

NARCISSISM AND D. G. ROSSETTI'S

THE HOUSE OF LIFE

BY

ARTHUR CYRUS JOHNSTON

© Copyright by Arthur Cyrus Johnston 1977, 2006

All Rights Reserved

CHAPTER VI

Sathana, Sirens, Newborn Death, and Hope

The consequences of the narrator's renouncing his youth on a conscious level are as great as those created by the death of the first Beloved. In the Willowwood sonnets, the narrator finally overcame this loss by consciously incorporating his Beloved's image in his own mind. This union and his union with Love were possible because of his powerful emotion of love for both his Beloveds and the god Love, or Eros. In "Farewell to the Glen" (LXXXIV), the narrator has renounced youth and has, in a sense, become like his two Beloveds of Part I in that he now is the willful departing one.

A key factor in this change of roles and attitude is the meaning of youth for the narrator. Eros, or Love, has been a divine youth, or puer, throughout for the narrator. Eros as a masculine spirit has the function of uniting opposites or likes in physical, emotional, or spiritual realms. After Love presented the narrator with the gift of Song in "Love's Last Gift" (LIX), Love gave up an active external role and took up the task of uniting opposites and likes in the narrator's mind in order to create Song and Art. Apollo as a youth played a prime role in the narrator's creation of poetry.

The narrator's conscious ego, however, also had the character of a youth. Logos is the word, the intellect, the "pneuma," either air or fire, the light, and the divine spark that becomes trapped in a physical universe. This Logos has a driving urge to rise upward toward the pure spiritual realm of his father Nous. As Jung has pointed out, the ego can take on all the qualities of the self.¹ Logos's home is in the realm beyond the material universe; this has been shown in the "Poimandres." However, Logos can be united to the physical and to the soul through the power of Eros. In Christian teachings as given in "St. John," Logos is the Word, the Son of God and God Himself; therefore, Logos belongs strictly to the masculine spirit world of a pure patriarchal religion that ultimately abhors the feminine in its physical or its soul aspects. As the "Poimandres" has shown, love overcame Logos's aversion to the physical and the feminine. Logos as a son of Nous, or God, can be identified with God. This is demonstrated in the gospel of "St. John": "In the beginning was the Word, and the Word was with God, and the Word was God."

The son as puer can easily turn into the father, who can be either a spiritual God, like Nous, and be divorced from the physical universe or be a senex-type father who dwells in the physical cosmos. If, as in the Old Testament, the spiritual God becomes tyrannical and arbitrary, then He takes on the attributes of a senex, who represents the strict laws of religion and tradition.

So far in The House of Life, the narrator's conscious ego has been closely identified with Logos, the masculine spirit that discriminates, analyzes, and tears apart.² Rossetti himself described this intellectual aspect of creating poetry as "brainwork."³ Logos can appear as "Lord of work" and "Lord of will" as was shown in "The Heart of the Night" (LXVI) and "Known in Vain" (LXV). These are the positive aspects of Logos and were released by the union of opposites and likes in the Willowwood sonnets. The narrator's Logos as a puer was united to his soul; thus, the narrator did not create poetry "Cisterned in Pride" or verse from "soulless air-flung fountains" mentioned in "The Song-Throe" (LXI). This kind of verse is the result of pure intellect or "brainwork." Logos as "pneuma" is either air or fire and thus dry; Logos lacks the moisture of water and the solidity of earth.

Eros unites the higher regions of air and fire--Logos's sphere in the material cosmos--and the lower regions of water and earth, the sphere of the body. The soul ultimately has close identities with both the spiritual realm and the body as has been indicated in Gnostic teachings and in the sonnets "Soul's Beauty" (LXXVII) and "Body's Beauty" (LXXVIII). Eros and soul, consequently, are alike in that they work in a middle realm that unites the physical and the spiritual. Hillman calls Eros' realm "metaxy," which means intermediate space between two opposites.⁴ Logos in the spiritual realm has the masculine phallic powers that in the physical sphere can be expressed through Pan, Priapos, Dionysus and Satyrs.⁶ Eros, however, softens this one-sided masculine spirit and leads it to an idealized attitude toward the world, to women, and to the soul. As we have seen, Eros is a softer and more idealized version of Hermes. One reason for Eros' softer and more humane outlook is that he is closely connected to the feminine. Eros normally is intimately bound to Aphrodite and serves her; he is really the masculine component of Aphrodite and love. Hillman says, "Eros as son embodies and brings into action the feminine receptive need, lovingness, and beauty of the mother, and is in a sense forever her son."⁶ Logos, however, serves Nous, or God. Eros as a masculine spirit can operate freely in the masculine and feminine spheres; as Eros' Orphic history indicates, he was originally a hermaphrodite. At one point, Jung equates Eros with the feminine because of his uniting function and Logos with the masculine because of his separating, analyzing, and tearing apart functions.⁷ Eros, like Hermes, however has attributes of all extremes such as spiritual-physical, masculine-feminine, and spirit-soul.

