and formulas may be permitted to conceal. When a symbol loses its efficacy and replaces the reality which brought it forth, it is time to change. All outer forms, "earthly hulls and garnitures," melt away revealing "the interior celestial Holy of Holies," the wondrous Silence. Silence is a part of all greatness, silence and the sense of timelessness; it is evidence that the symbol is active, that the spoken word is not a concealment, but a revelation:

> ...some matter of vital concernment, some transcendent matter (as Divine Worship is), about which your whole soul, struck dumb with its excess of feeling, knew not how to form itself into utterance at all, and preferred formless silence to any utterance there possible, - what should we say of a man coming forward to represent or utter it for you in the way of upholsterermummery? Such a man, - let him depart swiftly, if he love himself! [72]

This is intrinsic to the character of the great man. He is a

symbol, grounded in the infinite, and conscious of that grounding.

> Your Cromwell, what good could it do him to be "noticed" by noisy crowds of people? God his Maker already noticed him. He, Cromwell, was already there: no notice would make him other than he already was. 73

Carlyle is very explicit on the character of his Divine Hero:

> Ah yes, I will say again: The great silent man! Looking round on the noisy inanity of the world, words with little meaning, actions with little worth, one loves to reflect on the Empire of Silence. 74

Incantation, rituals, chants, words, words, words, resolve themselves in the Presence of the Infinite into silent wonder. A single Word is spoken and that Word is the whole character, both man and God; it is the revelation of the silence. The single Word of Being is spoken and becomes a language organically whole, not scattered, broken, and mechanical. And that language is the garment of the Divine, the Divine mythos, or Divine design in form. But always the living language of God resolves itself into the silence. This is the criterion for meaning that, in the final instance, the symbol must give way to the experience. It is also a portrayal of the Divine structure of man and of his history:

> For if we will think of it, no Time need have gone to ruin, could it have found a man great enough, a man wise and good enough: wisdom to discern truly what the Time wanted, valor to lead it on the right road thither; these are the salvation of any Time. 75

The temporal and the transcendental are united in the man who is

capable of functioning from the Heart of reality, of penetrating through appearance and going to the very quick. We must appreciate the equation between 'Character' and the 'Word.' A rose must be seen as a rose - for this to be possible a man must see as a Divine Being, otherwise all is appearance and a broken symbol. Similarly his language will be broken, for it will not be the language of Being but the language of flux. Man, the key symbol, is a broken one, but need not be. As long as he is broken, so are his words, so is his art. The world need not be based, however, in the experience of contrarieties and unresolved conflict. Unity is possible when founded in the unity of Divine Being through the creative act:

> The Word is well said to be omnipotent in this world; man, thereby divine, can create as by a Fiat. Awake, arise! Speak forth what is in thee; what God has given thee, what the Devil shall not take away. Higher task than that of Priesthood was allotted to no man; wert thou but the meanest in that sacred Hierarch, is it not enough therein to spend and be spent? [76]

The Word that needs to be spoken is the Word of one's Divine reality. That reality needs to be given a fitting form: "a new Heaven and a new earth," connected by the functioning symbol of man, so that they are one reality. Yeats in a sensitively balanced resolution of these states of Being and becoming, expressed this theme most beautifully:

> Labor is blossoming or dancing where
> The body is not bruised to pleasure soul,
> Nor beauty born out of its own despair,
> Nor blear-eyed wisdom out of midnight oil.
> O chestnut tree, great rooted blossomer,
> Are you the leaf, the blossom or the bole?

O body swayed to music, O brightening glance,
How can we know the dancer from the dance? 77

The dancer and the dance are Heaven and earth united and reconciled and, furthermore, in the dance of life, inseparable.

We may now look further at Sartor Resartus and see how the work as a whole functions as a mythic pattern both from the standpoint of the Word through Carlyle's creative use of language, and from the standpoint of basic mythic rhythms and associations which characterize the extension of his word into form; that is how it functions symbolically to unfold the mythos of Being.

What we have thus far acknowledged in Carlyle is the unity of the character of the artist and of his artistic expression. This is not a difficult position to understand. In the absence of any fixed external frame of reference words are given value by virtue of the one who speaks them. In Carlyle's work the artistic creation of a Divine character is a revelation in form of the Logos of creation. Character, the Divine work of art, and all that character consequently creates is an extension of the Divine creative process. We may see a corresponding attitude revealed in Wordsworth's Preface to the Lyrical Ballads, though certainly not as thoroughly worked out as in Carlyle. Nevertheless, Wordsworth felt compelled to explain his use of language in terms of the language of character, specifically

the character of those who were not cultivated but close to the divinity of nature. This also is a move to revaluate the substance of language by linking language more thoroughly with character as it is made visible through individuals who, to some degree, participate in the natural divinity of creation. In consequence, the meaningfulness of a work of art is not to be sought within the context of the art form itself, though structural relationships may be indicative; rather the art form is to be seen as a garment, a revelation of the greater work of art which is ultimately the Divine root of character in the artist. The vitality of the work of art is then commensurate with the vitality of the artistic character. If the work should unfold a particular world view or expression of order, it is by virtue of the revelation of the innate order of the artist for, like character, the work is an organic production and does not exist through a fixed externalized system of references. The wholeness is internal and organic. Sartor Resartus is an attempt to produce such an organic work to specifically demonstrate these principles. The universality of the work is given by virtue of the universality of true meaningfulness. Meaningfulness is dependent upon the degree of the revelation of the Divine source within the artist, which is the common ground and source of all meaning. This does not lead to rampant, uncontrolled individuality; it leads to the One, the expression of which is the many. Carlyle is not interested in 'riding his own hobby-horse.'

I have outlined the character of Carlyle's Hero and the implications of that character. Character is to be seen as a revelation of the Logos, or creative Word. Art is a further revelation of the Word. The word is form given to an invisible transcendental value which is the Word within the word. Thus a work of art is Divinely grounded, and is an exfoliation, a symbol of the transcendent. In Sartor Resartus there is a passage which is a vital key to the development of the whole garment of the book:

> Gladly, therefore, do we emerge from those soul confusing labyrinths of speculative Radicalism, into somewhat clearer regions. Here, looking round, as was our best, for 'organic filaments,' we ask, may not this, touching 'Hero-worship,' be of the number? It seems of a cheerful character; yet so quaint, so mystical, one knows not what, or how little, may lie under it. Our readers shall look with their own eyes.... [78]

It is evident that the cosmos which is to be created out of the chaos of the world shall be accomplished through the action of the hero. We know from our previous look at Heroes and Hero Worship that the hero is the active transcendental symbol of God, the means of making visible the invisible order of the Divine. The art of the Divine is, with man's participation, the creation of order. The creative act of Man is to transmit this order of Divine Being into the chaos of the world so as to create, or rather extend further, the Divine order. So we are concerned in Sartor Resartus with the central principle of character, and with considering how the art of the book is woven

by virtue of character. If the pattern of Carlyle's art is indeed commensurate with character, and if character is the organic expression of Divine Being in form, then between these aspects there should be an indissoluble unity of expression evident. To be a cosmos the work should contain and reveal the rhythms of the Divine cosmos. Furthermore, as this work is a type of blueprint, we may expect Carlyle to deal with the particular crisis of consciousness which was involved in the reorientation of his character in an affirmation of an inner and transcendent Divine cosmos. Sartor Resartus is, in fact, an organic work of art which is an externalization of just these questions of character, of its realization in form, of its relationship to the Divine, and of the creative process whereby order is brought out of disorder. It is concerned with an order which is transcendent at root, and organically revealed, through man and man's art in his carrying the creative process into the disorder of the world. It is man's responsibility, whatever art he has at his disposal, to be the creator of order in a world of chaos.

Like Wordsworth's Prelude, Sartor Resartus is a portrayal of the Romantic crisis of consciousness, whereby a superficial world is penetrated by the poet's consciousness, revealing a Divine world of creative activity. The basic rhythm of the whole work centers in an initial innocent acceptance of appearance, a fall in which the whole universe is brought into question, and a restoration wherein the poet discovers his place

in an organic universe fluid with life and meaning. The book is a statement of Romantic principle. The essential crisis centers in the penetration through outward appearance, the perception of the material world as being but a garment of a higher invisible world, and the reorientation of consciousness so that the poet becomes an integral part of the Divine creative expression. It is a movement from sleepy acceptance of appearance, through a painful awakening, to a joyous acceptance of the wonder of creation and of one's role in that creation. In the Prelude, many sections of which are paralleled in Sartor Resartus, Wordsworth starts from the position of a child in nature who holds an innocent spontaneous acceptance of the life of nature. The crisis in consciousness occurs through the awakening of the mind and through having participated in the affairs of man only to find human nature broken. Out of reaction to the nature of mankind as society, and the analytic separation of the individual from the living cosmos, there is a point of crisis where the poet's whole expression seems to disintegrate, and his world is flung into meaningless chaos. So is the fall from innocence completed. Through the benign influence of a few experiences of true character, and through the healing power of nature and of the creative imagination, his awareness of man and of his relationship to the universe is resurrected. There is a movement toward a return to innocence at a higher level of relationship wherein the simplicity of nature has been re-experienced. This is in relation to a greater cosmic whole of which man is an integral, conscious part. Such is the rhythmic movement of the Prelude. I mention

it because it is in some measure the basic rhythm in part or in total of all major Romantic work. It is no less true of Sartor Resartus. Carlyle, however, is in the interesting position of having had a generation of Romantic poets go before. In consequence there is a greater objectivity, or what perhaps would be better described as detachment from the emotional aspects of this rhythm. I am not suggesting that it was not an emotional experience, but for his art he has precedents, and in consequence may look at the whole cycle of experience rather more clinically. This is shown by the fact that Carlyle plays more closely the role of the biographer in Sartor Resartus, and assigns the experience of the Romantic cycle of change to Professor Teufelsdrockh, no doubt an earlier 'self' in the midst of the experience. For, having gone through the process, Carlyle as author, to some degree stands back and achieves a type of detached clarity in looking at it. Wordsworth was too close to achieve this. That is not to say that there is no subjectivity as such in the book, but merely to indicate that the terms subjectivity and objectivity as extremes have been transcended by that synthesis which is the achievement of the act of reorientation. The worlds are united, transcended, and reported on. The biographer then, represents the objective approach to the experience, while Professor Teufelsdrockh represents the subjective. In order to appreciate what Carlyle is creating, we must provide the substance of transcending either pole by subsuming them in a synthesized vision. The creative activity and rhythm of the work is maintained through working from these two

poles, but the true meaning is the 'silence' which transcends either one. If we keep this in mind, we will keep close to the whole technique and intent of his art. We must provide the meaningful resolution. A key point to note in the art of the transcendentalists is that they always seek to manoeuvre the reader into the transcendental position, from which point of experience their art becomes truly meaningful. Their art cannot be appreciated from the outside. We shall have cause to examine this point more thoroughly in relation to Emerson and Thoreau.

In Sartor Resartus the basic rhythm which I delineated in speaking of Wordsworth's Prelude appears primarily in the experience of Professor Teufelsdrockh though also, to some degree, the narrator experiences the pattern in tracing the events of the professor's life. The book itself is ostensibly a review by the narrator of a new German publication, just come into his hands, on the philosophy of clothes. In undertaking to review the clothes philosophy, the reviewer finds it necessary to enter into a biographical survey of Professor Teufelsdrockh's life. The author expresses his intent as follows:

> Considered as an Author, Herr Teufelsdrockh has one scarcely pardonable fault, doubtless his worst: an almost total want of arrangement. In this remarkable Volume, it is true, his adherence to the mere course of Time produces, through the Narrative portions, a certain show of outward method; but of true logical method and sequence there is too little...To bring what order we can out of this Chaos shall be part of our endeavour. 79

The process of growth in the book will bring the biographer and Teufelsdrockh from their respective poles into a closer empathy,

until we bridge the gap, so to speak, by our participating in the work of art as a whole. After outlining the basic tenet of the clothes philosophy, that in all man's philosophical considerations:

> ...they have tacitly figured man as a Clothed Animal; whereas he is by nature a Naked Animal; and only in certain circumstances, by purpose and device, masks himself in Clothes... [80]

we are introduced to the possibility of viewing everything that man does as a clothing of his nakedness:

> Teufelsdrockh undertakes no less than to expound the moral, political, even religious Influences of Clothes; he undertakes to make manifest, in its thousand.fold bearings, this grand proposition, that Man's earthly interests are all hooked and buttoned together, and held up, by Clothes.' [81]

The intent of the book is to strip man naked and to see what remains. From the standpoint of the rhythm which we mentioned, this is the rhythm of disintegration which is necessary to recover the source of meaning, so that the 'resurrection' may be a meaningful one. It may be interesting to add at this point that the concern for source or underlying reality is one of the most basic mythic rhythms known, and characterizes all of the primary ancient myths of <u>creation</u>. Carlyle is working within the context of a very basic and vital rhythm, not only because it was the condition of his age, but because it is a rhythm which is basic to mythic consciousness. At the same time it is interesting to note that here also is the basic rhythm of the seasons, whereby the garment of nature is continually waxing and

waning and waxing again through the processes of birth, maturation, fruition, disintegration, and rebirth. Mircea Eliade in a book on the mythos of the centre recounts the universality of this concern for the centre or origin of things:

> It is unnecessary, then, to insist that the history of religions records a considerable number of ritual constructions of a "Centre." Let us, however, note one thing which is of importance in our view: to the degree that the ancient holy places, temples or altars, lose their religious efficacy, people discover and apply other gemantic, architectural or iconographic formulas which, in the end, sometimes astonishingly enough, represent the same symbolism of the "Centre." To give a single example: the construction of a mandala. The term itself means "a circle;" the translations from the Tibetan sometimes render it by "that which surrounds." In fact a mandala represents a whole series of circles, concentric or otherwise, inscribed within a square; and in this diagram, drawn on the ground by means of coloured threads or coloured rice powder, the various divinities of the Tantric pantheon are arranged in order...
>
> But every Indian temple, seen from above, is a mandala, any Indian Temple is, like a mandala, a microcosm and at the same time a pantheon. Why, then, need one construct a mandala - why did they want a new "Centre of the World?" Simply because, for certain devotees, who felt in need of a more authentic and a deeper religious experience, the traditional ritual had become fossilized: the construction of a fire altar or the ascent of the terraces of a temple no longer enabled them to rediscover their "centre." 82

Centre is the point from which order emanates; it is the point of beginning or of origins, the point which is obscured when the symbols or garments of centre no longer reveal centre. The great illusions which veil centre are those of space and time. Through orientation toward centre time is annihilated for centre, as well as being non-spatial, a point, also represents the primal moment at which creation is initiated. To mythic

consciousness time is cyclical, like the seasons, and consequently the moment of beginnings may always be re-experienced, and the effects of time and the creative process annihilated or reinforced:

> ...myth takes man out of his own time - his individual, chronological, "historic" time - and projects him, symbolically at least, into the Great Time, into a paradoxical instant which cannot be measured because it does not consist of duration. This is as much as to say that the myth implies a break away from Time and the surrounding world; it opens up a way into the sacred Great Time. [83]

These are the central concerns of Carlyle, no less of Romantic art; the transcendence of the limitations placed upon consciousness through involvement with the garment woven out of form and time. He is seeking to see through the phenomenon and rediscover centre, an act which transfigures the garment:

> Let us dwell for a moment upon this mythological image of the zenith which is at the same time the Summit of the World and of the "Centre" par excellence, the infinitesimal point through which passes the Cosmic Axis (Axis Mundi). We have shown in the previous chapter how important this symbolism is for archaic thought. A "Centre" represents an ideal point which belongs not to profane geometrical space, but to sacred space...in other words, a "Centre" is the paradoxical "place" where the planes intersect, the point at which the sensuous world can be transcended. But by transcending the Universe, the created world, one also transcends time and achieves stasis - the eternal non-temporal present. [84]

We might recall Carlyle's lines:

> The beginning of all Wisdom is to look fixedly on Clothes, or even with armed eyesight, till they become transparent. [85]

And, at a later point, when Professor Teufelsdrockh has achieved

the reorientation of his consciousness toward the 'Cosmic Centre,' we have:

> ...he has looked fixedly on Existence, till, one after the other, its earthly hulls and garnitures have all melted away; and now, to his rapt vision, the interior celestial Holy of Holies lies disclosed. [86]

This is a picture of the author rediscovering the centre of all creation, that centre which is a perfect cosmos, not subject to space and time, which may be revealed through the warp and woof of space and time.

Perhaps then the most central of all mythic rhythms connected with the creative process, the process of bringing order out of chaos, is this mythos of centre. Carlyle's intent in the clothes philosophy is to strip off the effects of prior creation. The clothing man has created about himself is a clothing which has lost its vitality and validity. There is the need to rediscover the nature of the source, man himself as the Divine symbol of centre, to determine what man is naked, and then to find how he may be clothed so as to not lose the connection with centre and the timelessness which centre represents. We recall that character is the art of God in man. Character is also the primary clothing or blueprint out of which all other clothing is fashioned. If there is chaos in character because of a disassociation with the Divine cosmos, if there is crisis in consciousness, then is there chaos in the universe of clothing. In order to clearly show the origin of the clothes philosophy, and

to investigate further into the question of the supreme art of character, and to satisfy the need of determining the centre or origin of things, an examination of the mythos of Teufelsdrockh himself is made. It is his expression of character which has given rise to the clothes philosophy. To understand the tenets of the clothes philosophy Carlyle indicates the necessity of understanding the nature of its source or creative origin in Teufelsdrockh himself. By examining the manner in which Teufelsdrockh has come into being, the creative process and rhythms which were operative, Carlyle may touch upon the basic rhythms of art at its closest point to the Divine so that the centre or cause of the effect which the work is may be known. The account of the clothes philosophy therefore shifts from a description of effects to a search for causes. The mythic need is to discover the centre which is Kant's intellectual archetype or the Word within the word:

> ...that however it may be with Metaphysics, and other abstract Science originating in the Head (Verstand) alone, no Life-Philosophy (Lebensphilosophie), such as this of Clothes pretends to be, which originates equally in the Character (Gemuth), and equally speaks thereto, can attain its significance till the Character itself is known and seen; 'till the Author's View of the World (Weltansicht), and how he actively and passively came by such a view, are clear: in short till a Biography of him has been philosophico-poetically written, and philosophico-poetically read.' [87]

The chaos of the presentation of the clothes philosophy is traced back to the chaos of Teufelsdrockh in the hope that by bringing order into an understanding of the one the other will be clarified. But Professor Teufelsdrockh is seen first as a

chaos:

> ...So that if the Clothes-Volume itself was too like a Chaos, we have now instead of the solar luminary that should still it, the airy Limbo which by intermixture will farther volatise and discompose it! [88]

The creation of this work is itself a garment revealing source or cause. We must keep his intent clear. The work of art is the means by which the dynamic rhythmic movement of life may be revealed. The whole structure is designed to reveal the primary and basic rhythms of cosmic life. Every image and word is a revelation of a dynamic cosmos. It is the creation of a clothing, of a garment to make visible the invisible, but in that creation we must keep clearly dominant the principles and spirit of that creation if the garment is to be a living organism. The art of the book is the creation of image and metaphor to reveal the invisible:

> Language is called the Garment of Thought: however, it should rather be, Language is the Flesh-garment, the Body, of thought. I said that Imagination wove this Flesh-Garment; and does not she? Metaphors are her stuff: examine Language; what, if you except some few primitive elements (of natural sound), what is it all but Metaphors, recognized as such, or solid-grown and colourless? If those same primitive elements are the osseous fixtures in the Flesh-Garment, Language, - then are Metaphors its muscles and tissues and living integuments. [89]

Carlyle undertakes to create language, to create metaphors, and all the garments of the invisible in such a way that the invisible is truly represented. The central image is, of course, the creation of a clear image for the Divine which is the philosophy

of clothes itself. The whole movement of the work is to bring an ordered vision of what starts out to be a rather chaotic image. As the work progresses the clarity of the image of the clothes philosophy becomes apparent and intensified. It is capped with a very clear exposition on the philosophy of symbols and an explanation of how the true symbol resolves into silence. The central image of the garment or vesture of God is, however, picked up quite early:

> 'Why multiply instances? It is written, the Heavens and the Earth shall fade away like a Vesture; which indeed they are: the Time-vesture of the Eternal. Whatsoever sensibly exists, whatsoever represents Spirit to Spirit, is properly a Clothing, a suit of Raiment, put on for a season, and to be laid off. Thus in this one pregnant subject of Clothes, rightly understood, is included all that men have thought, dreamed, done, and been: the whole External Universe and what it holds is but Clothing; and the essence of all Science lies in the Philosophy of Clothes. [90]

The creation of a clear vision of this image requires of Carlyle the creation of metaphors to reveal the underlying vitality of the cosmos, its unity, and its inherent purposefulness. He must show that the universe is alive, whole and purposeful, for these are precisely the elements which are missing in the old world order in disintegration. All metaphors which are created in the tissue of the work have this intent of revealing the primary vital centre of life, and of showing that the cosmos is a unitive whole. All metaphors resolve themselves in this central core of cosmic life which Carlyle opens up at key points, penetrating with his vision at times to

a central resolution in stillness, wherein the vitality of the garment he is weaving yields before the wonder of wonders:

> What is the use of health, or of life, if not to do some work therewith? And what work nobler than transplanting foreign Thought into the barren domestic soil; except indeed planting Thought of your own, which the fewest are privileged to do? Wild as it looks, this Philosophy of Clothes, can we ever reach its real meaning, promises to reveal new-coming Eras, the first dim rudiments and already budding germs of a nobler Era, in Universal History. Is not such a prize worth some striving? Forward with us, courageous reader; be it towards failure, or towards success! The latter thou sharest with us; the former also is not all our own. [91]

The movement is to bring a clarity to his central image of the garment of God. To do this he must work through the chaos of previous impression and prejudice. He must move from the known to the unknown. To begin a true creative process he makes the basic mythic movement of reducing this clothing of consciousness to its origin. He breaks down the old metaphor, ossified and having no vital connection with life, so that a chaos of the uncreated is reached. Having a sure orientation toward the central stillness, he then proceeds to create anew. To do so Carlyle draws upon the basic mythos of creation as it is widely found, but particularly as outlined in the Bible. Book Two of Sartor Resartus begins with a chapter entitled 'Genesis,' and follows the initial delineation of the problem of all disorder, which is dead and sterile form in a universe fluid with life, and seeks the problem's source in character:

> In a psychological point of view, it is perhaps questionable whether from birth and genealogy, how closely

> scrutinised so-ever, much insight is to be gained. Nevertheless, as in every phenomenon the Beginning remains always the most notable moment; so, with regard to any great man, we rest not till, for our scientific profit or not, the whole circumstances of his first appearance in this planet, and what manner of Public Entry he made, are with utmost completeness rendered manifest. 92

Throughout the work Carlyle will draw heavily and vividly on Biblical imagery in a characteristic way. Behind this is the intent of imbuing the language or garment of the Bible with fresh vital meaning, but also it is to provide a basic format of a cosmology. The design of the Bible gives him a means by which he may picture a vast living universe, pulsating with purposefulness. By working the language into his organic view of a living cosmos he is approaching his readers from a ground with which they would be largely familiar, but he is also showing that the old world picture, mechanistic and dead, may be easily transcended by seeing 'old clothes' anew. The old clothing is disassociated because it became more important in consciousness than the source it indicated.

Like the birth of the hero in mythology, and not unlike the births of both Moses and Jesus, the professor's origin is obscured and until it can be reconciled remains one of the unsettling influences of his life. He is found on a doorstep in a basket. Here we may see the creation of a metaphor out of traditional myth, a metaphor which is an organic part of the overall theme and meaningful because of the internal unity of the theme:

> 'And yet, O Man born of Woman,' cries the Autobiographer, with one of his sudden whirls, 'wherein is my case peculiar? Hadst thou, any more than I, a Father whom thou knowest? The Andreas and Gretchen, or the Adam and Eve, who led thee into life, and for a time suckled and papfed thee there, whom thou namest Father and Mother; these were, like mine, but thy nursing-father and nursing mother; thy true Beginning and Father is in Heaven, whom with the bodily eye thou shalt never behold, but only with the spiritual.' 93

In every development of metaphor in the work, the question of origins is contained within the structure of it; always the art leads toward cause. The quest is a quest for origins. Every symbol has a centre which must be unfolded. Teufelsdrockh as a symbol is no exception; the roots of his character must be revealed.

We are taken carefully through the childhood of the author, showing how he began to come into relationship with the world - a symbol of an unknown source working out his relation to an unknown world:

> Infinite was his progress; thus in some fifteen months, he could perform the miracle of - Speech! To breed a fresh Soul, is it not like brooding a fresh (celestial) egg; wherein as yet all is formless, powerless; yet by degrees organic elements and fibres shoot through the watery albumen; and out of vague Sensation grows Thought, grows Fantasy and Force, and we have Philosophies, Dynasties, nay Poetries and Religions! 94

All this is contained in the chapter entitled 'Genesis,' and like the pattern of creation outlined in the Biblical 'Genesis' there is a 'Naming.' Is this not itself the primary art of creation?

> Names? Could I unfold the influence of Names, which are the most important of all Clothings, I were a second greater Trismegistus. Not only all common Speech, but Science, Poetry itself is no other, if thou consider it, than a right Naming. Adam's first task was giving names to natural Appearances: what is ours still but a continuation of the same; be the Appearances exotic vegetable, organic, mechanic, stars or starry movements,(as in Poetry), passions,virtues, calamities, God-attributes, (Gods) - In a very plain sense the Proverb says, call one a thief, and he will steal; in an almost similar sense may we not perhaps say, Call one Diogenes Teufelsdrockh, and he will open the Philosophy of Clothes. 95

Naming is, of course, establishing order. And Carlyle leaves no doubt where naming originates - in the Logos of creation. Thus through right naming does the child begin to bring order into his world; but note, it is an order which necessarily pre-exists as a cosmos in the Logos. Naming is a bringing into form the order of the Logos. It is not as if one is making something out of nothing, but rather ordering what was previously unformed according to what <u>is</u> transcendentally. Thus the naming is made to stand as a primary element of the creative process, for when the phenomenon has been named (we may see a metaphor for art throughout this) then is it ordered and under control. Until expression has been given to the Logos, the control is not extended. Every human being must speak his 'Word' if the Logos is to be made flesh, if the world is to be artistically brought under control. The meaning of the word is the Word within it, the origin which has been obscured. But at this point the child's biography has just begun to unfold to the point where he is beginning to become acquainted with Naming. The clothes philosophy as a whole is yet to follow.

In a vein parallel to the Prelude, Carlyle takes his character through his 'idyllic' youth:

> 'Thus encircled by the mystery of Existence; under the deep heavenly Firmament; waited-on by the four golden Seasons, with their vicissitudes of contribution, for even grim Winter brought its skating matches and shooting matches, its snow storms and Christmas carols - did the Child sit and learn. These things were the Alphabet, whereby in after time he was to syllable and partly read the grand Volume of the World; what matters it whether such Alphabet be in large gilt letters or in small ungilt ones, so you have an eye to read it. 96

We may note again the rhythm of the seasons, a rhythm which because archetypal is deeply embedded in the work. The child is fed in his innocence by nature, a blessing which will in later days provide a foundation from which he will be able to re-establish his organic relation to the cosmos:

> '...that idle crag thou sittest on is six-thousand years of age.' In which little thought, as in a little fountain, may there not lie the beginning of those well-nigh unutterable meditations on the grandeur and mystery of Time, and its relation to Eternity, which play such a part in this Philosophy of Clothes? 97

Interspersed with this philisophico-poetical biography are references to the clothes philosophy itself as an image consistently reinforced, with references to the two elements of space (form) and time, with which he must come to terms. In this connection, it is interesting to note that the art of the book moves in time rhythmically so that the linear idea of time, though adhered to in a general sense, is undermined as an absolute. Succession is governed according to the cycle of growth and regen-

eration (the seasons). Events are selected throughout his life relevant to the present moment and present needs in emphasizing the source or centre in which the book is ultimately seeking to ground itself through the central image. Thus process is controlled and made to work for timelessness. Similarly, space as an absolute is annihilated. However, the value of space as a medium is upheld. We find transitions which take one from the microcosm to the macrocosm and from one physical image to its spiritual equivalent in a matter of lines. We see through the clothing. His metaphors are vast, swift moving, and organic. They reveal the nature of life itself, and in their structural context in the work, in the media of space and time, they are exceedingly precise and selective; as a work of art must be. Carlyle presses against space and time in the character of Teufelsdrockh, but in the character of the author and biographer he makes significant use of form. The point is simply one of emphasis on the transcendental as being of primary significance. There is no suggestion that it is a formless experience. There is no attempt to negate the validity of both space and time as necessary media for expression. A rhythmic and balanced association between the phenomenal and the transcendental is what is sought, but man has distorted and misconstrued the nature of those rhythms and unbalanced their working:

> As in long-drawn Systole and long-drawn Diastole, must the period of Faith alternate with the period of Denial; must the vernal growth, the summer luxuriance of all Opinions, Spiritual Representations and Creations, be followed by, and again follow, the autumnal decay, the

> winter dissolution. For man lives in Time, and has his whole earthly being, endeavor and destiny shaped for him by Time: only in the transitory Time-Symbol is the ever motionless Eternity we stand on made manifest. 98

The question is pregnant throughout the book, how man can in fact master space and time so that he is not subject to their rhythms but in control of them. The mastery of his art form is the mastery of space and time.

Teufelsdrockh's first act of breaking out of the crippling old myth does not free him from space and time but throws him out into its flux without even the old frame of reference:

> Here, circling like the gin-horse, for whose partial or total blindness is no evil, the Bread-artist can travel contentedly round and round, still fancying that it is forward and forward; and realize much: for himself victual; for the world an additional horse's power in the grand corn-mill or hemp-mill of Economic Society. For me too had such a leading string been provided; only that it proved a neck-halter, and had nigh throttled me, till I broke it off. 99

To which Carlyle adds:

> In a word, Teufelsdrockh having thrown-up his legal Profession, finds himself without landmark or outward guidance; whereby his previous want of decided Belief, or inward guidance, is frightfully aggravated. 100

The thin veneer of outer meaningfulness is shattered irrevocably in the true Romantic fashion by a love affair which goes wrong:

> It was appointed, says our Philosopher,' that the high

> celestial orbit of Blumine should intersect the low sublunary one of our Forlorn; that he, looking in her empyrean eyes, should fancy the upper Sphere of Light was coming down into this nether sphere of Shadows; and finding himself mistaken, made noise enough. [101]

Through this experience the professor's involvement with space and time in flux is brought under extreme stress, a point which we find recorded in the chapter "The Everlasting No," wherein the whole phenomenal world is brought into question:

> Under the strange nebulous envelopment, wherein our Professor has now shrouded himself, no doubt but his spiritual nature is nevertheless progressive, and growing: for how can the 'Son of Time,' in any case, stand still? We behold him, through those dim years, in a state of crisis, of transition: his mad Pilgrimings, and general solution into aimless Discontinuity, what is all this but a mad Fermentation: wherefrom, the fiercer it is, the clearer will one day evolve itself. [102]

The 'mysterious organic filaments' of character are weaving themselves into a cosmos. The lowest point of the book is reached when the life of the universe seems to have departed, the section is full of wintry imagery:

> To me the Universe was all void of life, of Purpose, of Volition, even of Hostility: it was one huge, dead, immeasurable Steam engine, rolling on, in its dead indifference, to grind me limb from limb. O, the vast, gloomy, solitary Golgotha, and Mill of Death! Why was the Living banished thither companionless, conscious? [103]

At this point where the universe of life is almost crucified on the cross of space and time, occurs in him the first step in the stages of regeneration. Carlyle is no doubt here describing

a very vivid experience in his own reorientation. It begins with a denial of finitude:

> And as I so thought, there rushed like a stream of fire over my whole Soul; and I shook base Fear away from me forever. I was strong, of unknown strength; a spirit, almost a god. Ever from that time, the temper of my misery was changed; not Fear or whining Sorrow was it, but Indignation and grim fire-eyed Defiance.
>
> 'Thus had the Everlasting No (das ewige Nein) pealed authoritatively through all the recess of my Being, of my Me; and then was it that my whole Me stood up, in native God created majesty, and with emphasis recorded its Protest. 104

The disassociation of man and the universe and the enslavement of man to form and time is recorded in Carlyle's 'everlasting no.' It is an everlasting no to alienation and lifelessness and an initial affirmation of Divine Being. In terms of the clothes philosophy the professor has reached the point where he has refused to accept the appearance as reality. This is the first step in coming free from enslavement with, or we might say the first step toward freedom in, phenomena. At this point the symbols of his world may not yet be the expression of the Divine, but they may no longer be something in themselves, disassociated and lifeless. Teufelsdrockh then moves through the 'centre of indifference,' which he explains must be the necessary ground through which one moves when passing from the everlasting no to the everlasting yea. It consists of a sense of insignificance and general valuelessness in the light of the vastness of creation:

> Pshaw! what is this paltry little Dog-cage of an Earth; what art thou that sittest whining there? Thou art still Nothing, Nobody, Nobody: true; but who, then, is some-

> thing, Somebody? For thee the Family of Man has no use; it rejects thee; thou art wholly as a dissevered limb: so be it; perhaps it is better so! [105]

"The Everlasting Yea" deals with the affirmation of life in man and in the cosmos, and with the necessity of the indissoluble relationship between them. In moving toward the 'everlasting yea' Carlyle draws significantly on the imagery of the 'Temptation,' so-called, in the wilderness of human indifference:

> To me nothing seems more natural than that the Son of Man, when such God given mandate first prophetically stirs within him, and the Clay must now be vanquished, or vanquish, - should be carried of the spirit into grim Solitudes, and there fronting the Tempter do grimmest battle with him; defiantly setting him at naught, till he yield and fly. Name it as we choose: with or without visible Devil, whether in the natural Desert of rocks and sands, or in the populous moral Desert of selfishness and baseness, - to such Temptation are we all called. Unhappy if we are not. Unhappy if we are but Half-men, in whom that divine handwriting has never blazed forth.... [106]

Carlyle is directing Teufelsdrockh through the phenomena:

> Fly, then, false shadows of Hope; I will chase you no more, I will believe you no more. And ye too, haggard spectres of Fear, I care not for you; ye too are all shadows and a lie, Let me rest here: for I am life-weary; I will rest here, were it but to die: to die or to live is alike to me; alike insignificant' - And again: 'here, then, as I lay in that Centre of Indifference: cast, doubtless by benignant upper Influence into a healing sleep, the heavy dreams rolled gradually away, and I awoke to a new Heaven and a new Earth. The first preliminary moral Act, Annihilation of Self (Selbstodung), had been happily accomplished; and my mind's eyes were now unsealed, and its hands ungyved.' [107]

In the annihilation of the importance of the self of form and time comes the freedom of the infinite. He has seen through the symbol of himself, through the phenomenon which should have re-

vealed, but rather concealed the infinite. Then comes his re-orientation and the resurrection of his relationship with the cosmos; for now there is no separation between outer and inner worlds, but a new living unity established in the transcendental. The old separating and dividing mind has been transcended in the act of selflessness:

> ...Or what is Nature? Ha! why do I not name thee God? Art not thou the 'Living Garment of God?' O Heavens, is it, in very deed, He, then that ever speaks through thee; that lives in thee, that lives and loves in me...?

And further:

> ...like soft streams of celestial music to my too-exasperated heart, came that Evangel, the Universe is not dead and demoniacal, a charnel house with spectres; but godlike, and my Fathers! 108

From this point the character of the professor and the structure of the clothes philosophy begin to come clear. The starting point of true creation is in the 'everlasting yea:'

> On the roaring billows of Time, thou art not engulfed, but borne aloft into the azure of Eternity. Love not Pleasure; love God. This is the Everlasting Yea, wherein all contradiction is solved: wherein whoso walks and works, it is well with him. 109

Thus the central metaphor of the book, the clothes philosophy, begins to take shape, the organic filaments weave themselves into a simple consistent vision.

In the important chapter "The Everlasting Yea," we come upon the central image of creation toward which he has been working in searching out the source, a source which has been revealed in Teufelsdrockh to be his own true nature and infinite:

> 'But it is with man's Soul as it was with Nature; the beginning of Creation is - Light. Till the eye have vision, the whole members are in bonds. Divine moment, when over the tempest-tost Soul, as once over the wild-weltering Chaos, it is spoken: Let there be Light....The mad primeval Discord is hushed; the rudely jumbled conflicting elements bind themselves into separate Firmaments: deep silent rock-foundations are built beneath; and the skyey vault with its everlasting Luminaries above: instead of a dark wasteful Chaos, we have a blooming, fertile, heaven - encompassed World.
>
> 'I too could say to myself: Be no longer a Chaos, but a World, or even a Worldkin. Produce! Produce! Where it but the pitifullest infinitesimal fraction of a Produce, produce it, then. Up, Up! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called Today; for the Night cometh, wherein no man can work! [110]

From this particular point of the first creative command of 'Genesis,' equivalent to Carlyle's everlasting yea, the character and philosophy of the professor begin to take on an orderly aspect. The central image emerges reinforced by the general train of imagery, and there begins to appear a delicate balance in language between form and energy. Whereas in the chaos of the earlier sections of the book (an apparent chaos behind which there is a highly refined artistic order) there was either a weight on imagery of <u>form</u> as in:

> Foolish Word-monger and Motive-grinder, who in thy Logic - mill hast an earthly mechanism for the Godlike itself,

> and wouldst fain grind me out Virtue from the husks of Pleasure... [111]

wherein even the rhythms are heavily weighted for effect; or whereas there was an emphasis on vital energy to reveal the life of the cosmos:

> And as I so thought, there rushed like a stream of fire over my whole soul; and I shook base Fear from me forever, I was strong, of unknown strength; a spirit, almost a god... [112]

there begins to be in the latter section with the creation imagery, a far more sensitive balance between energy and form with, nevertheless, a dominant emphasis on the energy of the cosmos. Images of water, air, earth, and fire, are interwoven throughout the structure of the book, each in its characteristic way, and in relation to the forces of creation to give a sense of the creativity of the universe and of the cosmos of the work of art.