As the divine spark, Logos has a dual nature too. The divine spark in the myth of creation as reported in the "Poimandres" was light, and when hermaphroditic man was divided into male and female, the light--the divine spark or Logos--went to the intellect of man. The divine spark, or Logos, consequently became identified with the conscious ego. However, in this condition, the Logos is trapped in a physical universe and is separated from the divine Father, or Nous, who in psychology represents the self. The conscious ego is the part of the mind most closely connected to the reality of a material universe; Logos, therefore, becomes intimately identified with the conscious ego, or intellect, and yet because of its divine spark aspect it longs for a reunion with the divine Father Nous, or the self. Eros as a male spirit who can travel between both spirit and material realms can represent the immortal spiritual self or the immortal feminine self and in this role can lead Logos to a union with the divine Father Nous or to the soul.

The twelve sonnets immediately following "Farewell to the Glen" (LXXXIV), starting with "Vain Virtues" (LXXXV) and ending with "Life the Beloved" (XCVI), show the results of the narrator's conscious ego's rejection of youth. Not only has the narrator rejected youth as Eros, who also represents the immortal self, he has renounced the anima, or soul, as well since she, too, is an immortal puer. This has immediate consequences. The union of opposites and the union of likes are ended, for now only separation can rule. Logos's masculine functions of distinguishing, analyzing, separating, and dividing remain. Eros's function of uniting, however, is gone. This means that Logos completely dominates the narrator's conscious ego and that the positive connection between Logos, who is a son and puer, is broken also from the immortal self, which is God the Father. In a sense, Logos is now grounded completely in the lower part of the physical cosmos, and because separation, not union, rules, the spiritual Father, or Nous, and Saturn, the most powerful ruler of the physical cosmos, have both become negative like Logos himself.

Logos as the conscious male ego part of the human mind will always have a direct relationship with the puer-senex archetype since this archetype is the personification of human time. Logos may aspire to go beyond the last planet of Saturn and enter the ethereal region and the sphere of eternal time and pure spirit, but until actual death this does not happen. Moments of ecstasy and insights, however, may temporarily bridge eternity and mortality for Logos.

The most dramatic personification of negative Will and Work and of a negative son is Satan, the eldest son of God.⁸ Satan separates from God, the Father, and turns his love for his Father into hate. Since Satan can not rule in Heaven, he

will rule over the material cosmos and humanity. In his negative state of separation, Satan reverses all of God's values.

"Vain Virtues" (LXXXV) illustrates the dramatic change that has occurred after the narrator has rejected youth and all the things it represents. The narrator projects all of his negativistic thinking onto objects and figures prominent in human culture. Hell is the literal and symbolic place of separation, alienation, torment, and suffering. In Hell, one is alienated from God, loved ones, and life. Logos as the negative puer appears as the "Torturer" and torments "virgins," each of whom is a "fair deed" of a soul. These virgins portray positive animas who "might once have" been "sainted" if they had died before their souls sinned. These virgins' "names" were "half entered in the book of Life" and "Were God's desire at noon." Their youthful aspect is emphasized. The Torturer's attitude toward the virgins' drowning in a pool of water is reminiscent of the narrator's own conscious attitude toward the death of his first Beloved as shown in "Life-in-Love" (XXXVI):

And as their hair
And eyes sink last, the Torturer deigns no whit
To gaze, but, yearning, waits his destined wife,
The Sin still blithe on earth that sent them there.

Like the narrator, the Torturer is cold toward the disappearance of the virgins and looks forward to his real love "Sin," who is his "destined wife." The imagery of eyes and hair sinking, too, evokes the period of transformation in the last Willowwood sonnet. The echoing of the same situation and imagery of the crucial transitions occurring in the sonnet "Life-in-Love" (XXXVI) and the Willowwood sonnet emphasizes the dramatic transition now happening to the narrator.

The twelve sonnets following "Life-in-Love" (XXXVI) concerned the narrator's new love affair and his unconscious grieving over the death of the first Beloved. In his depression and melancholy, the narrator hated and tormented his first Beloved, who had become part of his unconscious ego; consequently, he hated and tormented himself. James Hillman's concept that the unconscious and Hades, or Hell, are basically the same provides a link between the narrator's earlier depression and his attitudes as exhibited in "Vain Virtues" (LXXXV). The narrator's description of the Torturer's attitudes toward "fair deed" and "Sin," both of which appear as animas, is equal to the narrator's earlier unconscious processes and attitudes during the sonnets portraying his "darkened" love. Instead of acting like a lover, the narrator, like a devil, hated and tormented his first Beloved in his own mind and transferred some of his negative anima image onto his new Beloved.