Point for point the structure of the art of the book reveals the development of the character of Teufelsdrockh, and the structure and character of the clothes philosophy. After much preparation there is a clear exposition of the central theme toward which Carlyle has worked in the chapter on symbols. In order for the universe to be seen in the right light, so that his clothes philosophy could be appreciated, Carlyle had to take his reader through the rhythms of tearing down the old universe, establishing a true relatedness to the creative centre(that is bringing about the Romantic revolution in consciousness); and

he then had to involve the reader in the creative process of regeneration, whereby in the new budding state of Divine Identity the creative Word of the Self is spoken, thus initiating movement toward order, and the building of a new creative consciousness. In the chapter on "Symbols," Carlyle clearly expounds the central principle of the work, the principle toward which all the processes of his art have tended. The chapter on symbols brings us to the still centre of the book, its central essence and principle:

> In a Symbol there is concealment and yet revelation: here therefore, by Silence and by Speech acting together, comes a double significance. And if both the Speech be itself high, and the Silence fit and noble, how expressive will their union be! Thus in many a painted Device, or simple Seal emblem, the commonest Truth stands out to us proclaimed with quite new emphasis. [113]

It was never Carlyle's intent to annihilate time and form, for these are the necessary fabric of the invisible. But in this important quotation we see a very clear emphasis on the need of a right relationship. What he is seeking is to clear the union between the transcendental and the phenomenal so that the invisible centre of Being is allowed to shine through its vesture. This is the whole point of the book:

> A hierarch, therefore, and Pontiff of the World will we call him, the Poet and inspired Maker; who, Prometheus-like, can shape new Symbols, and bring new Fire from Heaven to fix it there. Such too will not always be wanting; neither perhaps now are. [114]

The important core of the clothes philosophy has been shown through a consideration of the development of the life of

Teufelsdrockh. This penetration to a realization of centre and essence is precisely the central tenet of the philosophy, and in the life of Teufelsdrockh, Carlyle has shown some of the elements involved in the Romantic crisis of consciousness. Teufelsdrockh may make his work of art the clothes philosophy precisely because it is an exposition of what occurred in the creation of his own symbolic relation to the universe:

> Nay further, may we not say that Teufelsdrockh's Biography, allowing it even, as suspected, only a hieroglyphical truth, exhibits a man, as it were preappointed for Clothes-Philosophy? To look through the Shows of things into the Things themselves he is led and compelled. The 'Passivity' given him by birth is fostered by all turns of his fortune... 115

That passivity toward what is transcendent makes possible the experience of the Divine silence, and consequent seeing through the active phenomenal show of process. But the two must be united as they are in the work of art of the book itself. The central point of the work is that one should come through the vast whirlwind of activity and process to the still centre of the Hurricane's eye where one might view the creative chaos from a point of stability. The act of Naming, or of speaking the Word out of Divine Identity, out of the still centre, shapes the flux and brings order. The act of Naming, of consciously coming to terms with the questions the book raises through its central character, is the process itself of bringing order into what otherwise remains a chaos of unformed impression. The art of creative consciousness is in Naming. Art has the very necessary function of symbolizing organically the invisible Logos,

through participating in its rhythms and by Naming what otherwise would be without identity.

The latter portion of the book is concerned with a single concise exposition of the clothes philosophy made possible, of course, by all of what has gone before. After seeing how the Romantic revolution in consciousness serves to regenerate character, we are offered the implications of this regeneration:

> 'Society,' says he, 'is not dead: that Carcass, which you call dead Society, is but her mortal coil which she has sluffed off, to assume a nobler; she herself, through perpetual metamorphosis, in fairer and fairer development, has to live till Time also merge in Eternity. Wheresoever two or three Living Men are gathered together, there is Society; or there it will be with its cunning mechanisms and stupendous structures... [116]

The symbolic form is very necessary; we live also in space and time. But the form is an effect and means of revelation, a means by which the invisible can be actualized, not a cause. The clothing has to be purified by fire and changed so that it appears transfigured revealing the greater reality. This is what is contained in the chapter entitled the "Phoenix:"

> Thus is Teufelsdrockh content that old sick Society should be deliberately burnt (alas! with quite other fuel than spice-wood); in the faith that she is a Phoenix; and that a new heaven-born young one will rise out of her ashes! [117]

The old clothing must be put off totally for the new, but one need not fear loss, for this is a change only in the effect; the true cause remains untouched. This is man's responsibility

both to himself and to nature:

> 'Yes, truly; if Nature is one, and a living indivisible whole, much more is Mankind, the Image that reflects and creates Nature, without which Nature were not.' [118]

The human being through becoming a true symbol comes into place in relation to the Divine, and becomes the Divine symbol which unites the creation into one whole.

In the final sections Carlyle brings into question the mind of man which produces old clothing in the face of a living source. It is interesting to note that the line of questioning present in this presentation is parallel to that in the "Book of Job," where the Lord speaks out of the whirlwind:

> Was Man with his Experience present at the Creation, then, to see how it all went on? Have any deepest scientific individuals yet dived-down to the foundations of the Universe, and gauged everything there? Did the Maker take them into His counsel; that they read His groundplan of the incomprehensible All; and can say, this stands marked therein, and no more than this? [119]

We may recall that it was the growth of the discursive intellect which produced the separation of subject and object and broke the original mythic unconscious unity of the whole. Wordsworth comes to terms with the dialectic through the synthesizing power of the creative imagination. Similarly Carlyle is drawing the resolving faculty into play. Man's intellect cannot make a system of nature; it has not the power to comprehend:

> System of Nature! To the wisest man, wide as is his

> vision, Nature remains of quite infinite depth, of quite infinite expansion; and all Experience thereof limits itself to some few computed centuries and measured square-miles. [120]

Nevertheless, a different kind of symbolic consciousness may allow man to be a living organic part of the whole, a partner in creation:

> Admit Space and Time to their due rank as Forms of Thought; nay even, if thou wilt, to their quite undue rank of Realities: and consider, then, with thyself how their thin disguises hide from us the brightest God-effulgences! Thus, were it not miraculous, could I stretch forth my hand and clutch the Sun? [121]

Time and space are the necessary fabric of the outer aspect of the symbol, they are the fabric of art itself, but they are not the ultimate reality:

> Then sawest thou that this fair Universe, were it in the meanest province thereof, is in very deed the star-domed City of God; that through every star, through every grass-blade, and most through every Living Soul, the glory of a present God still beams. But Nature, which is the Time vesture of God, and reveals Him to the wise, hides Him from the foolish. [122]

Thus man in new consciousness may use the categories of space and time artistically in weaving symbols of the infinite. Rather it should be expressed, that the Divine character of man weaves the art of Divine Being in the realm of time and form:

> What too are all Poets and moral Teachers, but a species of Metaphorical Tailors? [123]

And the great opportunity is the shaping of a new world order through the Art of Being:

> By degrees, the eye grows accustomed to its new Whereabout; the hand can stretch itself forth to work there; it is in this grand and indeed highest work of Palingenesia that ye shall labour, each according to ability. New labourers will arrive; new Bridges will be built; nay, may not our own poor rope-and-raft Bridge, in your passings and repassings, be mended in many a point, till it grow quite firm, passable even for the halt? [124]

This has been the intent of his work, of course, from the start: to indicate the pattern through emphasizing the need to rediscover the origin or the centre of centres of a universe of Being:

> It is the Night of the World, and still long till it be Day: we wander amid the glimmer of smoking ruins, and the Sun and the Stars of Heaven are as if blotted out for a season; and two immeasurable Phantoms, Hypocrisy and Atheism, with the Gowl, Sensuality, stalk abroad over the Earth, and call it theirs: well at ease are the Sleepers for whom Existence is a shallow Dream. [125]

-SECTION FOUR-

Representative Men is Emerson's carefully worked consideration of the supreme art of character as the revelation in form of the Logos. As with Carlyle there is an equation of art and character. Plato, Swedenborg, Montaigne, Shakespeare, Napoleon, and Goethe are Emerson's six representative men. Each is in some measure representative of Divine wholeness, but not one of them is complete alone. Moreover, their genius in each instance is in some sense compromised, and not one of them emerges as the representative man. The flaw in each case is directly attributable to an inadequate alignment to a cosmic whole in which man should consciously be a functioning integral part. Emerson presents a vivid picture of a living cosmos and of creative responsibility in that cosmic whole.

The central metaphor of the work is what I would call a marriage metaphor. The metaphor appears literally at times in this form, and at others is presented as the principle of the union of opposites. It is active throughout the work. Man, him-

self, is to provide the substance of this metaphor, and the evidence that he has done so is revealed in character. The problem of Representative Men is the unification of the two halves of creation, of bringing together Heaven and earth, and working out their integrated relationship. Man is the means of bringing about this joining, and of actualizing in form the invisible potential of the transcendental world. Emerson's barometer for the gauging of character is basically the success with which this union is recognized and accomplished. All character breakdowns are directly attributable to an inadequate recognition and resolution of this question.

A consideration of the 'fall' is deeply integrated into the work. The fall is essentially the breakdown of relationship between the two worlds and the effect of the breakdown on consciousness, through the growth of the illusion that the worlds are two and irreconcilable. Schelling provides us with a clear view of this question, and because the issues are parallel to those raised by Emerson I quote him:

> ...It is not because of their science but because of their guilt that such finitude should exist for certain philosophers. Their own will has strayed from the unity. It wants to have a being for itself, and it therefore fails to see either itself or things as they really are, namely, in God. And since, furthermore, the religious view is precisely the seeing of all things in God, without any need for proof or further grounding, but simply with a complete innocence of the contrary possibility, such a finite world can only come about by the straying of the individual will from God who is the unity and blessedness of all things. It can only come from a truly Platonic fall, in which

> state man believes that the dead, absolutely manifold world which he conceives in separation is actually the true and real world...The fact of the existence of such a world in human consciousness is precisely as widespread as the fact of sin. Indeed this is the very fact of sin itself. 126

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The question of the relationship between man and the world of human experience was raised early in Emerson's career. From the first he asserts that the world of man is an abstraction from the Divine world, and that man has a vitally central role to play in creation both in relation to the 'outer' creation and to the transcendent world of Spirit. In fact it may be justly said that the whole of Emerson's work centers around the question of how to unite these worlds. Here is an important passage from his famous essay Nature:

> 'Nature is not fixed but fluid. Spirit alters, moulds, makes it. The immobility or bruteness of nature is the absence of spirit; to pure spirit it is fluid, it is volatile, it is obedient. Every spirit builds itself a house, and beyond its house a world, and beyond its world a heaven. Know then that the world exists for you. For you is the phenomenon perfect. What we are, that only can we see. All that Adam had, all that Caesar could, you have and can do. Adam called his house, heaven and earth; Caesar called his house, Rome; you perhaps call yours, a cobbler's trade; a hundred acres of ploughed land; or a scholar's garret. Yet line for line and point for point your dominion is as great as theirs, though without fine names. Build therefore your own world. As fast as you conform your life to the pure idea in your mind, that will unfold its great proportions. A correspondent revolution in things will attend the influx of the spirit. So fast will disagreeable appearances, swine, spiders, snakes, pests, madhouses, prisons, enemies, vanish; they are temporary and shall be no more seen. The sordor and filths of nature, the sun shall dry up and the wind exhale. As when the summer comes from the south and the snow-banks melt and the face of the earth becomes green before it, so shall the advancing spirit create its

> ornaments along its path, and carry with it the beauty it visits and the song which enchants it; it shall draw beautiful faces, warm hearts, wise discourses, and heroic acts, around its way, until evil is no more seen. The kingdom of man over nature which cometh not with observation - a dominion such as now is beyond his dream of God - he shall enter without more wonder than the blind man feels who is gradually restored to sight.' 127

Significantly there is a unity of Spirit and form posited. There is to be no estrangement. Man in his position between the two carries the responsibility of uniting Heaven and earth functionally. In the face of a broken creation the question of character is particularly emphasized, for character is at the root of all activity in the creation of the poem of the world. Emerson's representative men appear in a world strongly externally orientated where the Platonic fall is a fact of human consciousness. Each figure is selected to reveal a particular aspect of the question and, by inference, generate a sense of the representative man, one who consummates the marriage.

Character is the mythos in the world of the transcendent Logos. If the mythos is fragmented; if, that is, it is an incomplete revelation of the Word, it is because of a breakdown in the means by which the invisible is made visible. This means is governed by a Divine principle which appears throughout Emerson's work as the law of the positive and the negative, or the 'One Law.' Emerson embraces this One Law as the central law of creation. Spirit is positive, form negative; man is negative to Spirit and positive to the external creation; man contains

within himself the principle of positive and negative. In all things it is the rhythmic working of this law that allows for interchange and relationship within the Cosmos. Man's 'Mind' (a word Emerson uses to represent consciousness as a totality) is structured according to this law. Consequently all that is done by man in creative activity contains this dialectic, and is an imprint of the state of consciousness of the creator. Sherman Paul in an excellent book entitled Emerson's Angle of Vision, raises the question of Mind in Emerson:

> For the problem of the mind, as it presented itself to Emerson, was that of a twofold process. Structurally, this process was represented by the two poles or termini of the mind: Intellect Receptive and Intellect Constructive. They recreated in man-the-microcosm the cosmological dualism of the universe. Functionally, the presented the problems of inspiration and its control, of passivity or "pious reception" and concentration of form. Between these poles of life the mind played like a sputtering spark, and Emerson's creative task was to prohibit a surplus of energy to store itself at either pole and thus intermit the circuit. "Human life," he wrote, "is made up of two elements, power and form, and the proportions must be invariably kept, if we would have it sweet and sound." 128

This cosmological dualism, which is nevertheless One reality, is central to the question of character, for in it is contained the relations of two worlds and the structure of their interchange. In the absence of the controlled rhythmic interchange the fallen state occurs. Representative Men is essentially a study of the relationship between the 'intellect constructive' and the 'intellect receptive.' It is a study of the working of the One Law, and of the Mind in creation.

In Ch. 1, "The Uses of Great Men," Emerson opens a consideration of the outer relatedness of man to the world, a theme which he will develop more fully in the course of the work:

> A man is a centre for nature, running out threads of relation through everything, fluid and solid, material and elemental. The earth rolls; every clod and stone comes to the meridian: so every organ, function, acid, crystal, grain of dust, has its relation to the brain. 129

Everything in the external creation is represented in man, who is as the centre of a vast nervous system for assimilating information. Because of this capacity there is the possibility of working on the creation:

> The possibility of interpretation lies in the identity of the observer with the observed. Each material thing has its celestial side; and its translation through humanity, into the spiritual and necessary sphere, where it plays a part as indestructible as any other. And to these, their ends, all things continually ascend. 130

The dual nature of consciousness makes possible the interchange between Spirit and form, whereby forms may be raised to spiritual significance and the Spirit may be embodied. This process equivalent to symbol making occurs in and through man himself, the central governing symbol by whose agency the whole external pattern of symbolic forms is coordinated. One of the characteristics possessed by the great man is his vast ability to assimilate material, to reconcile and unify it:

> Plato, too, like every great man, consumed his own times. What is a great man but one of great affinities, who takes up into himself all arts, sciences, all knowledge, as his food? He can spare nothing; he can dispose of

> everything. What is not good for virtue is good for knowledge. Hence his contemporaries tax him with plagiarism. [131]

This ability to take in and to reconcile the world through overcoming it in a transcendent unity, is a characteristic he assigns to all true greatness. We may note one further example at this time:

> Goethe was the philosopher of this multiplicity; hundred handed, Argus-eyed, able and happy to cope with this rolling miscellany of facts and sciences, and, by his own versatility, to dispose of them with ease; a manly mind, unembarrassed by the variety of coats and convention with which life had got encrusted, easily able by his subtlety to pierce these, and to draw his strength from nature, with which he lived in full communion. [132]

The great man is able to receive and work the world without being overwhelmed by its appearances. He is greater in his sense of unity than the world in its multiplicity. The world of detail becomes a field or a background against which he works out the principle of character. It is, however, in this sphere of receiving material from the world that a breakdown in the function of the dialectic of consciousness is emphasized. The governing or controlling principle is not the material side of creation but the Spiritual side. Without an awareness and experience of the central unity of the Spirit, the manifold creation controls, and a disintegration of character becomes the order of experience. Significantly, the relation of man to the external world is to be as the relation of artist to his work of art. Material is drawn out of the world and worked into a symbolic relationship, making visible the otherwise in-

visible creative impulse. Involvement with the forms of consciousness makes the influx of the creative impulse impossible. Hence the reason for Emerson's constant emphasis on the primacy of Spirit as the positive pole of creation in the structure of the universe. However, in the experience of man, the positive pole has become the things of the external world, thus breaking down the natural relationship of Spirit to form and maintaining the Platonic fall. Man's condition is as we should expect in such a fall, and consequently man places the weight of importance on the form and appearance rather than upon Source and Reality. Both poles of the universe must for a true creation be operative in their own rightful ways, though their relation is not an 'equal' one.

In "Plato..." Emerson considers the nature of the split between types of character. Plato, of all the figures in Representative Men, comes closest to embodying the reality of the Word. Emerson acknowledges Plato's primacy in raising the very questions he is now considering, and the breadth of Plato's understanding of the issues:

> This breadth entitles him to stand as the representative of philosophy. He says in the Republic, "Such a genius as philosophers must of necessity have is wont but seldom, in all its parts, to meet in one man; but its different parts generally spring up in different persons." Every man who would do anything well must come to it from a higher ground. A philosopher must be more than a philosopher. 133

The dual nature of the universe is outlined thoroughly in one of the passages of "Plato..."

> If speculation tends thus to terrific unity, in which all things are absorbed, action tends directly backwards to diversity. The first is the course or gravitation of mind; the second is the power of nature. Nature is the manifold. The unity absorbs, and melts or reduces. Nature opens and creates. These two principles reappear, and interpenetrate all things, all thoughts; the one, the many. One is being; the other, intellect: one is necessity; the other, freedom: one, rest; the other, motion: one, power, the other distribution: one, strength; the other pleasure: one, consciousness; the other, definition: one, genius, the other talent: one, earnestness; the other, knowledge: one possession; the other, trade: one caste; the other, culture: one, king; the other, democracy: and if we dare carry these generalizations a step higher, and name the last tendency of both, we might say that the end of the one is escape from organization, a pure science; and the other is the highest instrumentality, or use of means, or executive deity. 134

The list could be extended ad infinitum. Here are the facts of experience in the world. The whole principle is contained within Emerson's statement of the One Law, and the statement of the structure of consciousness. The principle is operative in every act of consciousness:

> Philosophy is the account which the human mind gives to itself of the constitution of the world. Two cardinal facts lie for ever at the base; the one, and the two. - 1. Unity or Identity; and 2. Variety. We unite all things by perceiving the law which pervades them; by perceiving the superficial differences and the profound resemblances. But every mental act, - this very perception of identity or oneness, recognizes the difference of things. Oneness and otherness. It is impossible to speak or to think without embracing both. 135

Not only is this dialectic operative in individuals, but also in the broader patterns of culture:

> To this partiality the history of nations corresponds... If the East loved infinity, the West delighted in boundaries. 136

The greatness of Plato, and the quality which brings him closest to being the representative man is his recognition of the dissociation in human consciousness and his resolution of the state in uniting the two tendencies. Emerson calls him the first 'balanced soul:'

> Meantime, Plato, in Egypt and in eastern pilgrimages, imbibed the idea of one Deity, in which all things are absorbed. The unity of Asia, and the detail of Europe; the infinitude of the Asiatic soul, and the defining, result loving, machine-making, surface-seeking, opera-going Europe - Plato came to join, and by contact, to enchance the energy of each. The excellence of Europe and Asia are in his brain. Metaphysics and natural philosophy expressed the genius of Europe; he substructs the religion of Asia, as the base.
>
> In short, a balanced soul was born, perceptive of the two elements...The wonderful synthesis so familiar in the union of impossibilities, which reappears in every object; its real and its ideal power - was now, also, transferred entire to the consciousness of a man. 137

The peculiar anachronism in the quote is easily explained. They representative man is the revelation of a timeless principle:

> He stands between the truth and every man's mind, and has almost impressed language, and the primary forms of thought, with his name and seal. I am struck, in reading him, with the extreme modernness of his style and spirit. Here is the germ of that Europe we know so well, in its long history of arts and arms: here

> are all its traits, already discernible in the mind of Plato, - and in none before him. 138

Many of the central elements of Emerson's cosmology of character appear in the character of Plato. The universe is a rhythmic dynamic whole from the highest level of transcendent Essence down to the minutest detail of form. Emerson owes a great debt to Plato:

> In the Timaeus, he indicates the highest employment of the eyes. "By us it is asserted, that God invented and bestowed sight on us for this purpose that, on surveying the circles of intelligence in the heavens, we might properly employ those of our own minds, which, though disturbed when compared with the others that are uniform, are still allied to their circulations; and that, having thus learned, and being naturally possessed of a correct reasoning faculty, we might, by imitating the uniform revolutions of divinity, set right our own wanderings and blunders." 139

The circle is an emblem of unity, of eternity, and of the Spirit. He uses the symbol profusely in his work as a structural principle, and as representative of the unfolding Spirit in form, advancing and producing ever pulsating arcs of expanding vision and influence. The circle is in this context a symbol of order, for it contains in its structure the epitome of order, that of meaningful recurrence. The ever recurring arc of the circle is furthermore governed from the single point of centre, at which point man stands in relationship to his environment, and at which point the Spirit penetrates into the world. Moreover it is an emblem of the nature of creative consciousness as we see expressed in Emerson's consideration of Plato's consciousness of creative

unity:

> He has indicated every eminent point in speculation. He wrote on the scale of the mind itself, so that all things have symmetry in his tablet. He put in all the past, without weariness, and descended into detail with a courage like that he witnessed in nature. One would say, that his forerunners had mapped out each an arm, or a district, or an island, in intellectual geography, but that Plato first drew the sphere. He domesticates the soul in nature: man is the microcosm. All the circles of the visible heaven represent as many circles in the rational soul. There is no lawless particle, and there is nothing casual in the action of the human mind. [140]

Here we touch on one of Emerson's central symbols, that of the evolving sphere. If the sphere of the earth can contain all the contrarieties of motions and forces and remain a unity, then here is an apt symbol of the cosmology of consciousness:

> He kindled a fire so truly in the centre, that we see the sphere illuminated and can distinguish poles, equator, and lines of latitude, every arc and node: a theory so averaged, so modulated, that you would say, the winds of ages had swept through this rhythmic structure, and not that it was the brief extempore blotting of one short-lived scribe. [141]

This is not, however, the whole picture of Emerson's cosmology of character. The Logos has yet more in it to be revealed, though in this consideration of Plato a keynote is struck:

> He was born to behold the self-evolving power of spirit, endless generator of new ends; a power which is the key at once to the centrality and the evanescence of things. Plato is so centered, that he can well spare all dogmas. Thus the fact of knowledge and ideas reveals to him the fact of eternity; and the doctrine of reminiscence he offers as the most probable explanation. [142]

The image of the evolving sphere gives us the image of character

as a whole quality evolving about a centre from which it is generated. That centre is the Word itself. The Word comes into form through the dialectical nature of consciousness, through governing the activity of the rhythmic interchange between the intellect receptive and the intellect constructive. There is a vital quality of interchange, of ascension, and of symbol making, central to the process of creation, which is raised in "Plato..." but is withheld to be thoroughly devaloped in "Swedenborg...." In "Plato..." we read:

> No man ever more fully acknowledged the Ineffable. Having paid his homage, as for the human race affirmed, "And yet things are knowable!" ...They are knowable, because, being from one, things correspond. There is a scale; and the correspondence of heaven to earth, of matter to mind, of the part to the whole, is our guide. 143

The filling out of the world of form, of character, depends upon the vital working of the 'doctrine of correspondence.' Where this doctrine breaks down in application, the picture becomes a fragmented one. The world of form does not reveal the wholeness of the Logos. The doctrine of correspondence is a doctrine of multi-leveled symbolic representation, characterized in Emerson's application by a vital fluidity. It is the central tenet of the marriage metaphor. Plato recognized the fundamental correspondence in uniting Heaven and earth, in bringing together the fragments of truth and consolidating them in a unitive vision:

> These thoughts, in sparkles of light, had appeared often to pious and to poetic souls; but this well-bred, all-knowing Greek geometer comes with command,

> gathers them all up into rank and gradation, the Euclid of holiness, and marries the two parts of nature. Before all men, he saw the intellectual values of the moral sentiment. 144

It is the moral sentiment, so-called, that provides the cement of the universe and brings about the marriage. It is this quality which Emerson presents as the supreme quality of character. In Emerson's essay Love, this moral sentiment appears as the working force of the cosmos, the essence of Spirit. The moral sentiment is Love itself, transcendent power capable of appearing in the range of experience as the power which reconciles and directs the dialectic of creation.

Plato comes closest to representing the archetypal man, but Plato is cast as the philosopher. It takes Socrates to fill out the picture of wholeness, and unfortunately we know little of Socrates but what is presented through Plato. One rather senses Emerson's desire to be able to unfold more of this man, but under the circumstances all he can do is to mention him in the context of Plato's work:

> The rare coincidence, in one ugly body, of the droll and the martyr, the keen street and market debater with the sweetest saint known to any history at that time, had forcibly struck the mind of Plato, so capacious of these contrasts; and the figure of Socrates, by a necessity, placed itself in the foreground of the scene, as the fittest dispenser of the intellectual treasurers he had to communicate. It was a rare fortune that this Aesop of the mob, and this robed scholar, should meet, to make each other immortal in their mutual faculty. The strange synthesis, in the character of Socrates, capped the synthesis in the mind of Plato. Moreover, by this means, he was able, in the direct

> way, and without envy, to avail himself of the wit and weight of Socrates, to which unquestionably his own debt was great; and these derived again their principal advantage from the perfect art of Plato. 145

Though each man must needs work out the particular synthesis in himself between the two worlds to create a true character, that in itself is not enough to create a whole. Even with perfect individuals, representative men, there is a collective wholeness to be experienced. The arc of the circle is filled out through the sum of the arcs. The surface of the sphere by each area is charted out. All individual aspects are projections of the central Truth, and it takes all of the projections to fill out the image. In a sense all are one at the centre, and each one embodies the principle of that centre, a union of finite and infinite. The projection is from a central unity. The image of Plato/Socrates comes closest to representing that central unity in its essence. One is tempted to draw a striking parallel to the Emerson/Thoreau relationship. Certainly comparable elements emerge.

Finally we must see that Plato, like Emerson, does not devise a system. Rather, he presents a dynamic continuum of versatile imagery. What is presented is a sense of a working principle:

> ...he has not a system. The dearest defenders and disciples are at fault. He attempted a theory of the universe, and his theory is not complete or self-evident. One man thinks he means this; and another, that: he has said one thing in one place, and the reverse of it in another place. He is charged with having failed to make the transition from ideas to matter. Here is the world, sound as a nut, perfect,

> not the smallest piece of chaos left, never a stitch nor an end, not a mark of haste, or botching, or second thought; but the theory of the world is a thing of shreds and patches. 146

Emerson, himself, does not create a system, but a kind of space-time continuum of character takes shape governed by the One Law and its application in the doctrine of correspondence. The universe of Emerson's art has often presented something of a confused array of views to many readers. The best defence of his technique I know is the following:

> Tyndall thought that "Emerson was a splendid manifestation of reason in its most comprehensive form"; and Grimm, more nearly than anyone else, has explained both how the impression of Emerson's inconsecutiveness exists, and what is the attitude of those who defend him: "At first one can detect no plan, no order, and we seek wonderingly for the hidden connection of these sentences... Soon, however, we discover the deep underlying law according to which these thoughts are evolved, and the strict sequence." And what that law is, is beautifully illustrated by Horace Mann in a letter quoted by Mr. Conway: "As a man stationed in the sun would see all the planets, on the earth their motions are full of crossings and retrogressions, so he, from his central position in the spiritual world, discovers order and harmony where others can discern only confusion and irregularity." Emerson himself was conscious of the underlying consistency of his thinking as he was of its superficial discrepancies. 147

It might be noted in this image adopted to explain Emerson's technique, that an image is used which embodies two of the primary elements of Emerson's universe. They are the One Law and the image of spheral form, patterns which Emerson applies at every level and in every conceivable way. It is easy to see whence Emerson's imagery derives its power. His images are true to our cosmological experience. In Circles Emerson deals

with the centrality of this cypher of creation:

> The life of man is a self-evolving circle, which, from a ring imperceptibly small, rushes on all sides outwards to new and larger circles, and that without end. The extent to which this generation of circles, wheel without wheel, will go, depends on the force or truth of the individual soul. For it is the inert effort of each thought, having formed itself into a circular wave of circumstance- as for instance an empire, rules of an art, a local usage, a religious rite - to heap itself on that ridge and to solidify and hem in life. But if the soul is quick and strong it bursts over that boundary on all sides and expands another orbit on the great deep.... 148

It is in Emerson's essay "Swedenborg..." that he develops the element of his cosmology which adds depth to character and to its world, and added dimensions to the significance of the language of his essays. It is the doctrine of correspondence. Swedenborg as a representative man is important because he adds this vital element to the question of uniting Heaven and earth. Swedenborg opens up an appreciation of the mechanism of man's relationship to the transcendental, and of his function of symbol making to the relationship. Swedenborg is of the 'Heaven' aspect of the relationship:

> ...there is a class who lead us into another region - the world of morals, or of will. What is singular about this region of thought, is, its claim. Wherever the sentiment of right comes in, it takes precedence of everything else. For other things, I make poetry of them; but the moral sentiment makes poetry of me. 149

Making use in the structure of his art of the principle of 'intellect passive' and 'intellect constructive' Emerson suggests a dialectical relationship between Swedenborg and Shakes-

peare:

> I have sometimes thought that he would render the greatest service...who shall draw the line of relation that subsists between Shakespeare and Swedenborg...the reconciler has not yet appeared. [150]

In one sense this relating is what Emerson is doing. With Swedenborg he proceeds to view the chasm of experience which the representative man reconciles in character.

The doctrine of correspondence rises out of Swedenborg's experience of a transcendental world. However, the 'earth' aspect of the nature of true consciousness, though not dominant, must still be operative in order for him to complete the correspondence of Heaven and earth:

> His youth and training could not fail to be extraordinary. Such a boy could not whistle or dance, but goes grubbing into mines and mountains, prying into chemistry and optics, physiology, mathematics, and astronomy, to find images fit for the measure of his versatile and capacious brain. [151]

No matter how marked the emphasis of one aspect, which in this instance is the experience of transcendence, the other is present. This is the dual nature of man, that the two aspects cannot operate in separation. This is also the central tenet of correspondence:

> The thoughts in which he lived were the universality of each law in nature; the Platonic doctrine of the scale or degrees; the version or conversion of each into other, and so the correspondence of all the parts; this fine secret that little explains large, and large,

> little; the centrality of man in nature, and the connection that subsists throughout all things: he saw that the human body was strictly universal, or an instrument through which the soul feeds and is fed by the whole of matter. 152

and:

> This theory dates from the oldest philosophers, and derives its best illustration from the newest. It is this: that nature iterates her means perpetually on successive planes. In the old aphorism, nature is always self-similar. 153

The whole of Emerson's art is thoroughly permeated with this principle of correspondence. It is the substance of Emerson's image making, and allows him to select an image from the natural world and transfigure it through his 'second sight' into a transcendental symbol. In fact we may see the image of Emerson's universe of evolving circles, his art of wheels within wheels, representing the influx of the Spirit and the translation of Spirit from level to level from the great to the small, from the transcendent to nature, in Swedenborg's theory of forms:

> The hardihood and thoroughness of his study of nature required a theory of forms also. Forms ascend in order from the lowest to the highest. The lowest form is angular, or the terrestrial and corporeal. The second and next higher form is the circular, which is also called the perpetual-angular, because the circumference of a circle is a perpetual angle. The form above this is the spiral, parent and measure of circular forms: its diameters are not rectilinear, but variously circular, and have a spherical surface for centre; therefore it is called the perpetual-circular. The form above this is the vortical, or perpetual-spiral: next, the perpetual vortical, or celestial: last, the perpetual-celestial, or spiritual." 154

These are the correspondent rhythms of the universe, variously presented at different levels. They are the rhythms which govern man's symbolic function whereby the whole external creation may be 'raised' as a symbol of Spirit: through his inherent capacity to create multi-leveled symbols of transcendent Being. It is because the forms of the outer creation are potential correspondences that man can be a creator in the world. He may be the means by which the manifold is co-ordinated in the One.

Swedenborg's experience is primarily an inner one:

> He attempts to give some account of the modus of the new state, affirming that "his presence in the spiritual world is attended with a certain separation, but only as to the intellectual part of the mind, not as to the will part;" and he affirms that "he sees, with the internal sight, the things that are in another life, more clearly than he sees the things which are here in the world." 155

But to Emerson, Swedenborg's experience is an imbalanced one:

> The correspondence between thoughts and things henceforth occupied him...the cause of his harmony he assigned in the Arcana: "The reason why all and single things, in the heavens and on earth, are representative, is because they exist from an influx of the Lord, through heaven." This design of exhibiting such correspondences, which, if adequately executed, would be the poem of the world, in which all history and science would play an essential part, was narrowed and defeated by the exclusively theologic direction which his inquiries took. 156

The doctrine of correspondence is, of course, a marriage metaphor. In its essence it is a symbol of the reconciliation of the aspects of the cosmos. Emerson's difference with Swedenborg rises out of the lack of fluidity of Swedenborg's systematization, and Emerson's

strong sense of the vast flux of the negative creation in its relationship to essence:

> The slippery Proteus is not so easily caught. In nature, each individual symbol plays innumerable parts, as each particle of matter circulates in turn through every system. The central identity enables any one symbol to express successively all the qualities and shades of real being. 157

Character, too, must be rich and fluid. As the central correspondence, the vitality of the dialectical interchange in creation cannot be transcended through rigidity, but only through a fluid expression which enables one to contain both worlds in harmony. A fixed pattern of external correspondence to inner reality greatly narrows the range of both character and the participation of character in creation. By implication each character, though unique in his special way, must contain in some sense the basic qualities and shades of the central identity of the One. Otherwise the result is a rigid system of parts and pieces, rather than a fluid creation. The unfortunate implication of Swedenborg's correspondences is the fragmentation of character. A sense of essence requires a fluid external creation for its actualization in diversity. Each man to Emerson must in a very real sense be a 'whole', though also represent a particularized aspect of a greater overall picture. Emerson sees Swedenborg's shortcoming in his imposing the realm of particulars piecemeal upon the realm of essence, thus interpreting the transcendental world in terms of the particulars of the phen-

omenal:

> Strictly speaking, Swedenborg's revelation is a confounding of planes, - a capital offence in so learned a categorist. This is to carry the law of surface into the plane of substance, to carry individualism and its fopperies into the realm of essences and generals, which is dislocation and chaos. 15c

In spite of his intense leaning toward the Heaven aspect, Swedenborg was deceived by the Platonic fall into creating the Heavens in the image and likeness of the earth; where he should have accepted the realm of essence as Essence out of which a vast diversity flows. Once again the question hinges on the marriage metaphor or that quality of character which allows the two worlds to meet in one. Swedenborg, one more step in the unfolding vision, provides Emerson with the vital doctrine of correspondence, whereby Emerson may understand the Spirit-form continuum as a translation of Reality from higher to lower, and whereby he may represent that translation in concentric imagery. What Emerson adds to Swedenborg's contribution is a sense of essence coupled with a flowing external representative world. The forms of that world, however, are not disassociated elements, but have a relationship which ultimately resolves in a transcendent essence. This marriage occurs in man and makes him the poet and creator of the poem of the world. Here is the ascendent dimension of a rhythmic pulsating universe of form which is the image of the Spirit. The ascendent dimension turns our image of an evolving sphere into a whirlwind of force and form pulsating with life. Contained within the image is the element of that

ascension, whereby Spirit creates its image and relates its elements:

> A subtle chain of countless rings
> The next unto the farthest brings;
> the eye reads omens where it goes,
> And speaks all languages the rose;
> And, striving to be man, the worm
> Mounts through all the spires of form. 159

Each of Emerson's representative men adds something to the arc of the spire of form. As we proceed the vision of the whole begins to fill out. We maintain continuity of image by consistently relating each aspect of the image to its central governing principle, which is the One Law, the relationship between Spirit and form as they meet in the character of each representative man, a marriage metaphor.

In "Montaigne..." Emerson opens by restating the dialectical nature of consciousness in creation:

> Every fact is related on one side to sensation, and, on the other, to morals. The game of thought is, on the appearance of one of these two sides, to find the other: given the upper, to find the underside. Nothing so thin, but has these two faces; and, when the observer has seen the obverse, he turns it over to see the reverse...Each man is born with a predisposition to one or the other of these sides of nature; and it will easily happen that men will be found devoted to one or the other. One class has the perception of difference, and is conversant with facts and surfaces; cities and persons; and the bringing of certain things to pass; - the men of talent and action. Another class have the perception of identity, and are men of faith and philosophy, men of genius. 160

Montaigne, the sceptic, is introduced into the essay to open a consideration of the principle of 'balance.' We may recall that Plato was referred to as the "balanced soul."

> The abstractionist and the materialist thus mutually exasperating each other, and the scoffer expressing the worst of materialism, there arises a third party to occupy the middle ground between these two, the sceptic, namely. He finds both wrong by being in extremes. He labours to plant his feet to be the beam of the balance. [161]

The extremes of both positions are to the sceptic untenable; they are both fraught with elements which are in man's application of them equally distasteful:

> You are both in extremes, he says. You that will have all solid, and a world of piglead, deceive yourselves grossly. You believe yourselves rooted and grounded on adamant; and yet, if we uncover the last facts of our knowledge, you are spinning like bubbles in a river, you know not whither or whence, and you are bottomed and capped and wrapped in delusions.
>
> Neither will he be betrayed to a book and wrapped in a gown. The studious class are their own victims: they are thin and pale, their feet are cold, their heads are hot, the night is without sleep, the day a fear of interruption - pallor, squalor, hunger, and egotism. [162]

Montaigne typifies the position of the sceptic, a position with which Emerson must come to terms for, if it stands, then the principle of creativity he is seeking to establish is compromised. The principle of rhythmic interchange of the positive and the negative is undermined by a balance in the creative field of character which does not seek to reconcile the poles of consciousness but rather nullify them. Montaigne has the position fully developed, and in it Emerson finds much that is attractive, particularly in the poise of the man:

> Montaigne talks with shrewdness, knows the world, and books, and himself, and uses the positive degree: never shrieks, or protests, or prays: no weakness, no convulsion, no superlative: does not wish to jump out of his skin, or play any antics, or annihilate space or time; likes pain, because it makes him feel himself, and realize things; as we pinch ourselves to know that we are awake. He keeps on the plain; he rarely mounts or sinks; likes to feel solid ground, and the stones underneath. His writing has no enthusiasms, no aspiration; contented, self-respecting, and keeping the middle of the road. There is but one exception, - in his love for Socrates. In speaking of him, for once his cheek flushes, and his style rises to passion. [163]

Once again the Socratic presence impresses us. It is through this figure that Emerson opens a sense of the true state of balance.

> The question is posed; is Montaigne the representative man?

> Shall we say that Montaigne has spoken wisely, and given the right and permanent expression of the human mind, on the conduct of life? [164]

Emerson finds the central position as Montaigne occupies it, untenable. There is something missing which makes this kind of balance ultimately sterile:

> We are natural believers. Truth, or the connection between cause and effect, alone interests us. We are persuaded that a thread runs through all things: all worlds are strung on it, as beads: and men, and events, and life, come to us, only because of that thread: they pass and repass, only that we may know the direction and continuity of that line. [165]

Man contains a quality which demands the continual affirmation of the Truth, or the connection between Cause and effect. The

Truth, not scepticism, is the central ground:

> We love whatever affirms, connects, preserves; and dislike what scatters or pulls down. One man appears whose nature is to all men's eyes conserving and constructive: his presence supposes a well-ordered society, agriculture, trade, large institutions, and empire. If these did not exist, they would begin to exist through his endeavours. 166

In the movement toward the affirmation of the Truth the ground of scepticism must be met:

> Every superior mind will pass through this domain of equilibration - I should rather say, will know how to avail himself of the checks and balances in nature, as a natural weapon against the exaggeration and formalism of bigots and block-heads. 167

The scepticism of Montaigne offers Emerson an opportunity to deal with the kind of balance position which denies rather than affirms the connection or marriage metaphor, the vision of which Emerson is seeking to synthesize through his considerations of character.