She was like "Sin," in the sense that the narrator unconsciously felt guilty for his cruel treatment of his first Beloved and his rejection of her so completely.

The great difference between the past narrator's attitudes and now is that he is projecting this whole process and his attitudes onto external cultural elements such as the religious and literary figure of Satan and his realm of Hell. Before the narrator unconsciously introjected his first Beloved's image in a moment of hate and then tended unconsciously to project this negative anima onto his second Beloved. The movement in Part II toward the collective, cultural, and the realm of imagination--in this case imagination's products of culture--continues unabated. Images of Hell later appear in "Lost Days" (LXXXVI) and "'Retro me, Sathana!'" (XC).

In the tale of Amor and Psyche as told by Apuleius, Psyche became separated from Eros after she lit a lamp to see whether or not her lover was a dragon. Immediately, Eros was enraged and left Psyche. Spiritually Eros had been a dragon who kept Psyche from developing. When Eros left Psyche, he went off to Mount Olympus and sulked. In order for Psyche to be reunited with Eros and to be able to have an immortal child, she had to perform several almost impossible tasks. For Psyche's last task, Aphrodite had her go down to Hades and get a casket containing beauty from Persephone, the Goddess of Hades. Psyche succeeded in so far as getting the casket, but on the way back she opened it; for her sin she fell into a deep sleep. Erich Neumann in his commentary on the tale points out that Psyche had to face death before she could be united with Eros. Apollo had prophesied that she must participate in a marriage of death. In her final confrontation with death, Psyche no longer is a naive girl but a woman who has learned about love and herself and has been tested by tasks.⁹ Eros finally takes the initiative, discovers Psyche, revives her, and takes her to Mount Olympus, where Zeus proclaims their marriage. Psyche, or the soul, had to journey downward to the realm of Hades in order to fulfill her development. Earlier, when Eros was angry and returned to Mount Olympus, he behaved like a pure Logos and refused to act in his role as uniter. During this period of separation, Psyche underwent her torments and her descent into Hades.

Eros' anger at Psyche's act of will, their separation, her sufferings, and her eventual descent into Hades are quite similar to the same series of events that happened to the narrator and his first Beloved's image in his own mind after his first Beloved died. To the primitive and child-like unconscious, a person's dying is perceived as a willful desertion. The narrator's soul also suffers the same fate as Psyche. In "Vain Virtues" (LXXXV), the same process is expressed in cultural and

religious imagery. Each change for the Logos and the soul requires separation and suffering.

The narrator has suffered a loss in "Farewell to the Glen" (LXXXIV) and elements of depression and melancholy appear in this last group of twelve sonnets. In depression the former Beloved is unconsciously hated. This same animosity toward the anima occurs in the narrator's attitude toward women depicted in literature and history. Since the narrator's love for poetry, art, and culture ruled throughout the sonnets following Willowwood and particularly those after "Love's Last Gift" (LIX), it is not surprising that he would turn against this love of culture if he felt he was losing his powers, which are symbolized by youth. His reaction would be quite similar to his unconscious rejection of his first Beloved when she left him through death.

Raymond Klibansky's, Erwin Panofsky's, and Fritz Saxl's long and thorough study of Saturn in the areas of myth, astrology, literature, and the theory of humors in medicine and characterology has linked Saturn with melancholy. He is, in fact, the god or planet that rules melancholy and depression.¹⁰ Saturn's element is earth and sometimes water; and in his negative state, he brings about depression and melancholy. Saturn's roles as ruler of Hades and death, the end phase of time, the last governing planet of the seven Governors in l'armature of the spheres, and Fate show his increasing power toward the end of Part II of The House of Life, which is entitled "Change and Fate." Logos' being trapped in the sphere of Saturn makes him as negative and destructive as the negative senex.

In "Death's Songsters" (LXXXVII), the narrator presents completely negative versions of anima figures confronting the hero Ulysses. He is partially motivated by Eros in that he wishes to unite with his wife Penelope and partially by Logos since he is driven by a task and is willing to work to achieve it. Ulysses, consequently, has many of the characteristics of the narrator himself. Earlier in "Venus Victrix" (XXXIII), the narrator praised his first Beloved and compared her to Juno, Pallas, Venus, and Helen--all representatives of loveliness. In "Death's Songsters," Helen now is a negative anima luring Ulysses and his warriors to death:

She whispered, "Friends, I am alone; come, come!"
 Then, crouched within, Ulysses waxed afraid,
 And on his comrads' quivering mouths he laid
 His hand, and held them till the voice was dumb.