The remainder of the chapter deals with Emerson's dispelling the sceptical ground and looking for the quality which will activate rather than nullify the connection. He finds no necessity for dealing with the scepticism of the materialist:

> I do not press the scepticism of the materialist. I know, the quadrupled opinion will not prevail. 'Tis of no importance what bats and oxen think. The first dangerous symptom I report, is, the levity of intellect; as if it were fatal to earnestness to know much. Knowledge is the knowing that we cannot know. 168

The scepticism of the intellect is what concerns Emerson. He

finds the ground of scepticism therein to lie in the mis-application of the structure of consciousness itself:

> In the mount of vision, ere they have yet risen from their knees, they say, 'We discover that this our homage and beatitude is partial and deformed: we must fly for relief to the suspected and reviled Intellect, to the Understanding, the Mephistopheles, to the gymnastics of talent.' 169

Man must learn to work creatively with the rhythmic nature of the Mind, rather than find himself involved in it. He must stand above the creative process to be the creator:

> The beliefs and unbeliefs appear to be structural; and, as soon as each man attains the poise and vivacity which allows the whole machinery to play, he will not need extreme examples, but will rapidly alternate all opinions in his own life. 170

We need, not a dead world, but a world fluid with life. The sceptic denies the creative process with its interchange between Unity and diversity. Emerson, however, is not proclaiming constant flux, but rather elevated vision:

> I like not the French celerity - a new church and state once a week - This is the second negation; and I shall let it pass for what it will. As far as it asserts rotation of states of mind, I suppose it suggests its own remedy, namely, in the record of larger periods. 171

Once again Emerson makes reference to the cement of the universe, Love. Love transcends, unites, and works the creative dialectic. The 'moral sentiment' which Socrates so thoroughly represented, makes the inactive sceptical position an impossibility. We note that Montaigne himself loved Socrates.

> The final solution in which scepticism is lost, is, in the moral sentiment, which never forfeits its supremacy. All moods may be safely tried, and their weight allowed to all objections: the moral sentiment as easily outweighs them all, as any one. This is the drop which balances the sea. I play with the miscellany of facts, and take those superficial views which we call scepticism; but I know that they will presently appear to me in that order which makes scepticism impossible. A man of thought must feel the thought that is parent to the universe: that the masses of nature do undulate and flow. 172

Emerson closes the chapter with an emphasis on the necessity for 'restored vision' or, as he has called it elsewhere, the ability of 'second sight,' which allows one to perceive creatively the eternal in the temporal. As we shall see, it is in creative perception which raises the potential correspondent elements of the world to their symbolic value that the representative man is enabled to live in activity in a resurrected world which is a continuum of correspondence, bound in unity by the One Law:

> Let a man learn to look for the permanent in the mutable and fleeting; let him learn to bear the disappearance of things he was wont to reverence, without losing his reverence; let him learn that he is here, not to work, but to be worked upon; and that, though abyss open under abyss, and opinion displace opinion, all are at last contained in the Eternal Cause. 173

The balance point is not to be found in scepticism, for scepticism is the absenting of oneself from creation. It is found rather in an experience of poise in creation.

Beginning with 'Shakespeare..." the coin is turned over and we enter into the world of diversity, away from the concerns of those earlier characters for a world of transcendent unity.

We may recall Emerson's comment on the great service which would be rendered by the one who draws the line of relation between Swedenborg and Shakespeare. If Swedenborg represents the world of the One, then Shakespeare represents the diversity of life. We shall find, however, that even with the shortcomings of each, they are related as opposite sides of the same coin.

Emerson also reverses his artistic emphasis, oscillating between the extreme positions, and emphasizes the influence of the outer world on creativity. Whereas creativity was considered from the transcendental standpoint earlier in the essay, he now gives the material substance of creation its due. We are invited to experience the balanced position. Both aspects of creation are necessary for wholeness:

> Great men are more distinguished by range and extent, than by originality. If we require the originality which consists in weaving, like a spider, their web from their own bowels; in finding clay, and making bricks, and building the house; no great men are original. [174]

This is in one sense sheer nonsense, for he has blatantly reversed an earlier metaphor depicting man as having a web of relation to the world proceeding out of him. But it is not nonsense in the sense that it serves to emphasize that the world is a correspondent whole, and that the outer world brings with it at every level and in every facet the potentiality of being the symbol of the transcendent. What man does with it, however, depends upon the consciousness of his position, and the creative influx of Spirit. In "Shakespeare..." Emerson wishes to emph-

asize the negative half of creation through the eyes of the poet. Shakespeare represents the richness of the differentiation of the unity in the negative half of creation. But, significantly, in the chapter on Shakespeare, initially almost no credit is given to the primary transcendental reality, nor to the creative influx of Spirit. Shakespeare is presented from the standpoint of the richness of material Elizabethan England, his richness stemming from his external conditions and circumstances. This is, of course, the materialist's view of creation, and here Emerson gives it credence as far as it will go:

> Shakespeare, in common with his comrades, esteemed the mass of old plays, waste stock, in which any experiment could be freely tried. Had the prestige which hedges about a modern tragedy existed, nothing could have been done. The rude warm blood the the living England circulated in the play, as in street ballads, and gave body which he wanted to his airy and majestic fancy. The poet needs a ground in popular tradition on which he may work, and which, again, may restrain his art within the due temperance.[175]

and further:

> Men, nations, poets, artisans, women, all have worked for him, and he enters into their labours. Choose any other thing, out of the line of tendency, out of the national feeling and history, and he would have all to do for himself; his powers would be expended in the first preparations. Great genial power, one would almost say, consists in not being original at all; in being altogether receptive; in letting the world do all, and suffering the spirit of the hour to pass unobstructed through the mind.[176]

The intellect receptive in this case is turned towards the world, and the 'spirit of the hour.' For the purposes of illustrating the dialectical nature of the Mind, Emerson has let

the consideration swing, to view the other aspect of the creative process; and, as it must, the pendulum begins to return toward the balance point. This extreme position is untenable; so we find him in the next breath saying:

> Shakespeare is as much out of the category of eminent authors, as he is out of the crowd. He is inconceivably wise; the others, conceivably. A good reader can, in a sort, nestle in Plato's brain, and think from thence; but not into Shakespeare's. We are still out of doors. For executive faculty, for creation, Shakespeare is unique. No man can imagine it better. He was the farthest reach of subtlety compatible with an individual self - the subtlest of authors, and only just within the possibility of authorship. [177]

We return toward the balance point, for there must be more to Shakespeare than simply the gathering in of the material of his works. No matter how rich and diverse the substance with which he works, it is none the less shaped toward a unity of form with a high degree of creativity. The two polar positions are in fact inseparable, though the split can be unduly emphasized by man's involvement with the process of interaction. Shakespeare's gift is the externalization of inner states in the material that is lifted up and selected for poetic use:

> This power of expression, or of transferring the inmost truth of things into music and verse, makes him the type of the poet, and has added a new problem to metaphysics...Things were mirrored in his poetry without loss or blur: he could paint the fine with precision, the great with compass: the tragic and the comic indifferently, and without any distortion or favour. He carried his powerful execution into minute details, to a hair point; finishes an eyelash or a dimple as firmly as he draws a mountain; and yet these, like nature's,will bear the scrutiny of the solar microscope. [178]

Shakespeare's part in filling out the picture is in his genius for working with the poetry of the world, with his mastery of form:

> Shakespeare, Homer, Dante, Chaucer, saw the splendor of meaning that plays over the visible world; knew that a tree had another use than for apples, and corn another than for meal, and the ball of the earth, than for tillage and roads; that these things bore a second and finer harvest to the mind, being emblems of its thoughts, and conveying in all their natural history a certain mute commentary on human life. Shakespeare employed them as colors to compose his picture. He rested in their beauty; and never took the step which seemed inevitable to such genius, namely, to explore the virtue which resides in these symbols, and imparts this power - what is that which they themselves say? He converted the elements, which waited on his command, into entertainments. [179]

Shakespeare's gift was what Swedenborg lacked to bring to perfection the doctrine of correspondence:

> It is remarkable that this man (Swedenborg), who, by his perception of symbols, saw the poetic construction of things, and the primary relation of mind to matter, remained entirely devoid of the whole apparatus of poetic expression, which that perception creates... Be it as it may, his books have no melody, no emotion, no humour, no relief to the dead prosaic level. [180]

What Swedenborg lacked Shakespeare had in abundance. But Shakespeare did not possess the ability to transfigure his symbols into emblems of transcendent beauty:

> ...down to this hour, literature has no book in which the symbolism of things is scientifically opened. One would say, that, as soon as men had the first hint that every sensible object - animal, rock, river, airnay, space and time, subsists not for itself, nor finally to a material end, but as a picture language to tell another story of beings and duties, other science would be put by, and a science of such grand presage would

> absorb all faculties: that each man would ask of all objects what they mean! [181]

The men are polar opposites, but the supreme state is the union of these in one:

> One remembers again the trumpet-text in the Koran - "The heavens and the earth, and all that is between them think ye that we have created them in jest." As long as the question is of talent and mental power, the world of men has not his equal to show. But when the question is to life, and its materials and its auxiliaries, how does he profit me? [182]

Shakespeare totters where he soars; his images do not recognize nor reconcile Heaven and earth:

> That this man of men, he who gave to the science of the mind a new and larger subject than had ever existed, and planted the standard of humanity some furlongs forward into Chaos - that he should not be wise for himself - it must even go into the world's history, that the best poet led an obscure and profane life, using his genius for the public amusement. [183]

Shakespeare is a master of one realm, as far as is possible, lacking the better half. Swedenborg is of the other, but lacks the developed facility of differentiation. But the two worlds are One world and need to be united functionally:

> It must be conceded that these are half-views of half-men. The world still wants its poet-priest, a reconciler, who shall not trifle with Shakespeare the player, nor shall grope in graves with Swedenborg the mourner; but who shall see, speak, and act, with equal inspiration. For knowledge will brighten the sunshine; right is more beautiful than private affection; and love is compatible with universal wisdom. [184]

The image of the whole man is beginning to emerge.

"Napoleon..." brings the element of positive activity into the picture. He is representative of force in the world. We are still, however, on the negative side of the coin, for Napoleon's dynamic versatility is rooted strictly in material consciousness. He, like others of his class, is a 'man of the hour' and used by the 'spirit of the times.'

> The instinct of active, brave, able men, throughout the middle class everywhere, has pointed out Napoleon as the incarnate Democrat. He had their virtues and their vices; above all, he had their spirit or aim. That tendency is material, pointing at a sensual success, and employing the richest and most various means to that end; conversant with mechanical powers, highly intellectual, widely, and accurately learned and skilful, but subordinating all intellectual and spiritual forces into means to a material success. To be the rich man, is the end. "God has granted," says the Koran," to every people a prophet in its own tongue." Paris, and London, and New York, the spirit of commerce, of money, and material power, were also to have their prophet; and Bonaparte was qualified and sent. 185

What is representative in Napoleon is his power of dealing in the material of the world, the intensity and necessary power rooted in his expression:

> To be sure, there are men enough who are immersed in things, as farmers, smiths, sailors, and mechanics generally; and we know how real and solid such men appear in the presence of scholars and grammarians: but these men ordinarily lack the power of arrangement, and are like hands without a head. But Bonaparte superadded to this mineral and animal force, insight and generalization, so that men saw in him combined the natural and the intellectual power, as if the sea and land had taken flesh and begun to cipher. 186

and further:

> He had a directness of action never before combined with so

> much comprehension. He is a realist, terrific to all talkers, and confused truth-obscuring persons. He sees where the matter hinges, throws himself on the precise point of resistance, and slights all other considerations. He is strong in the right manner, namely, by insight. He never blundered into victory, but won his battles in his head, before he won them on the field. [187]

Napoleon brings the irresistible quality of deliberateness to all he does, a quality which must be the natural outcome of the union of the two worlds. But in Napoleon it is halfness:

> The lesson he teaches is that which vigour always teaches- that there is always room for it. To what heaps of cowardly doubts is not that man's life an answer. When he appeared, it was the belief of all military men that there could be nothing new in war; as it is the belief of men to-day that nothing new can be undertaken in politics, or in church, or in letters, or in trade, or in farming, or in our social manners and customs; and as it is, at all times, the belief of society that the world is used up. [188]

Napoleon's dramatic use of the world is like Shakespeare's, a painted elaborate stage, because of the lop-sidedness of the gift:

> I am sorry that the brilliant picture has its reverse. But that is the fatal quality which we discover in our pursuit of wealth, that it is treacherous, and is bought by the breaking or weakening of the sentiments: and it is inevitable that we should find the same fact in the history of this champion, who proposed to himself simply a brilliant career, without any stipulation or scruple concerning the means.
>
> Bonaparte was singularly destitute of generous sentiments. The highest placed individual in the most cultivated age and population of the world - he has not the merit of common truth and honesty. [189]

In each of Emerson's portraits, with the exception of the sketch of Plato, there is misfunction in relation to the dialectical process, either through an imbalanced emphasis, or a complete annihilation of one of the aspects. In each instance it is failure to come to a point of balanced appreciation of the bi-polar world, failure in the moral sentiment, that brings about the fall of the character. Napoleon, like Shakespeare, though they are in appearance worlds apart, shared a root distortion - that of not paying due heed to the positive reality. Without the operative marriage metaphor the worlds are broken and the whole of human experience is a fallen one. Napoleon's error was in his commitment to a vision of unity which excluded the vaster part of reality. In this sense he is representative of much of mankind:

> In describing the two parties into which modern society divides itself, - the democrat and the conservative, - I said, Bonaparte represents the Democrat, or the part of men of business, against the stationary or conservative party. I omitted then to say, what is material to the statement, namely, that these two parties differ only as young and old. The democrat is a young conservative; and the conservative is an old democrat. The aristocrat is the democrat ripe, and gone to seed, - because both parties stand on the one ground of the supreme value of property, which one endeavours to get, and the other to keep. Bonaparte may be said to represent the whole history of this party, its youth and its age; yes, and with poetic justic, its fate, in his own. The counterrevolution, the counter-party, still waits for its organ and representative, in a lover and a man of truly public and universal aims. 190

Emerson concludes the consideration of Representative Men by moving our vision as far as is possible toward the balance

point which Plato in some measure revealed. Goethe is Emerson's subject, but is admittedly not the representative man. The marriage metaphor is by no means fulfilled in Goethe; he lacks the dedicated elevation of Plato or Swedenborg, the richness of Shakespeare's ability with form, and the vitality of Napoleon. Our image of the representative man is not satisfied in him, but there is in him the virtue of some measure of orientation. Compared to the fallen human 'practicality,' Goethe's orientation is sublime:

> It is believed, the ordering a cargo of goods from New York to Smyrna; or, the running up and down to procure a company of subscribers to set a-going five or ten thousand spindles; or, the negotiations of a caucus, and the practising on the prejudices or facility of country-people, to secure their votes in November - is practical and commendable. [191]

The balance is a delicate one indeed:

> Mankind have such a deep stake in inward illumination, that there is much to be said by the hermit or monk in defence of his life of thought and prayer. A certain partiality, a headiness, and loss of balance, is the tax which all action must pay. Act, if you like - but you do it at your peril. Men's actions are too strong for them. Show me a man who has acted, and who has not been the victim and slave of his action. What they have done commits and enforces them to do the same again. The first act, which was to be an experiment, becomes a sacrament. [192]

The resolution is the union of the two aspects in the binding and causative quality of the transcendental symbol which is Love, Emerson's 'moral sentiment.'

> ...great action must draw on the spiritual nature. The measure of action is the sentiment from which it proceeds.

> The greatest action may easily be one of the most private circumstance. [193]

Goethe's gift is in his seeking of this balance position:

> What distinguishes Goethe for French and English readers, is a property which he shares with his nation - a habitual reference to interior truth. [194]

At the same time he is not reluctant to deal with the wealth of detail present in the world. In this sense he partakes of something of the nature of a diminished Shakespeare for form, but exalted in another sense by his reference to the higher reality:

> He was the soul of his century. If that was learned, and had become, by postulation, compact organization and drill of parts, one great Exploring Expedition, accumulating a glut of facts and fruits too fast for any hitherto existing savants to classify, this man's mind had ample chambers for the distribution of all. He had a power to unite the detached atoms again by their own law. He had clothed our modern existence with poetry. [195]

However, Goethe's failure, too, like the failures of the others, is due to an inadequate embodiment of the moral sentiment. The balance must be true:

> The old Eternal Genius who built this world has confided himself more to this man than to any other. I dare not say that Goethe ascended to the highest grounds from which genius has spoken. He has not worshipped the highest unity; he is incapable of self-surrender to the moral sentiment. There are nobler strains in poetry than any he has sounded. There are writers poorer in talent, whose tone is purer, and more touches the heart. Goethe can never be dear to men. [196]

But Goethe is in some measure a representative man, a 'correspondent' man, as each of the figures in Emerson's essay is intended to be. The representative man must be capable of standing clearly in consciousness at the balance of the two worlds. Character is rich and individual, as the portrayal attempts to unfold. Each one occupies a place which fills out the total picture, the 'spheral whole,' but each man shares a common root. That root necessity is the working out of the balance between the two aspects of creation in every possible combination. The reality of correspondence, of representation, makes possible a continuity of expression throughout the range of creation. Some of the characters considered have the consciousness of the correspondential reality, but lack the facility of function in that reality. The symbol in practice tends to be ever one-sided. Others have a tremendous facility, but lack the central experience which would transfigure their activity into a full, rich, and symbolic state. The world of character is in man's experience a divorced world, because man himself does not stand consciously as the central correspondence. The possibility of creating a poem of the world rests in the potentiality of the restored marriage metaphor. The representative man in his fulness is yet an unknown power as far as the human experience is concerned. It is left an open question in this work:

> We too must write Bibles, to unite again the heavens and the earthly world. The secret of genius is to suffer no fiction to exist for us; to realize all that we know; in the high refinement of modern life, in arts, in sciences, in books, in men, to exact good

> faith, reality, and a purpose; and first, last, midst, and without end, to honour every truth by use. 197

In character are the two worlds united. What we must see in this tremendously potent creation of a living symbol with the internal unity of Love, is a step toward building a new earth in the form of creating a poem of the world; this poem to be created in the substance of the material creation, correspondent to the world of Being, and united in the principle of Love. The mythos of significant form is the offspring of the Logos. Mythic form becomes a potential environmental pattern shaped, as is Emerson's art, according to Divine principle, and bound in a unity through the quality of character. We may now look at how this new earth is generated through an examination of Thoreau's Walden. Thoreau may well be seen as a full-blooded example of Emerson's representative man. Thoreau, in his living exemplum, embodies Emerson's portrayal of the united universe. In Walden we may see the issues involved in building a world out of the supreme artistic creation of character. In considering Walden, we may see in perspective all of the issues raised in this paper, gather together the various lines of development, extend them and draw a conclusion to the consideration.

-SECTION FIVE-

Thoreau's achievement is in his thorough application of transcendental theory as a revelation of what is involved in giving form to the invisible perfection of Being in a world of phenomena. He is the representative man. Walden is the record of the creation of a cosmos in form. But it is also a resurrection motif, for the cosmos created in character and art is in fact an actualization of the True Being of the author, present before the act of creation in form, but obscured by the jumble of 'old clothes', 'dusty furniture', and broken forms of the human chaos. The art of Walden is the revelation of Divine Being in form through the creative process. The artistic achievement of Walden is in the actualization of the transcendental character of Thoreau.

On the surface Walden is the record of Thoreau's experiences on the shore of Walden pond over a period of two years, condensed for the purposes of the book into a one year cycle. We learn how he built himself a 'shack', how he occupied him-

self, who his neighbours were, how the countryside changed with the seasons, and how he finally 'left' Walden to return to society. Contained within this apparently limited and 'superficial' theme is the whole drama of the creation of a man, and by implication the creation of the width and breadth of culture. The work of art is a microcosm, an essence, which reveals a potentiality of extension to a macrocosm which may be richly meaningful. It is worthwhile to note this point at the outset, for it is a central key to Thoreau's work. Even though the extension of the principles worked out in Thoreau's experience may involve a vastly greater cosmology, the manifestation of that cosmology depends upon the specific application by the individual of the laws which Thoreau has worked out. For a very specific reason this is the story of the creation of the individual character:

> I should not talk so much about myself if there were any body else whom I know as well. Unfortunately, I am confined to this theme by the narrowness of my experience. [198]

This statement is made, perhaps, with 'tongue in cheek,' but serves to emphasize a point clearly; that unless the issue of life is made <u>specific</u> rather than being clothed in generalization, nothing happens. We have Thoreau's own statement of the purpose for his experiment:

> I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. [199]

Thoreau's specific act is the actualization of himself in form in the precise building of his own universe of Being:

> Every man is the builder of a temple, called his body, to the god he worships, after a style purely his own, nor can he get off by hammering marble instead. We are all sculptors and painters, and our material is our own flesh and blood and bones. Any nobleness begins at once to refine a man's features, any meanness or sensuality to imbrute them. [200]

But this is to do, in a sense, no more than myriads of individuals through eons of time have done from necessity. How can anyone avoid building a world? Even if one lives in a heavily structured and stylized environment, one is still under the necessity of continuing within it or doing away with it; every act, every gesture, in some way modifying or complementing the existent form. What then does Thoreau do which is in any sense different from what has been done time and time again? It is not unusual for the established forms to be brought into question, even overthrown and replaced. We may feel Thoreau is simply plodding an old road, and a rather wearisome one at that. The crux of the Walden Pond experiment lies not in the fact that Thoreau brings everything into question:

> ...to drive life into a corner, and reduce it to its lowest terms, and if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience and to be able to give a true account of it... [201]

nor does it lie in his finally creating a cosmos out of chaos, but rather in the manner in which the cycle is carried out.

This cycle of disintegration and recreation is as old as human civilization. It is not the cycle which is of primary interest in Walden, but what motivates and controls the building of the new world. How is the cycle significantly different? What is the difference between any one man building the world of his environment, and the manner in which Thoreau builds his environment? There must be a significant difference or else we must simply look upon Thoreau as a rather peculiar man who went to live in the woods and to do what essentially every individual living in any society must do by virtue of his being alive; that is, build a world. It is his discovery of the significant difference which allows Thoreau to leave the woods and return to the society of his contemporaries, for the key he works out in the Walden Pond experiment may similarly make a significant difference anywhere, under any circumstances. It is for this reason that Thoreau was able to return to society without violating the principles which Walden Pond represented to him. We may see the working out of these principles, also as a parable on the usefulness and validity of art and of artistic language. For it is in the discovery of the right means of making use of the material of space and time which allows Thoreau, the transcendentalist, to work significantly in these media, so that the principles of Being are not violated. The materials of creation are space and time. The experiment at Walden Pond is an experiment designed to artistically, which is to say creatively, come to terms with space and time in a specific concentrated circumstance so that the process of building a world, of moving through a cycle of

breaking down old forms and creating new, is significantly different. In understanding what it was that Thoreau learned at Walden Pond, we may paraphrase the words of the Psalm:

> Except the Lord build the house, / they labour in vain that build it... [202]

as:

> Except Life build the house, they labour in vain that build it.

Walden is an experiment to find out how to let life build the house, and how man is to participate in that building. It is a movement toward reëstablishing the primary vital connections between man and the cosmos, so that the life of the cosmos may be represented in the creations of man, rather than having man's creations an imposition on the cosmic life. The art of Walden is an art of alignment. The art of dealing with time and space is the art of giving phenomenal form to transcendental Divine Being:

> We do not believe that a tide rises and falls behind every man which can float the British Empire like a chip, if he should ever harbor it in his mind. [203]

and:

> The life in us is like the water in the river. It may rise this year higher than man has ever known it, and flood the parched uplands; even this may be the eventful year, which will drown out all our muskrats. [204]

Walden is an experiment with space and time, the ingredients of the form of art, carried out in such a way that Divine purpose is revealed and operative. Man, specifically the author, is the correspondential symbol who unites Heaven and earth. Thoreau may well have taken as a motto for the experiment:

> Except Life build the house, they labour in vain that build it.

For, as we shall see, the whole movement of the art of the book is a movement toward understanding how life builds in the microcosm, and by extension the macrocosm. All creation in form is an art. The necessities of Thoreau's art are contained in the necessities of Thoreau's life. The book is a parable and exemplum of creation, a multi-dimensional symbolic pattern resolving naturally in the compulsion of life, in the compulsion of the creative source.

All art has the dual task of clearly conceiving of purpose and of finding a means of giving an organized representation of that purpose. We may relate this back to Auden's statement:

> The poet...is the father who begets the poem which the language bears. [205]

The clarity of purpose in any work of art finds its roots in the begetter of the creation. That purpose is as clearly operative as a principle governing the creation of form, as the artist himself is aware of purpose. The second aspect relates to the means

of giving the creation form, or we may say the means of revealing the purpose which the poet initiates. These are in some ways self-evident issues, but of inestimable value in understanding the art of Thoreau and of the men we have thus far considered. The means of giving form to purpose is in the artistic resources available. The breakdown in art expression has arisen on two fronts. In the first instance clarity of purpose has been obscured. In much contemporary art, what is often called the crisis of identity gives rise to an art form which clearly reveals that the central cohesive principle of purpose, that which would serve to govern the structure of the art form, giving it direction, is obscured. The fact that there is no clear cohesive pattern of purposefulness shows through in a chaotic artistic universe. The means of representing the purpose of any artistic creation is as cohesive as the awareness of that purpose. As often as not in contemporary art the purpose for creation, and there must always be some governing centre to such a creation, is the purposelessness of the human situation, and a reflection on the apparent impossibility of understanding or perceiving a wholeness to creation. The linguistic universe has similarly been broken, or rather has carried through from the breakdown of the old World-machine to reemerge in the present day. On the whole there is not felt to exist a central governing and unfluctuating centre to artistic creation. The forms which are selected to express a fragmented sense of creation are analogously discontinuous and fragmented. We may see highlighted in this consideration the achievement of the transcend-

entalists and what was behind their position.

It is largely through the rejection of a transcendental centre and source for creative activity, that the modern chaos exists. For, without the way of resolution opened up by these Romantic writers, the world of flux is a very dominating and unresolved condition. What we have spoken of as the need for a metaphor or pattern to give form to artistic purpose is no more than this question of not in fact clearly conceiving of artistic purpose. The metaphors of creation are fragmented because the sense of the purpose of artistic creation is similarly fragmented. There is an interdependent process at work here, of cause and effect; or we may say that the sense of purposefulness in artistic creation is fragmented because there is felt to be no consistent metaphor available to give form to that centre of purpose. The father, the governing purpose or artistic theme, and the mother, the resources of language, the means by which the theme may be given coherent, organized form, have both been obscured in consciousness, and consequently the child or the artistic creation given birth is similarly obscured. The great works of art of the contemporary and modern periods have often been works which have managed to use as an organizing principle this realization of obscured purpose and discontinuous form. When a metaphor has been found to express this condition, as often as not by making use of the old metaphors in such a way as to reveal the discrepancies, then what has been classified as a great work of art has been created. The quest of modern con-

sciousness, not only in the artistic world, but perhaps finding a specific intensity there, has been the quest for a new vision of order, and a new use or sense of language through which detail and fact could be organized. This also is an age of breaking down of system and search for system, a search for boundary conditions to define consciousness, and the annihilation of old boundaries. These are issues the transcendentalists met and solved.

At specific points in this paper I have referred to this need for boundaries and limiting conditions which define consciousness as the search for myth. We may see in the great works of our age the use of myth in conveying intelligence. What design, what forms, may in fact be adequately employed to reveal purpose? If the father of a work of art is the purpose, what is the nature of the mother which allows for the manifestation of the child? What is the nature of the marriage? These are the issues which are the concerns of Walden. To Thoreau, the child is a natural and perfect offspring of the right state of the mother, his artistic resources, in relation to the father, the purpose. The child is the balanced creation which reveals the nature of its parents. The father is the transcendental source of Being manifested in the character of the author; his artistic resources, the mother, are the resources of time and form directed toward an organic revelation of Divine Being. The offspring is the work of art itself which, in the case of Walden, is a child vibrantly alive. The work of art of Walden is a met-

iculous masterpiece because the purpose of the book is potent and firmly shapes the technique. Thoreau makes masterful use of space, of form and time, to embody and reveal purpose. These are precisely the same issues that we earlier delineated as mediating between Being and becoming, between Timelessness and time, between Being and phenomenon. The transcendental questions permeate Thoreau's art.

When the word myth is used, it is often used in the sense of a fiction indicating a kind of artificial structure which in itself may be useful, but is also a considerable imposition upon reality. The mythic pattern of Walden is no such fiction. It is generated out of a natural manifestation of life. The difference in Thoreau's art is in the way that mythic structure is utilized. Form and time are the fabric of his mythic pattern. What Thoreau seeks to show is that form and time may be divinely determined by the rhythms of the transcendental life and the natural compulsions of that life, in such a way that man is not disassociated from the source of life; so that the house of life to which he gives form is organically true. The forms so built are true to the cosmic rhythms and, although, in a sense they may be considered 'limitations,' yet are they limitations which do not exclude the greater experience of life, but specializations which rather make possible the intensification of life experience through specific form. But, as we saw with Emerson, rigidity is not true to the nature of life; and the forms which are built by life are unlike the forms built by human conscious-

ness, in that they are rich, fluid, changing, and organically true to the cosmic pattern and rhythm of unfolding revelation. We shall have ample opportunity in looking at Walden to see how the phenomenal forms of space and time, the materials of creation, are utilized fluidly to reveal through natural organic structures, the greater life. We shall also see how Thoreau represents in the art of Walden the means by which the state of fluid yielding to life's design is accomplished. The purpose of the book is to free one from crippling, frigid, mythic structure into a freedom of the natural flow of life through the discovery of source or true creative purpose. The poet is the centre of purpose whose language bears the child of his art.

Much of the intent of Walden is contained in a short story related by Thoreau:

> The customs of some savage nations might, perchance, be profitably imitated by us, for they at least go through the semblance of casting their slough annually; they have the idea of the thing, whether they have the reality or not...Would it not be well if we were to celebrate such a "busk," or "feast of first fruits," as Bartram describes to have been the custom of the Mucclasse Indians? "When a town celebrates the busk," says he, "having previously provided themselves with new clothes, new pots, pans, and other household utensils and furniture, they collect all their worn out clothes and other despicable things, sweep and cleanse their houses, squares, and the whole town, of their filth, which with all the remaining grain and other old provisions they cast together into one common heap, and consume it with fire. After having taken medicine, and fasted for three days, all the fire in the town is extinguished. During this fast they abstain from the gratification of every

> appetite and passion whatever. A general amnesty is proclaimed; all malefactors may return to their town." On the fourth morning, the high priest, by rubbing dry wood together, produces new fire in the public square, from whence every habitation in the town is supplied with the new and pure flame." [206]

Here is a rhythm which is mythic in nature and central to the art of Walden. It is the rhythm of renewal, of recreation, as basic as the rhythm of the seasons. Taking fire as the symbol of the creative source, as the sun is the arbiter of the seasons, we can look at Walden in the light of this pattern. Here we may touch initially on the symbol of Walden Pond as the self in its seasons, in its rhythmic association with the cosmos:

> As you look over the pond westward you are obliged to employ both your hands to defend your eyes against the reflected as well as the true sun, for they are equally bright.... [207]

Walden Pond is the True Self, sensitive and poised in relation to the rhythms of the cosmos. It is a Self which is real and a present fact but, like the fact of Walden Pond itself, it took sensitivity and wakefulness on the part of Thoreau to discern in it what others could have seen but for their somnabulistic state. We are now in a position to look at the rhythm of renewal, based on the archetypal experience of living in harmony with the cycle of the seasons, from the death of the old self, through the first tentative glimmerings of spring, through the ripening of summer to the harvest of the Autumn. The rhythm is taken in a different order in Walden for a specific effect, with the emphasis placed finally on spring, but it is none the less the seasonal cycle.

Thoreau spent two years in the woods and left in the spring of the second year.

The creative cycle opens with a considered withdrawal from the artificial social pattern:

> Finding that my fellow-citizens were not likely to offer me any room in the court house, or any curacy or living anywhere else, but I must shift for myself, I turned my face more exclusively than ever to the woods, where I was better known. I determined to go into business at once, and not wait to acquire the usual capital, using such slender means as I had already got. My purpose in going to Walden Pond was not to live cheaply nor to live dearly there, but to transact some private business with the fewest obstacles; to be hindered from accomplishing which for want of a little common sense, a little enterprise and business talent, appeared not so sad as foolish. 208

The first section is entitled "Economy," and is an investigation of the real needs of man in relation to his environment. It is an inquiry into the dependence of man upon resources other than his resources of character; an inquiry into the rigidity of the social myth of "necessity," and a consideration of what is sacrificed by man in his acquisitiveness. It is not a treatise against wealth, but an observation of what is wrongly sacrificed for so-called material prosperity:

> If it is asserted that civilization is a real advance in the condition of man, - and I think that it is, though only the wise improve their advantages, - it must be shown that it has produced better dwellings without making them more costly; and the cost of a thing is the amount of what I will call life which is required to be exchanged for it, immediately or in the long run. 209

Man becomes involved with and lost in the form of his myth and sacrifices his life to it. Such involvement brings inflexibility and is consequently an imposition upon the cosmic life. What is it that is of true importance? There is present in the movement of the entire work a consistent orientation toward the source of cosmic life and away from involvement with the forms of its expression. Involvement with the form obscures the purpose. Deep involvement with the purpose allows the form to be fluid and meaningful in the expression of that purpose:

> We have built for this world a family mansion, and for the next a family tomb. The best works of art are the expression of man's struggle to free himself from this condition, but the effect of our art is merely to make this low state comfortable and that higher state to be forgotten. [210]

True art requires true orientation. Throughout the work there is a striking parallel to the concerns of Carlyle's Sartor Resartus. For example, they mesh beautifully in a section on clothing in "Economy:"

> I say, beware of all enterprises that require new clothes and not rather a new wearer of clothes. If there is not a new man, how can the new clothes be made to fit? If you have any enterprise before you, try it in your old clothes. All men want, not something to do with, but something to do, or rather something to be. Perhaps we should never procure a new suit, however ragged or dirty the old, until we have so conducted, so enterprised or sailed in some way, that we feel like new men in the old, and that to retain it would be like keeping new wine in old bottles. Our moulting season, like that of the fowls, must be a crisis in our lives. [211]

One must not waste time in trying to change appearances or effects but rather work at the cause. All outer forms, outer cir-

cumstances, conditions, or means of revealing what is otherwise invisible, must be properly orientated to the source or cause. The old earth passes when the new Heaven so compels it. Thoreau's life at Walden Pond is in that moulting season of which he speaks. The form which subsequently appears about him is not a fancy set of clothes put back on to cover his nakedness but rather a garment which, like the plumage of a bird, is the gift of life. The 'crisis in his life' is the shedding of the old state, and the acquiring of the new simple expression of Being:

> It is desirable that a man be clad so simply that he can lay his hands on himself in the dark, and that he live in all respects so compactly, and preparedly, that, if an enemy take the town, he can, like the old philosopher, walk out the gate empty-handed without anxiety. 212

What is truly necessary? How can the most efficient use be made of the resources of form and time and what is the true relationship of man to these resources?

> As this business was to be entered into without the usual capital, it may not be easy to conjecture where those means, that will still be indispensable to every such undertaking, were to be obtained. As for Clothing, to come at once to the practical part of the question, perhaps we are led oftener by the love of novelty, and a regard for the opinions of men, in procuring it, than by a true utility. Let him who has work to do recollect that the object of clothing is, first, to retain the vital heat, and secondly, in this state of society, to cover nakedness, and he may judge how much of any necessary or important work may be accomplished without adding to his wardrobe. 213

This is a statement which is equally applicable to the resources

of artistic form and of language. What is really important? We have looked at this before in relation to both Carlyle and Emerson:

> Of what use this measuring of me if she does not measure my character, but only the breadth of my shoulders, as it were a peg to hang the coat on? We worship not the Graces, nor the Parcae, but Fashion. She spins and weaves and cuts with full authority. [214]

As we have seen, it is character which reveals the primary art of Being in form, out of which all other art is generated as form out of purpose. The "Economy" of Walden is the economy of form in relation to spirit, the right relationship of substance to spirit. Thoreau, himself, is a clean stark figure, elemental in nature and without superfluity. His art is commensurate with his character. The key note of the process of "wringing the fat out of existence," is in Thoreau's exhortation:

> Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not flounder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. [215]

The answer is not in the vast array of forms but in the simplicity of connection with the source of life. Life is quite capable, when it is adhered to, of creating fluid forms to suit itself. They do not have to be invented.