In the sestet, the narrator presents a more universal symbol of a negative anima in the sirens, who try to lure Ulysses to his death. Joseph F. Vogel, in his analysis of this sonnet, has argued convincingly that the last two lines--"Say, soul,--are songs of Death no heaven to thee, / Nor shames her lip the cheek of Victory?"--should be interpreted as the narrator's approval of the soul's refusing to die. The word lip refers to Death's lip and not Victory's lip. Vogel paraphrases the last line as: "Would not the 'lip' of 'Death' (by her kiss which would symbolize my succumbing to the temptation to suicide) bring shame to 'the cheek of Victory' (my victory over previous temptations to suicide, or perhaps any victory in life)?"¹¹ Despite the narrator's conscious negative attitude toward the anima, he does not advocate suicide, even though suicide is on his mind.

In "Hero's Lamp" (LXXXVIII), the narrator presents another negative picture of the anima. This time women in general carry the negative image of the anima. Earlier, in "The Lamp's Shrine" (XXXV), the narrator conceived his Beloved as light and as a lamp, which he worshiped as he did Love's light. In the tale of Leander and Hero, Leander was guided by the light of the lighthouse in Sestus on his going across the Hellespont to meet his Beloved Hero, who was a priestess of Aphrodite. In a storm one night the light went out and Leander drowned. In her grief, Hero committed suicide.¹² In the octave, the story is recounted by focusing on the lamp:

That lamp thou fill'st in Eros' name to-night,
 O Hero, shall the Sestian augurs take
 To-morrow, and for drowned Leander's sake
 To Anteros its fireless lip shall plight.

Anteros is Eros' twin brother and his opposite. Anteros is sometimes called the avenger of slighted love and, at other times, the opposer of love.¹³ Anteros' "fireless lip" indicates his coldness.

Anteros and death have a close association through the repetition of the word lip in the "fireless lip" of the lamp taken to Anteros and Death's lip in the previous "Death's Songsters" (LXXXVII). James Hillman indicates, too, that Cicero claimed that Death was the brother of Eros since both were the children of Night.¹⁴ Later in the second sonnet of "Newborn Death" (C), Death is a brother to Love (Eros), Art, and Song. Anteros receives the lamp after Hero's death; this is depicted in the last line of the octave: "Lo where Love walks, Death's pallid neophyte." Death, like Anteros, has replaced Love, or Eros.

The narrator's own isolation from his anima--his immortal self--and Eros is fully depicted in the tale of Leander and Hero. The negative anima appears indirectly in the sestet. Hero's lamp in "Anteros' shadowy shrine" will "stand unlit" "Till some one man the happy issue see / Of a life's love." The result is that no man in this world has found a happy result from love and by implication because of some fault in women; consequently, the lamp remains unlit. The sestet of "The Lamp's Shrine" (XXXV) is the exact opposite of the sestet in "Hero's Lamp," since the Beloved as a lamp is lit and is in Love's (or Eros') shrine, not in that of the loveless Anteros. Earlier the Beloved brought happiness; now only unhappiness and death issue from love.

In "The Trees of the Garden" (LXXXIX), the narrator continues to evoke negative animas from culture. The narrator addresses a long question to those "who have passed Death's haggard hills" and to those "Whom trees that knew" their "sires shall cease to know / And still stand silent." Death rules as it did in Willowwood. The narrator asks:

. . . is it all a show,--
 A wisp that laughs upon the wall?--decree
 Of some inexorable supremacy
 Which ever, as man strains his blind surmise
 From death to ominous death, looks past his eyes,
 Sphinx-faced with unabashed augury?

The sphinx, part-woman, part-bird, and part-lion, is a negative anima, which was forever immortalized in Oedipus Rex. Life as "a wisp that laughs upon the wall" and a "decree / Of some inexorable supremacy" or Fate looks back at man "Sphinx-faced with unabashed augury." The sphinx refuses to reveal the meaning of life. Earlier in "Genius in Beauty" (XVIII), the narrator described his first Beloved's face as an image upon a wall in a similar way to the "wisp" that is associated with the sphinx:

Nay, not in Spring's or Summer's sweet footfall
 More gathered gifts exuberant Life bequeaths
 Than doth this sovereign face, whose love-spell breathes
 Even from its shadowed contour on the wall.

Both this shadow of his Beloved's face and the "wisp that laughs upon the wall" resonate with the images of Plato's allegory of the cave presented in The Republic. There man was also in a situation where his light and meaning came from beyond. He was chained in a cave, facing a wall filled with shadows of objects behind him

in the light. The realm of forms, God, the Good, and light were hidden from his view and he only saw shadows. The first Beloved was the means for the narrator to gain access to the god Love and to the narrator's own anima, which was like Plato's forms, or archetypes, or the God who ruled in a realm of light. At that time the narrator had hope and optimism of gaining access to the realm of immortality, but the sphinx image in this later sonnet kills all optimism.