A major part of the section, "Economy," is given to the first stages of the building of the house by the pond. The emphasis is concise and clear throughout:

> The cart before the horse is ~~n~~either beautiful nor useful. Before we can adorn our houses with beautiful objects the walls must be stripped, and our lives must be stripped, and beautiful housekeeping and beautiful living be laid for a foundation: now, a taste for the beautiful is most cultivated out of doors, where there is no house and no housekeeping. 216

The little house is raised deliberately and carefully and is to serve throughout the book as a symbol of the extension of the Self into the world. The extension of Being is made carefully and fully under control from the standpoint of both formation and timing. The house may not be a mansion in the usual sense of the word, but it is infinitely more worthwhile, for what is built is true and organically a part of the source that brought it forth. It is not a disembodied monstrosity:

> It would be worth the while to build still more deliberately than I did, considering, for instance, what foundation a door, a window, a cellar, a garret, have in the nature of man, and perchance never raising any superstructure until we found a better reason for it than our temporal necessities even. 217

The habitation and sophistication of the house is in rhythm with the seasons according to the symbolic significance and necessities of that cosmic rhythm. Nothing is superfluous, but purposefully created:

> What reasonable man ever supposed that ornaments were something outward and in the skin merely, - that the

> tortoise got his spotted shell, or the shellfish its mother-o'-pearl tints, by such contract as the inhabitants of Broadway their Trinity Church? But a man has no more to do with the style of architecture of his house than a tortoise with that of its shell: nor need the soldier be so idle as to try to paint the precise color of his virtue on his standard. The enemy will find it out. 218

Life builds to reveal its nature. The form is not to be an imposition upon the spirit:

> I intend to build me a house which will surpass any on the main street in Concord in grandeur and luxury, as soon as it pleases me as much and will cost me no more than my present one. 219

It will cost him no more sacrifice of life than did this house in the woods for life will no more be sacrificed to the forms, no matter how sophisticated they may appear, than to the forms in their stark simplicity. The rhythm of Walden is not a negation of form, but an assertion of the primacy of Spirit and of the need for the right utilization of form:

> Fix not thy heart on that which is transitory; for the Dijlah, or Tigris, will continue to flow through Bagdad after the race of caliphs is extinct; if thy hand has plenty, be liberal as the date tree; but if it affords nothing to give away, be an azad, or free man, like the cypress." 220

The art of symbolism in Walden is the art of externalization of internal states:

> Sometimes we are inclined to class those who are once-and-a-half witted with the half-witted, because we appreciate only a third part of their wit. Some would find fault with the morning-red, if they ever got up

> early enough. "They pretend," as I hear, "that the verses of Kabir have four different senses; illusion, spirit, intellect, and the exoteric doctrine of the Vedas;" but in this part of the world it is considered a ground for complaint if a man's writings admit of more than one interpretation. While England endeavors to cure the potato-rot, will not any endeavor to cure the brain rot, which prevails so much more widely and fatally. [221]

It would be foolishness to attempt to work out a one-to-one correspondence between the detail of the external life of Walden Pond and Thoreau's inner experience, but it would be equally foolish to read the book without realizing that every detail is rooted ultimately in an inner experience of growth and awakening, and is intended to provide an external visible symbol of an internal invisible essence. The art of correspondence is rich and fluid throughout the experience. Thoreau's closest world is the world of his own body, mind, and heart. He cannot relate to the outer world without going through the medium of his own capacities. What he experiences in relationship to the outer world is coloured by virtue of his own capacities. The act of symbolic representation of the invisible in visible form allows for the development of a sense of organic relatedness to the environment on the one hand, and on the other and objective appreciation of one's closest environment. Through the art of this symbolic process Thoreau manages to transcend the dialectic of subject and object, of the 'me' and the 'not me.' He overcomes the separation between himself and the external environment and places the subjective environment of his immediate capacities into an objective relationship. It is a fine point and delicately handled. An excellent example of this process is in the section, "The Bean-Field." What is in question

is the art of deliberate cultivation:

> Removing the weeds, putting fresh soil about the bean stems, and encouraging this weed which I had sown, making the yellow soil express its summer thought in bean leaves and blossoms rather than in wormwood and piper and millet grass, making the earth say beans instead of grass, - this was my daily work. [222]

This passage is closely followed by some significant lines which correlate the outer activity with the inner:

> This further experience also I gained. I said to myself, I will not plant beans and corn with so much industry another summer, but such seeds, if the seed is not lost, as sincerity, truth, simplicity, faith, innocence, and the like, and see if they will not grow in this soil, even with less toil and manurance, and sustain me, for surely it has not been exhausted for these crops. [223]

The purpose of the book is evident:

> ...if you would travel farther than all travellers, be naturalized in all climes, and cause the Sphinx to dash her head against a stone, even obey the precept of the old philosopher, and Explore thyself. [224]

In everything he undertakes, Thoreau is seeking to come to terms with his capacities as a correspondential symbol of the Divine, and seeking to find what the earth of his most immediate environment will bear. The value of the close simplified environment of Walden Pond is in keeping the symbolic process of externalization close and under control, so that he may carefully scrutinize the issues. He is rebuilding the world. Throughout this consideration it is well to keep in mind that Walden is not a theoretical consideration, but a seasoned account of experience and applied principle, the fruit of which we

are offered in this form.

The two aspects of his capacities which he works constantly to bring into a working relationship are his mental and physical or emotional natures. Transcending both is his developing spiritual sensitivity or intuitive nature, represented externally by Walden Pond. It is the pond which unites Heaven and earth, which stands between the transcendent and the phenomenal, and it is Walden Pond which ultimately draws together both his intellectual and emotional responses and unites them. Walden Pond is the central symbol, and is an externalization of the spiritual nature, or point of resolution of the capacities of sensuous and intellectual experience. It is Walden Pond which mirrors the transcendent in the phenomenal world and partakes of the qualities of both worlds. All the action of the work is centralized by this symbol. We may see myriad examples of the tension between the intellectual and sensuous pulls, as Thoreau works toward a rhythmic balance. As we shall see, it is in living in the "nick of time," the present moment, in harmony with the rhythmic changes of Walden Pond, (an analogue for the seasons) that provides the means by which he may effectively reconcile the action of the sensuous and of the intellectual aspects of Being. Living in the present moment in the rhythm of Being, he is freed from the dialectical world of flux, of becoming, and actualizes his experience of the transcendent. For Walden Pond, in the present moment, the symbol of Being in its rhythmic movement with the cosmos outside of time and process, gives embodiment to basic

mythic rhythms which characterize the advance of Being into the world. Walden Pond becomes the symbol of that point of cross-over from Timelessness into time and from Being into becoming.

The section, "Books," introduces specifically the intellectual qualities of the author, an aspect which is reinforced throughout the work:

> It is not enough even to be able to speak the language of that nation by which they are written, for there is a memorable interval between the spoken and written language, the language heard and the language read. The one is commonly transitory, a sound, a tongue, a dialect merely, almost brutish, and we learn it unconsciously, like the brutes, of our mothers. The other is the maturity and experience of that; if that is our mother tongue, this is our father tongue, a reserved and select expression, too significant to be heard by the ear, which we must be born again in order to speak. [225]

Significantly, Thoreau points toward a higher experience than simply the intellectual one, which involves, in his own words a "second birth." This is followed quickly by an expansion on this mode of consciousness:

> The solitary hired man on a farm in the outskirts of Concord, who has had his second birth and peculiar religious experience, and is driven as he believes into silent gravity and exclusiveness by his faith, may think that it is not true; but Zoroaster, thousands of years ago, travelled the same road and had the same experience; but he, being wise, knew it to be universal, and treated his neighbors accordingly.... [226]

If Thoreau may said to be taking great care with working out

his sensuous relation to nature, he is similarly taking exquisite care with putting the mental capacity into the right perspective. We may note the careful notice paid to the classics throughout the book. There is an attempt throughout to master the 'animal,' but no neglect of mastering the 'mental beast' as well. Both are under close scrutiny, a fact which the language of the work bears out. His words are exquisitely chosen and carefully polished in such a way that the book gives no sense of being intellectual and by the same token there is no rampant emotional response to the world. There is, of course, a development in this regard in the language, as Thoreau moves toward the culmination of the experience. He is in the midst of nature, but the experience is a finely textured one. He is careful to work the intellectual experience to a point of perspective. It is a perspective, however, which is not a rejection of the mind, but a revaluation:

> But while we are confined to books, though the most select and classic, and read only particular written languages, which are themselves but dialects and provincial, we are in danger of forgetting the language which all things and events speak without metaphor, which alone is copious and standard. Which is published, but little printed. The rays which stream through the shutter will be no longer remembered when the shutter is wholly removed. No method nor discipline can supersede the necessity of being forever on the alert. What is a course of history, or philosophy or poetry, no matter how well selected, or the best society, or the most admirable routine of life, compacted with the discipline of looking always at what is to be seen? Will you be a reader, a student merely, or a seer? Read your fate, see what is before you, and walk on into futurity. [227]

The emphasis throughout is on the potentiality of the greater greater experience. There is a transcendent state which may be experienced, by the simplest of means, a balanced expression in form in relation to the sensuous and the intellecual natures, resolved in a higher point of identity or awareness which is rich and fluid with cosmic life.

The chapter, "Sounds," from which the previous quotation is taken, is followed by a chapter entitled "Solitude," and begins with the words:

> This is a delicious evening, when the whole body is one sense, and imbibes delight through every pore. I go and come with a strange liberty in Nature, a part of herself. [228]

The sensual experience is never very far away, but like the intellectual aspect is undergoing some profound modification. Thoreau is working carefully with both of these aspects of Being. Further, in this chapter Thoreau begins the task of representing the transcendental experience as the resolving factor:

> This whole earth which we inhabit is but a point in space. How far apart, think you, dwell the two most distant inhabitants of yonder star, the breadth of whose disk cannot be appreciated by our instruments? Why should I feel lonely? is not our planet in the Milky Way? This which you put seems to me not to be the most important question. What sort of space is that which separates a man from his fellows and makes him solitary?...
> Nearest to all things is that power which fashions their being. Nearest to us the grandest laws are continually being executed. Next to us is not the workman whom we have hired, with whom we love so well to talk, but the workman whose work we are. [229]

Thoreau is working toward actualizing the reality of cosmic relatedness. He is opening through the development of the book a sense of relatedness to a cosmic whole which transcends the rather petty conflict of subjective and objective experience. Both aspects to the awakened vision are gracefully included within a much greater awareness:

> One day, when my axe had come off and I had cut a green hickory for a wedge, driving it with a stone, and had placed the whole to soak in a pond hole in order to swell the wood, I saw a striped snake run into the water, and he lay on the bottom, apparently without inconvenience, as long as I staid there, or more than a quarter of an hour; perhaps because he had not yet fairly come out of the torpid state. It appeared to me that for a like reason men remain in their present low and primitive condition; but if they should feel the influence of the spring of springs arousing them, they would of necessity rise to a higher and more ethereal life. 230

The advantage of solitude then is much as the 'economy' of the earlier chapters. The economy of form may provide for an intensification of the sense of a closer reality. The solitude of Walden Pond is a provision for the discovery of his more intimate relationship to the universe. It is not space, but the kind of space. It is not the process of time, but the kind of relationship held to it. Continuing the rhythm, the following chapter is entitled "Visitors:"

> I think that I love society as much as most, and am ready enought to fasten myself like a bloodsucker for the time to any full-blooded man that comes in my way. I am naturally no hermit, but might possibly sit out the sturdiest frequenter of the bar-room, if my business called me thither. 231

The apparent ambivalence in the compulsions may at first seem contradictory, for in each successive gesture, Thoreau seems to contradict what he has previously asserted. He has not, however, so contradicted himself. He is working toward the Divine balance point by admitting the dialectical nature of experience and letting it work out in relation to Being. By finding the correct balance point, he is working toward the actualization of the maximum and most perfect experience of life, of the rebirth, which is precisely the right relationship between Being and the dialectical pattern of phenomena. The most apparently chaotic of experiences move toward a sensitive resolution.

It is in this chapter that we are introduced to the 'natural' man, the Canadian woodcutter, representing the fact that the 'natural' or 'animal' response to nature is in itself insufficient, and indicating that Thoreau brings something more to the country experience than simply a withdrawal from the city. As the city may well represent the domain of the human intellect, so the country may well represent the domain of the human animal. Thoreau's experience is to transcend either in the building of a new culture out of his deepest resources:

> The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation. From the desperate city you go into the desperate country, and have to console yourself with the bravery of minks and muskrats. 232

The Canadian woodchopper represents the sensual man at what

might perhaps be termed the peak of that mode of development. He is not sensual in the superfluous sense, but sensual in the economic sense. He is in fact Thoreau's symbol of the ultimate of that mode of development taken in itself, the physical without the mental or spiritual natures developed:

> In him the animal man was chiefly developed. In physical endurance and contentment he was cousin to the pine and rock. I asked him once if he was not sometimes tired at night, after working all day; and he answered, with a sincere and serious look, "Gorrappit, I never was tired in my life." But the intellectual and what is called the spiritual man in him were slumbering as in an infant. He had been instructed only in that innocent and ineffectual way in which the Catholic priests teach the aborigines, by which the pupil is never educated to the degree of consciousness, but only to the degree of trust and reverence, and a child is not made a man, but kept a child. 233

But even at this level of purified 'sensuality' there is present a kind of natural wisdom:

> There was a certain positive originality, however slight, to be detected in him, and I occasionally observed that he was thinking for himself and expressing his own opinion, a phenomenon so rare that I would any day walk ten miles to observe it.... 234

We have already said something in relation to the chapter which follows "Visitors," in connection with Thoreau's tending the soil of his own capacities. The chapter on "The Beanfield" centers on the expression of the minute care that Thoreau has given to the cultivation of his resources. It closes with an interesting ambivalent comment which draws the consciousness once again to focus on the intent of the work:

> Ancient poetry and mythology suggest, at least, that husbandry was once a sacred art; but it is pursued with irreverent haste and heedlessness by us, our object being to have large farms and large crops merely. We have no festival, nor procession, nor ceremony, not excepting our Cattle-shows and so called Thanksgiving, by which the farmer expresses a sense of the sacredness of his calling, or is reminded of its sacred origin... the true husbandman will cease from anxiety, as the squirrels manifest no concern whether the woods will bear chestnuts this year or not, and finish his labor with every day, relinquishing all claim to the produce of his fields, and sacrificing in his mind not only his first but his last fruits also. 235

The development of the symbol of Walden Pond as the Self which unites Heaven and earth, resolving the dialectic of experience and uniting Being and becoming, occurs primarily in the chapter entitled "The Ponds." The time structure of the book also begins to become apparent in the development in this chapter of the symbol of the pond. From the first instance we have been informed of the importance of coming to terms with time and know that Thoreau holds a particular relation to time which centralizes the nature of his relation to the experiential world:

> Men esteem truth remote, in the outskirts of the system, behind the farthest star, before Adam and after the last man. In eternity there is indeed something true and sublime. But all these times and places and occasions are now and here. God himself culminates in the present moment, and will never be more divine in the lapse of all the ages. 236

This is followed by the beautiful passage on timelessness:

> Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky whose bottom is pebbly with stars.. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. [237]

Time as a subjective experience of process is transcended through dwelling in the eternal present moment. This permits the most stable and yet fluid experience of life possible, for then forms which exist in process may be transcended through an experience which, because always now, is not in process. At the same time they may be participated in, because existent. The central 'paradox' of transcendentalism is contained herein. God Is, but in form moves and becomes. We reconcile these states by dwelling in the eternal present, the moment which unites Heaven and earth:

> In any weather, at any hour of the day or night, I have been anxious to improve the nick of time, and notch it on my stick too; to stand on the meeting of two eternities, the past and future, which is precisely the present moment; to tee that line. You will pardon some obscurities, for there are more secrets in my trade than in most men's, and yet not voluntarily kept, but inseparable from its very nature. I would gladly tell all that I know about it, and never paint "No Admittance" on my gate. [238]

The movement of form is an evidence of process, but there is a point which is precisely now, and always now, wherein there is stasis, timelessness. The central experience which the art of Walden seeks to convey is this Timelessness within the flux

of experience, and their essential unity. It is this issue which culminates in the art of the creation of the symbol of Walden Pond, the symbol of the Self of Thoreau. Time in Walden is represented by rhythm; the recurrence of rhythmic patterns, the most basic of which is, of course, the seasons, provides a fundamental control over the effect of the movement of time in form. This provides an excellent tool, for it is the question of man's rhythmic association to the universe which is the heart of the work, and at the same time the fact of rhythm and recurrence which allows for the ordering of his material into an artistic form. In this manner Heaven and earth, the source and the means for revealing that source, are united. We may see how skillful is the image of the pond.

The beginning of the development of the pond symbol is the beginning of the resolution of the dialectic of sensuous and intellectual experience, as well as the resolution of the relation between Being and becoming:

> Walden is blue at one time and green at another, even from the same point of view. Lying between the earth and the heavens, it partakes of the color of both. 239

The pond is developed as a symbol which is the externalization of the inner state:

> The shore is composed of a belt of smooth rounded white stones like paving stones, excepting one or two short sandy beaches, and is so steep that in many places a single leap will carry you into water over your head;

> and were it not for its remarkable transparency, that would be the last to be seen of its bottom till it rose on the opposite side. Some think it is bottomless. It is nowhere muddy, and a casual observer would say that there were no weeds at all in it.... [240]

Thoreau does not allow himself to be carried off in flights of fancy, however; for if the pond reflects the Heavens, it also has a relation to the world of form as is revealed in a fishing episode:

> It was very queer, especially in dark nights, when your thoughts had wandered to vast and cosmogonal themes in other spheres, to feel this faint jerk, which came to interrupt your dreams and link you to Nature again. It seemed as if I might next cast my line upward into the air, as well as downward into this element which was scarcely more dense. Thus I caught two fishes as it were with one hook. [241]

The pond emerges clearly as a symbol through Thoreau's train of connection; there is no conjecture needed:

> A field of water betrays the spirit that is in the air. It is continually receiving new life and motion from above. It is intermediate in its nature between land and sky. On land only the grass and trees wave, but the water itself is rippled by the wind. I see where the breeze dashes across it by the streaks or flakes of light. It is remarkable that we can look down on its surface. We shall, perhaps, look down thus on the surface of the air at length, and mark where a still subtler spirit sweeps over it. [242]

The main rhythm through which the pond moves, identifying Thoreau's inner movement, is the rich rhythm of the seasons, a motif which we will have further opportunity to consider, but there is also another rhythm with a more extended periodicity

which we are invited to take note of:

> The pond rises and falls, but whether regularly or not, and within what period, nobobdy knows, though, as usual, many pretend to know. It is commonly higher in winter and lower in summer, though not corresponding to the general wet and dryness. 243

This is further developed and tied in with Thoreau's purpose for being in the woods:

> This same summer the pond has begun to fall again. It is remarkable that this fluctuation, whether periodical or not, appears thus to require many years for its accomplishment. I have observed one rise and a part of two falls, and I expect that a dozen or fifteen years hence the water will again be as low as I have ever known it. 244

The pond is without question made a symbol of the rhythms of his life:

> Nevertheless, of all the characters I have known, perhaps Walden wears best, and best preserves its purity. Many men have been likened to it, but few deserve that honour. 245

The tension between the modes of experience is climaxed in the section "Higher Laws." It is in this section that Thoreau works out the right relationship between his capacity of intellect, his sensuous capacity, and their common ground in the spiritual expression aspect of Being. It opens with a surge of the sensuous aspect of his nature:

> As I came home, through the woods with my string of fish, trailing my pole, it being now quite dark, I caught a

> glimpse of a woodchuck stealing across my path, and felt a strange thrill of savage delight, and was strongly tempted to seize and devour him raw; not that I was hungry then, except for that wildness which he represented. [246]

Just previous to this section he had experienced a sense of alienation from nature:

> As I was leaving the Irishman's roof after the rain, bending my steps again to the pond, my haste to catch pickerel, wading in retired meadows, in sloughs and bog-holes, in forlorn and savage places, appeared for an instant trivial to me who had been sent to school and college.... [247]

The whole movement into nature had been in the first instance a withdrawal from the city, the forms which the mind of man had manufactured and imposed over the natural. But, as we have seen, a retreat to the purely sensuous and animal nature was not Thoreau's intention. These two aspects are drawn into perspective in "Higher Laws." The experience he is seeking to actualize is a transcendent one. The challenge is to permit the transcendental value to have meaning in terms of the dialectic of experience:

> I found in myself, and still find, an instinct toward a higher, or, as it is named, a spiritual life, as do most men, and another toward a primitive rank and savage one, and I reverence them both. I love the wild not less than the good. The wildness and adventure that are in fishing still recommend it to me. I like sometimes to take rank hold on life and spend my day more as the animals do. [248]

But this statement is not the whole truth of this section, which will lead toward resolution; it is simply a statement of an aspect of the tension. The section is developed through a con-

sideration of sensuality and 'purity.'