In 1875, the same year that "The Trees of the Garden" (LXXXIX) was composed, Rossetti drew a large pencil drawing entitled "The Question" or "The Sphinx." The sphinx, which is emblematic of the mystery of life and death, gazes blindly into space in this drawing. At her feet lies a youth who has just died and below him climb a man in his prime and an old man, both of them seeking the mystery of life and death. These men represent the stages of life--youth, manhood, and old age.¹⁵ At this stage of Rossetti's and the narrator's life, youth has also died, and the Beloved anima has assumed a negative character like that of the sphinx.

In the sestet of "The Trees of the Garden" (LXXXIX), the narrator turns to another feminine image--the Earth's self--and blames her for not answering the question about the meaning of life and death: "Nay, rather question the Earth's self. Invoke / The storm-felled forest-trees moss-grown to-day / Whose roots are hillocks where the children play." The "Earth's self," or soul, has become a negative anima. The "Earth's self" is too closely associated with death, fate, and old age to be a positive anima. The "Earth's self" reappears in the second sonnet of "The Sun's Shame" (XCIII) as "the World's grey Soul." Since the World's Soul has become old, it envies the "green World" which is "journeying, / all soulless now, yet merry with the Spring!" The "World's grey Soul" is old and under the shadow of winter; the "green World" is yet unborn--that is, "soulless." However, it is filled with the anticipation of life in Spring. Again, the theme of separation reigns in these sonnets.

The negative anima image has been constantly broadening in context in this group of twelve sonnets beginning with "Vain Virtues" (LXXXV). The narrator's projection of his negative anima into the outer world, however, reaches a climax in "Retro me, Sathana!" (XC). In Gnostic, Christian, and Greek thought, the material cosmos is basically feminine. In this sonnet, the narrator's destructive impulses are directed both toward the material world and toward his own masculine conscious ego as personified by Satan, who is a negative Logos. The narrator reminds Satan that he, Time, and the physical cosmos will be destroyed. Hair which has been associated with entrapment and death appears prominently in the destruction of Time:

Even as, heavy-curl'd,
 Stooping against the wind, a charioteer
 Is snatched from out his chariot by the hair,
 So shall Time be.

The physical cosmos, or feminine Nature, will also be destroyed with Time

. . . and as the void car, hurled
 Abroad by reinless steeds, even so the world:
 Yea, even as chariot-dust upon the air,
 It shall be sought and not found anywhere.

After turning his full destructive force upon Satan and the physical cosmos that represents the feminine, the narrator relinquishes his close identity with Satan and his destructive will. The narrator asks Satan to keep to "the broad vine-sheltered path" where Satan will "wait the turning of the phials of wrath / For certain years, for certain months and days." The narrator, in turn, will take up his journey through life by treading "in narrow ways." Life is becoming restricted for the narrator since he is no longer being creative. Without unions with his anima and immortal self through the aid of Eros, who also represents the immortal self, creativity is impossible.

The completely negative and destructive Satan appears in other forms in Greek myths. Eros unites opposites and likes. These unions can occur in an idealized fashion, where tenderness and concern are part of the spiritual, soul-like, and sexual love. The love between the narrator and his Beloveds has been the type of love combining the spiritual and the physical. Eros, however, can be totally isolated from the soul, and in this state, all feminine tenderness and concern for the other disappears. Eros then becomes a Logos, who is completely separated from the human soul. Only masculine traits rule. In the tale of Amor and Psyche, Eros, though outwardly a god, was spiritually a dragon to Psyche and only appeared to her in the darkness of night. He refused to recognize Psyche's individuality and rights and kept his love for her a secret from the gods of Mount Olympus. In this role of satisfying his sensual lust upon Psyche, Eros was enacting the patriarchal system that reigned in Greece before the soul was humanized through Psyche and the feminine finally recognized as having rights. Eros' encounter with Psyche on their first night of their symbolic marriage was essentially a rape; this was according to the principles of the patriarchal system. For the woman, rape and marriage were synonymous.¹⁶

The myth of Persephone was also one of the prominent models for the woman's fate. Lured by narcissus flowers, Persephone wandered off into a field in which opened a chasm. Hades rode up in his chariot, carried her away, raped her, married her, and made her Queen of Hades. The Eleusinian mysteries founded by Demeter are based on these events of Persephone's descent into Hades and death and her return.¹⁷ Like Eros with Psyche, Hades is only concerned with his sensual pleasures and his domination of the woman through the institution of marriage, which was virtual enslavement for women. Hades is completely negative and acts like a negative Logos or a negative senex. Narcissus' own father Cephisus, who was a river god, dragged the virgin Liriope into his watery realm and raped her just as did Hades with Persephone. Both Hades and Cephisus are isolated from the upper spiritual realm of Mount Olympus, and each act like a negative senex or Logos, obsessed with materiality and power.

In his description of human drives, Lipot Szondi depicts the sexual sphere of drives as being composed of two opposing parts: the tender or feminine side of sexuality represented by Eros and the aggressive, sadistic masculine side represented by Thanatos. In the average man, the two sides of the sex drive are united so that he can be both tender and aggressive at the same time. The union of the two extreme components has a softening effect upon each of them. Separated, however, the drive components become extreme and negative. Thanatos becomes excessively aggressive and violent like Hades and Cephisus, who perceive women as rape objects.¹⁸ Psyche, who insisted on tender and idealized love and consideration for her own individuality, attains her desire and receives the approval of Zeus and the gods of Mount Olympus.¹⁹

The violent, sadistic, and sensual aspects of love as portrayed in the patriarchal figures of Hades, Cephisus, and even Eros in his first encounter with Psyche remain constantly as a component of love. In the Narcissus myth, Narcissus rejects his father's patriarchal vision of love as being a rape and never accepted any form of physical love, which was offered by the youths, nymphs, and Echo. Instead, he fell in love with his own image and lived out his feelings of love on spiritual and soul planes. However, the negative father Cephisus symbolically returned internally and directed his sadistic attacks against Narcissus' own feminine soul and spirit parts of his mind. Psyche, too, unconsciously turned her animus, or male spiritual part, aggressively against the image of Eros that became a part of her own mind after separating from him. As we have seen, the narrator experienced the negative senex in the form of Death in his grieving over the loss of his first Beloved. In "Vain Virtues" (LXXXV) and "'Retro me, Sathana!'" (XC), the negative Logos returns in the form of Satan, who can also personify the sadistic, aggressive masculine side of sexuality that is totally separated from the softening

aspects of the spiritual Eros or the soul. The union of Eros with the feminine soul is necessary to soften and humanize the aggressive masculine side of the sexual drive.

"Lost Days" (LXXXVI), an early sonnet in this group of twelve sonnets, and "Lost on Both Sides" (XCI), the sonnet immediately following "'Retro me, Sathana!'" (XC), show the changes that the narrator undergoes in relationship to his divided nature. From a Logos point of view, any day that is not filled with achievement, goals, tasks, and activity are "lost days." Both Logos and Eros have phallic natures that require constant activity. Through a series of images involving "ears of wheat," "golden coins," "drops of blood," and "spilt water," the narrator illustrates how each of these are wasted. The narrator feels totally separated from his "lost days," just as his conscious mind acting as a negative Logos is cut off from his immortal self as puer, Eros, and anima. Earlier in "Stillborn Love" (LV) when the narrator was optimistic and was united with both his anima and Love, the "hour which might have been" greeted the two lovers before "The house of Love." Then the hour found fulfillment in this final union. In "Lost Days," the narrator is obsessed with separation; thus the reunion in eternity of the "lost days" with the narrator, who has no Beloved with him, is negative. Instead of a happy reunion as in "Stillborn Love" (LV), the "lost days" are each "a murdered self." Each accuse the narrator for his murder: "I am thyself,--what has thou done to me?" In his pessimistic and depressive mood, the narrator can only imagine the worse. By separating consciously from his youth, the narrator has murdered a part of himself.

In "Lost on Both Sides" (XCI), the split of the narrator's mind is externalized into the rivalry of two men for one woman. They are both under the domination of the two equal powers of Love (the puer) and Death (the senex). Marriage and death become intermingled; the Beloved dies, and her shroud acts as a "stark marriage-sheet" and the church bell that peels her death is like the "wedding-bell" for the marriage that did not take place. After her death, the two rivals were reconciled to each other, united through their grief at the death of their Beloved. After the climactic destruction in "'Retro me, Sathana!'" (XC), the narrator has passed into a more normal phase of handling grief as was shown in the sonnets centering around "Stillborn Love" (LV). The bitterness of "Lost Days" (LXXXVI) is gone too. In the sestet of "Lost on Both Sides" (XCI), the narrator compares two hopes striving for "Peace" in one soul to the two rivals seeking the same Beloved. After Peace has perished, the two hopes are united and travel together within the same soul: "So through that soul, in restless brotherhood, / They roam together now, and wind among / Its bye-streets, knocking at the dusty inns." After the Willowood sonnets, the narrator has depicted himself as being on a journey through life.