> A puritan may go to his brown-bread crust with as gross an appetite with which it is eaten. It is neither the quality nor the quantity, but the devotion to sensual savors; when that which is eaten is not a viand to sustain our animal, or inspire our spiritual life, but food for the worms that possess us. 249

The physical aspects of being and the spiritual are not necessarily contradictory; it is something else which causes the conflict. The resolution is possible:

> All sensuality is one, though it takes many forms; all purity is one. It is the same whether a man eat, or drink, or cohabit, or sleep sensually. They are but one appetite, and we only need to see a person do any one of these things to know how great a sensualist he is. The Impure can neither stand nor sit with purity. When the reptile is attacked at one mouth of his burrow, he shows himself at another. 'If you would be chaste, you must be temperate. 250

The question is one of disassociation with the source of life which, when experienced, includes the whole of experience within itself in balanced proportion. Life is proportionate and sensitive:

> Who knows what sort of life would result if we had attained to purity? If I knew so wise a man as could teach me purity I would go to seek him forthwith. "A command over our passions, and over external senses of the body, and good acts, are declared by the Ved to be indispensable to the mind's approximation to God." Yet the spirit can for the time pervade and control every member and function of the body, and transmute what in form is the grossest sensuality into purity and devotion. The generative energy, which,when we are loose, dissipates and makes us unclean, when we are continent invigorates and inspires us. Chastity is the flowering

> of man; and what are called Genius, Heroism, Holiness, and the like, are but various fruits which succeed it. Man flows at once to God, when the channel of purity is open. By turns our purity inspires and our impurity casts us down. He is blessed who is assured that the animal is dying out in him day by day, and the divine Being established. [251]

Man contains the world within himself and must learn to master it there, at its point of origin. All of the outer environment comes to focus in the capacities of man and there potentially to meet the Divine. Clarity of union allows for mastery of the outer world. This is beautifully represented in the section which immediately follows on "Higher Laws," entitled "Brute Neighbours:"

> Why do precisely these objects which we behold make a world? Why has man just these species of animals for his neighbours; as if nothing but a mouse could have filled this crevice? I suspect that Pilpay & Co. have put animals to their best use, for they are all beasts of burden, in a sense, made to carry some portion of our thoughts. [252]

and:

> You only need sit still long enough in some attractive spot in the woods that all its inhabitants may exhibit themselves to you by turns. [253]

The purity of Being gives the clarity of relationship. In the midst of this correspondent world centering the life of his environment is beautiful Walden Pond:

> I am thankful that this pond was made deep and pure for a symbol. While men believe in the infinite some ponds will be thought to be bottomless. [254]

As we have noted, the unity of a Romantic work of art is not primarily attributable to the form of the metaphor, but rather to its element of purpose. The pattern adopted must, of course, be commensurate with the purpose of the work. The Romantic poets were faced with the problem of having to provide language to express the re-orientation of consciousness. The orientation of consciousness toward the inner creative source resulted in a need for language which would express that new orientation. It was not, of course, possible to adopt a completely new language, but we may say in one sense that language was reborn because of the new orientation. The potentiality of relationships established between words was greatly augmented, now that the organizing principle was found not to be the form or concept attached traditionally to the word, nor the conceptual structures which previously shaped words, but the invisible purpose which co-ordinated. I have raised this point before, that the emphasis of Romantic work is not upon the form of the word structure, but on the source which that structure was to reveal. Words are necessarily used to reveal what would otherwise be inexpressible in form, but words as forms could not be permitted to dominate the patterns of meaning. Here, of course, is the reason for the tremendous surge of freedom of form and flow of expression so characteristic of Romantic art. This is not to say that form in Romantic art is imprecise. It is intensely precise in intent, its intent being to utilize form in any way possible to reveal the invisible spirit of motivation. Breakdowns in clarity of artistic form can be attributed to in-

experience in revealing the invisible and, as often as not, to the ossified concepts attached to words and word structures which the poet was seeking to utilize. As often as not the rigidity was still being worked out of the poet's own consciousness.

The language of Walden is language adopted to make visible the invisible according to the ordering movement of the spirit of life. It is language oriented toward the ordering purposes of the spirit of Thoreau's intent, and language which is intensely accurate in its representation of that intent. His words are crisp, and clearly a balance of intellectual and emotional 'purity,' worked to serve the higher purpose. Words for Thoreau do not break and slip and fail to hold what he wishes. They work. One of the means he utilizes to break down the rigidity of words and make them work in the current of the spirit, is the intensely subtle use of puns and word play. Examples are legion and may be picked up on almost any page of the book. At the same time this technique opens interesting patterns of correspondent connections. The point of all his images and word structures is one of orientation. He is seeking to use words as fluidly and richly as possible with the full awareness, on one hand, that the words are media which may permit a movement into an experience which must ultimately transcend the words he utilizes and, on the other, that they are forms which structure his environment. We must realize this as well, or we have failed to come to terms with the art of Walden. The art of Walden is secondary, though brillinatly executed. The experience which it

seeks to point toward is primary both from the standpoint of the transcendental experience and from the standpoint of building a world in the current of that experience. We must not be stopped on the surface of the form, but realize that it is a surface. For the form is incomprehensible from the outside as an artistic masterpiece, but must be seen as a media which beautifully bears the expression of a shaping Purpose. We must of course enter into the experience of that intent through the language; we must approach the poet through his resources of language. But then we must work from our perception of that spirit of purpose back through the language, in order to appreciate how the language really has worked us into the position of experiencing its spirit in action, so that there may be a finer appreciation of the creation of the cosmos of form. Ultimately, the two must work back and forth on one another in a rhythm which makes them well nigh inseparable. The product is an exquisite work of art. Walden must be re-read and re-experienced time after time. Like a work of nature it bears ever renewed appreciation and interpretation.

The Logos of Walden revealing the whole principle of the art and language is in the symbol of Walden Pond. Walden Pond is the central symbol and reveals in essence what is true of all the language and images of the art form. It is Walden Pond, the Self of Thoreau, which stands between Heaven and earth, reflecting both, and blending them into a consistent symbol. It

is Walden Pond which reveals the rhythms of the seasons, the movements of the wind, the colours of nature and the expansions and contractions of the rhythms of life. Thoreau expects the same of language as an extension of this central symbol. The main point is one of orientation. The orientation of the word must be toward the fluid movement of the spirit. The acualization of the word is in space and in time. This is of course the nature of art; it is an organization of the elements of form and time. Art is the organic off-spring of Divine Being acting through the media available for its expression. Art is inseparable from character, as character is itself the primary art of Divine Being in form. Walden Pond unites all these aspects in one central coherent symbol. It governs the building of the house of Being. Walden represents the connecting link between Timelessness and time, between Being and process; it resolves the dialectical nature of experience. Walden as Thoreau's Self is a perfect example of a functioning correspondential symbol of the highest order, for out of the one symbol is generated a fluent and meaningful pattern of correspondent forms. We may see how all these elements are beautifully worked out in the central symbol of Walden Pond in the Winter-Spring motif of the final section.

In the section entitled "The Pond in Winter," the question of the one and of the many, of unity and diversity, is raised:

Our notions of law and harmony are commonly confined to

> those instances which we detect; but the harmony which results from a far greater number of seeming conflicting, but really concurring laws, which we have not detected, is still more wonderful. The particular laws are as our points of view, as, to the traveller a mountain outline varies with every step, as it has an infinite number of profiles, though absolutely but one form. Even when cleft or bored through it is not comprehended in its entireness. 255

This is, of course, true of Walden Pond as a symbol. As the Logos, it has many facets; just as the work of art which is Walden has many facets, some apparently contradictory; but all, we are assured, resolved in the central symbol which serves as the nexus point of all the concurring laws. We may recall Thoreau's comment, earlier quoted, on the 'brain-rot' which will not admit to more than a single interpretation. Thoreau begins to come face to face with the symbol of Walden Pond in the winter. The closeness and intenseness of the season which does not allow for much movement abroad brings him yet closer in to face himself:

> The show had already covered the ground since the 25'th of November, and surrounded me suddenly with the scenery of winter. I withdrew yet farther into my shell, and endeavored to keep a bright fire both within my house and within my breast. 256

The withdrawal in winter toward the source of life will with the advancing Spring bring a similar advance of the renewed Thoreau into the world; an advance of Being into form, an attunement with the natural pulsation of life as it works through him. He truly begins to experience the "nick of time." What was before perhaps theory, a fact revealed by his questioning, now becomes

a point of experience:

> After a still winter night I awoke with the impression that some question had been put to me, which I had been endeavoring in vain to answer in my sleep, as what-how-when-where? But there was dawning Nature, in whom all creatures live, looking at my broad windows with serene and satisfied face, and no question on her lips. I awoke to an answered question, to Nature and daylight. The snow lying deep on the earth dotted with young pines, and the very slope of the hill on which my house is placed, seemed to say, Forward! Nature puts no questions and answers none which we mortals ask. She has long ago taken her resolution. 257

Thoreau's attention comes to point on Walden Pond:

> As I was desirous to recover the long lost bottom of Walden Pond, I surveyed it carefully, before the ice broke up, early in '46, with compass and chain and sounding line. There have been many stories told about the bottom, or rather no bottom of this pond, which certainly had no foundation for themselves. It is remarkable how long men will believe in the bottomlessness of a pond without ever taking the trouble to sound it. 258

Out of the measurement of the pond Thoreau derives a law which he applies to the law of character, once again striking the symbolic relation between Walden Pond and his Divine Self, and by extension to all of mankind, for the water of Walden Pond is a part of the world waters:

> What I have observed of the pond is no less true in ethics. It is the law of average. Such a rule of the two diameters not only guides us toward the sun in the system and the heart in man, but draws lines through the length and breadth of the aggregate of a man's particular daily behaviors and waves of life into his coves and inlets, and where they intersect will be the height or depth of his character. 259

It is that character which begins to appear naturally and fluidly

because Thoreau has understood his association with the universe and has resolved his relationship to space and time and the rhythms of experience.

With the Spring and the thawing of Walden Pond, begins the resurrection motif which is the coming into expression of Thoreau Himself. It is also the birth of a true art form:

> The pond does not thunder every evening, and I cannot tell surely when to expect its thunderings; but though I may perceive no difference in the weather, it does. Who would have suspected so large and cold and thick-skinned a thing to be so sensitive? Yet it has its law to which it thunders obedience when it should as surely as the buds expand in the spring. The earth is all alive and covered with papillae. The largest pond is as sensitive to atmospheric changes as the globule of mercury in its tube. 260

Here, he is working with the mythic rhythm of the seasons of time, toward the resurrected state. In himself and in his art, Spring brings the fluid expression of Spirit in form. Spring is the close of the age of ice; of crystallization:

> What is man but a mass of thawing clay? The ball of the human finger is but a drop congealed. The fingers and toes flow to their extent from the thawing mass of the body. Who knows what the human body would expand and flow out to under a more genial heaven? ...Thus it seemed that this one hillside illustrated the principle of all the operations of Nature. The Maker of this earth but patented a leaf. 261

and:

> This is the frost coming out of the ground; this is Spring. It precedes the green and flowery spring, as mythology precedes regular poetry. 262

Spring is the fluid birth of life in form. The cold hard 'tomb' state is replaced by a melting, a flowing:

> Thaw with his gentle persuasion is more powerful than Thor with his hammer. The one melts, the other but breaks in pieces. [263]

We may recall Thoreau's comment about the power of reflection inherent in Walden Pond. The reflected sun is almost as bright as the true sun. It is of course the sun, the symbol of Love, as it shines on the pond which is the symbol of Truth, that brings the thaw - the release of new Life. Spring is the season of birth, or revelation of cosmic order in form:

> As every season seems best to us in its turn, so the coming of spring is like the creation of Cosmos out of Chaos and the realization of the Golden Age. [264]

But if the Spring is the birth of a profusion of new life forms, the flowing into form of Being, Thoreau is impressed not so much by the profusion of forms as by the vitality of the Source:

> I love to see that Nature is so rife with life that myriads can be afforded to be sacrificed and suffered to prey on one another; that tender organizations can be so serenely squashed out of existence like pulp-tadpoles which herons gobble up, and tortoises and toads run over in the road; and that sometimes it has rained flesh and blood! With the liability to accident, we must see how little account is to be made of it. The impression made on a wise man is that of universal innocence. [265]

The act of creation of 'tender organizations' of forms revealing

orderliness, of art, is not a grinding difficulty, for life is rich and fluid and profuse, yet precise, in its creations. The Source when adhered to is a well-spring of vitality. Artistic form may be generated from a well-spring of vitality. It is man who is stingy and wintery about life, not Life. In this profusion of new forms Thoreau places once again his emphasis on the keynote of his expression, the 'paradox' of Timelessness and time:

> A single gentle rain makes the grass many shades greener. So our prospects brighten on the influx of better thoughts. We should be blessed if we lived in the present always, and took advantage of every accident that befell us, like the grass which confesses the influence of the slightest dew that falls on it; and did not spend our time in atoning for the neglect of past opportunities, which we call doing our duty. We loiter in winter while it is already spring. [266]

Significantly one season follows another, and each in its turn is unique. Spring may be the blossoming into form of new life, but summer is the ripening of the fruits of that form, autumn the harvest, and winter the disintegration of the old and sowing of the new. The fact of phenomenal experience is change, and each season carries its characteristic fact of experience. Spring is not the only season; though it symbolizes resurrection, it does not exclude the reality of the other seasons, each dominant in its turn. Walden has revealed these rhythms, but Walden Pond in time is not free from them. Something is yet to be seen. We are well aware of the phenomenal reality of existence of the rhythms of life, of the endless

process of changing forms, and know that even if it be a recurrent change, it is nevertheless flux. The resurrection motif is possible by virtue of a Timeless Source, a source manifesting rhythmically in time, but also out of time, and transcendent. The Logos of creation is both Being and becoming. Thoreau's art, if it is to succeed, need not convince us of the process of becoming, but must lead us to the recognition of the grounding of that process in the Source which is Being. We must know that the world created resolves in Being. We must appreciate the movement through the seasons, the rhythm of his art, the rhythmic growth of his character, but he has indicated time and time again that connection with life is more than connection with the process of physical nature; he has indicated that the greatest art is to live in the "nick of time," and that he has seen through the shallowness of involvement with process. We are convinced of his ability to move fluidly with forms, and in that conviction are impelled to consider his centering outside of the process of phenomenal existence, and of a deep and clear involvement with that which is not subject to change. For were he not so involved, he would be caught up in the flux of experience. We know also that the art of Walden is in its rich rhythmic movement and that it has achieved, none the less in that fluidity, a sense of poised Timelessness:

> Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever. Not an intermitting spring! Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence,

> and even then breaking up in a gentle spring rain accompanied with mist and a southerly wind, and covered with myriads of ducks and geese, which had not heard of the fall, when still such pure lakes sufficed them... It is a gem of the first water which Concord wears in her coronet. [267]

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It is in the parable of the 'Artist of Kouroo' that Thoreau brings to focus the factors of transcendence and the artistic expression of Being in form. It is given as a parable to culminate the detail he has earlier provided. How could it ultimately be anything but a parable, a symbolic story, at the apex of his art? For at the apex point the art of form must give way to the experience itself, or else obscure that experience. As a parable his explanation is given beautiful focus, but does not attempt what must be experienced to be known. This is the high point of the Logos of his expression:

> There was an artist in the city of Kouroo who was disposed to strive after perfection. One day it came into his mind to make a staff. Having considered that in an imperfect work time is an ingredient, but into a perfect work time does not enter, he said to himself, It shall be perfect in all respects, though I should do nothing else in my life. He proceeded instantly to the forest for wood, being resolved that it should not be made of unsuitable material; and as he searched for and rejected stick after stick, his friends gradually deserted him, for they grew old in their works and died, but he grew not older by the moment. His singleness of purpose and resolution, and his elevated piety, endowed him, without his knowledge, with perennial youth. As he made no compromise with Time, Time kept out of his way, and only sighed at a distance because he could not overcome him. Before he had found a stock in all respects suitable the city of Kouroo was a hoary ruin, and he sat on one of its mounds to peel the stick. Before he had given it the proper shape the dynasty of the Chandahars was at an end, and with the point of the stick he wrote the name of the last of that race in the

> sand, and then resumed his work. By the time he had smoothed and polished the staff Kalpa was no longer the pole-star; and ere he had put on the ferule and the head adorned with precious stones, Brahma had awoke and slumbered many times. But why do I stay to mention these things? When the finishing stroke was put to his work, it suddenly expanded before the eyes of the astonished artist into the fairest of all the creations of Brahma. He had made a new system in making a staff, a world with full and fair proportions; in which, though the old cities and dynasties had passed away, fairer and more glorious ones had taken their places. And now he saw by the heap of shavings at his feet, that, for him and his work, the former lapse of time had been an illusion, and that no more time had elapsed than is required for a single scintillation from the brain of Brahma to fall on and inflame the tinder of a mortal brain. The material was pure, and his art was pure; how could the result be other than wonderful? 266

The pure expression of the perfection of the Cosmic life results in an art which makes no compromise with time. There is process, but not a process which annihilates; rather a process which is strictly under the control in its movement in time and form of that which is Timeless. When the motivation is right, when the connection with the creative Source is True, then that which is created is Timeless, ever replenished in its creative cycles. The present moment is eternal. Life culminates itself in the eternal present. We may recall Thoreau's words:

> In any weather, at any hour of the day or night, I have been anxious to improve the nick of time, and notch it on my stick to...to stand on the meeting of two eternities, the past and future, which is precisely the present moment to toe that line. 269

The secret of the present moment is the intensity of creative expression in the moment, which is the focal point for all that has been and all that is to be and is always now. Being <u>is</u>:

Being is in the present moment. In the present moment all the material which is available for creative activity may be utilized by Being. The dialectic of intellect and feeling is resolved in a constant synthesis, and because no compromise is made with time, the art of Being is Timeless. It is the expression of the eternal now, which Is Being. The art form then created may have a phenomenal reality, a rhythmic association of parts, but that rhythm is controlled and orientated in Being which, being always now, makes it Timeless. The fluidity of Life's forms culminate in the present moment:

> I would not be one of those who will foolishly drive a nail into mere lath and plastering; such a deed would keep me awake nights. Give me a hammer, and let me feel for the furrowing. Do not depend on the putty. Drive a nail home and clinch it so faithfully that you can wake up in the night and think of your work with satisfaction, - a work at which you would not be ashamed to invoke the Muse. So will help you God, and so only. [270]

We must live with significance, with deliberateness, and this is only possible fully in the present moment, the moment in which Being dwells, the moment which is the ultimate in stasis and the ultimate in fluidity. We may perceive with the eyes of the Life that is in us if we dwell where the Life within dwells, in the present moment. Thus the forms of creation may be seen to be manifestations of the creative source. The forms we build will be manifestations of the creative source. The word we speak will be a manifestation of the creative source. The world built will be organically true to the creative source, according to the design of life, with life's characteristic mythic rhythms.

Furthermore, what is built will not be subject to disintegration because of the cycle of renewal, because it will not be a rigid form devoid of life, but an ever developing controlled form, developing according to the manifestation of life in the moment, and true to that. The art of Walden is not an art of rigid form, the words used are not rigid unchanging entities, they exist more in a field of meaning. Walden is a multileveled correspondence grounded in the intent of revealing how the house of Being is built, how man moves from identity with process to identity with Timelessness. Certainly there is a form, but the working of that form is fluid and ever renewing in its revelation of meaning; it is rich and fluid in its significance, but not with that kind of fluidity which would allow it to bear any interpretation. It is firm in its line of pointing toward grounding in the present moment. That the form is fluid does not mean that it is chaotic. Its fluidity is that of a controlled process. Its Timelessness rests in the Source it indicates. Its meaning is fluid and rich because precisely orientated, as the best transcendental literature is, toward the root of its expression. The form is a beginning point for an experience which transcends the material which leads toward that experience, and for this reason the work of art is alive. But the material which leads toward the experience is itself richly meaningful because of its grounding in that source it reveals and gives form to. We may see Walden as an archetype of the highest order of transcendental art. The language of Walden lives in a perfectly

balanced and rich relationship to its purpose. The result is a beautiful marriage and a living vibrant child:

> I do not say that John or Jonathan will realize all this; but such is the character of that morrow which mere lapse of time can never make to dawn. The light which puts out our eyes is darkness to us. Only that day dawns to which we are awake. There is more day to dawn. The sun is but a morning star. [271]

Walden is the revelation of how the Word is made flesh.

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