Now, he is recognizing that this external journey is an internal journey within the soul. The introductory sonnet to The House of Life stresses the relationship of time and the soul: "A Sonnet is a moment's monument." Although the narrator has depicted his soul's experiences in external events, these events are also internal events of the soul. "Lost on Both Sides" (XCI) shows that Love and Death both involve loss, yet the narrator becomes more reconciled to this loss by the thoughts of a "restless brotherhood" between formal rivals, or divided parts of his soul such as his puer from his senex or his Logos from his Eros.

The two sonnets of "The Sun's Shame" (XCII; XCIII) and "Michelangelo's Kiss" (XCIV) are filled with regrets and accusations toward external objects of nature and culture. This is part of any normal grief and of the more pathological forms of grief in depression and melancholy. These accusations are often bitter, but after the extreme violence and destruction exhibited in the sonnets prior to these, the effect is more moderate than before. In "The Hill Summit" (LXX), the narrator was a "belated worshipper" of the sun yet a fearful one since he was anxious about his future journey. In the first sonnet of "The Sun's Shame" (XCII), the narrator's worst fears have come true. In "Farewell to the Glen" (LXXXIV), the narrator consciously separated from his youth. Now, in "The Sun's Shame" (XCII), the narrator sees the result of this separation; he says, "Beholding youth and hope in mockery caught / From life; and mocking pulses that remain / When the soul's death of bodily death is fain." Both youth and the soul are mocked and both are separated from life. The narrator then goes through a list of evils that result from this separation:

Honour unknown, and honour known unsought;
And penury's sedulous self-torturing thought
 On gold, whose master therewith buys his bane;
 And longed-for woman longing all in vain
For lonely man with love's desire distraught.

The last two lines' reference to "lonely man" "longing" for a woman "all in vain" evokes the earlier situation of narrator. All the powers that worldly men hold dear-- "wealth, and strength, and power, and pleasantness"--are given not to the likes of the narrator but "Given unto bodies of whose souls man say, / None poor and weak, slavish, and foul, as they." In "'Retro me, Sathana!'" (XC), the narrator willfully anticipated the destruction of the material cosmos, indiscriminately killing good and evil men and women as Satan did to "fair deed" and "Sin" in "Vain Virtues" (LXXXV). Now in the first sonnet of "The Sun's Shame" (XCII), the narrator discriminates between the good and bad and accuses the sun for shining on such an evil world. The narrator accuses the sun in both its youthful and

its old-age phases for the shame of allowing such things to happen: "Beholding these things, I behold no less / The blushing morn and blushing eve confess / The shame that loads the intolerable day." The narrator has begun to close up the separation between youth and senex somewhat by seeing blame as belonging to each.

The second sonnet of "The Sun's Shame" (XCIII) continues this melancholic view by presenting regrets of old men and of the aged "World's grey Soul." In this sonnet and the next, "Michelangelo's Kiss" (XCIV), the narrator moves closer to the viewpoint of the senex, who is separated from youth. The negative Logos is becoming the negative senex. In "The Sun's Shame" (XCIII), a great man "bowed down with stress / Of life's disastrous eld" gazes enviously on "blossoming youth," and filled with "self-pity and ruth," the old man desires again to possess youth. For a moment he feels optimistic at what he could do but this passes quickly. He "bitterly feels breathe against his soul / The hour swift-winged of nearer nothingness." Ultimately, the viewpoint of the negative senex rules, and thoughts of death dominate the old man's thinking. As we have seen, the "World's grey Soul" has the same thoughts about "the green World." In "Michelangelo's Kiss" (XCIV), Michelangelo is depicted at a time of old age. Like the narrator, Michelangelo loved a Beloved except that his was solely a spiritual love. When his Beloved Colonna was at the point of dying, Michelangelo only kissed her hand "but not her brow or cheek." The narrator views this episode with regret, since Michelangelo's "Soul" earned so little after such a long time of waiting. This is a lost moment, a kind of murdered self. If this is the Soul's reward in life, the narrator asks, "What holds for her [i.e., the Soul] Death's garner? And for thee?" The narrator, as the love of his Beloveds and his gifts of Art and Song have demonstrated, has gained much from life for his soul, but in his pessimistic mood, he can only see the negative aspect of life.

"The Vase of Life" (XCV), which immediately follows "Michelangelo's Kiss," tries to answer the question on what Death holds in his "garner" for the narrator. The contrast of a youth and a mature great man such as Michelangelo dominates the sonnet. The "Vase of Life" portrays life on the outside of the vase while the inside is concerned with death, since the vase is to become an urn for the ashes of the mature man; consequently, the vase becomes a Vase of Death too. When the narrator was at the height of his powers after the unions in the Willowwood sonnets, he could see both the past and the future equally well; youth and Fate (or old age, or death) were united in him. The mature man has this same ability to see the whole of life at once. The narrator contrasts the mature man's actions in relation to life to that of the youth who is shown in pictures on the outside of the vase and in his run through life: "Around the vase of Life at your

slow pace / He [i.e., the mature great man] has not crept, but turned it with his hands, / And all its sides already understands." The youth does not understand what is happening to him since he is caught up in his race of life, but the great mature man has great comprehension. The youth in the last picture on the vase "stands somewhere crowned, with silent face." Like Love and the narrator, who were crowned through Love's "aureole," the youth has achieved a peak moment. Since, however, the second part of the youth's life is not portrayed, his achievements are aborted. Youth has to be joined to maturity to bring about lasting achievements. The mature man, in a sense, supplies the ingredients missing in the pictures of youth's journey; the mature man fills the vase "with wine for blood, / With blood for tears, with spice for burning vow, / With watered flowers for buried love most fit." The mature man would have thrown away the vase and thus his own life except that "Yet in Fate's name" he "has kept it whole." Fate is closely allied to death, for the vase now "Stands empty till his [i.e., the mature man's] ashes fall in it." This contrast between youth and the mature man, or puer and senex, shows a kind of "restless brotherhood" mentioned at the conclusion of "Lost on Both Sides" (XCI). Through his universal situations, the narrator wavers back and forth between total separation, with negative results, and a tense or "restless" reconciliation of the two opposing conditions of youth and old age.

Life in "Life the Beloved" (XCVI) is caught in this same tense union of youth and old age. Whereas in Part I, the narrator depicted the soul of his Beloved as leading him to Love, now the Life aspect of the soul is the Beloved. The personal soul has given way to this universal soul as Life itself. To the narrator, "Life herself" is his "spirit's friend and love." The narrator's use of the word spirit exactly expresses the masculine nature of the man's conscious ego and also his unconscious masculine immortal self. Once again the narrator gives equal weight to hope and despair, or the time of youth and old age. Life is shown as being "as Spring's authentic harbinger" and glowing "with fresh hours for hope to glorify." The narrator, however, presents the other side of the coin by showing Life caught in the grips of winter and evening, the times of old age and death: "Though pale she lay when in the winter grove / Her funeral flowers were snowflakes shed on her / And the red wings of frost-fire rent the sky." In the octave the narrator first presented the situations of his reactions upon seeing a "friend's face, with shadow of soul o'erspread" and a "love's death-bound features." These are similar to the negative aspects of Life, which are given in the sestet. The narrator does not remember his "friend's face" overcast with melancholy, but "In thought" the "Ghostly and strange" face is wedded to "all fortunate favour."

The same is true for the features of a dead Beloved which "never dead / To memory's glass return" but always keeps "a livelier lovelihead" in memory. This

hopeful picture is opposite to the previous melancholic attitudes toward the images within "memory's glass." In "The Soul's Sphere" (LXII), the sorrowful images in the "soul's sphere of infinite images" became one of the sources for poetry. In the still earlier sonnet "Through Death to Love" (XLI), the narrator's heart was obsessed with "wild images of Death." Reluctantly, the narrator in "Life the Beloved" (XCVI) is trying to banish from his mind the negative attitudes of both his Logos and senex and to adopt a more positive attitude toward death, old age, Fate, and the consequent separations that these entail.

In the twelve sonnets from "Vain Virtues" (LXXXV) through "Life the Beloved" (XCVI), the narrator has passed at first through extreme forms of grief, depression, and melancholy and later through the more normal patterns of grief. His unconsciously grieving for his first Beloved that was portrayed in the twelve sonnets preceding the Willowwood sonnets and his normal grieving for both Beloveds after the Willowwood sonnets provide the patterns for the narrator's grieving in these twelve sonnets. Here, however, the narrator consciously grieves over his separation from his youth and all that this means. In the last five sonnets of the whole sonnet sequence from "A Superscription" (XCVII) through "The One Hope" (CI), Death and Fate finally rule almost completely.

In the first sonnet of "Newborn Death" (XCIX), Death is born to "mother Life" and implicitly to the narrator as father. As we have seen, this birth of Death repeats the situation of "Bridal Birth" (II), where Love is born to the first Beloved. Death now rules as did Love previously at the very beginning of the sonnet sequence. In the second sonnet of "Newborn Death" (C), the other children of "Life, the lady of all bliss," who are Love, Song, and Art, apparently have died and will be replaced by the child of Death. The narrator asks Life, "And did these [i.e., the children Love, Song, and Art] die that thou mightst bear me Death?" These deaths of Love, Song, and Art indicate that the narrator is separated from youth and from a fruitful union with his anima. After the sonnet "Farewell to the Glen" (LXXXIV), the narrator did not indicate any creative activity; instead, he evoked already-created images of culture and proceeded to destroy them or to fill the air with his pessimistic thoughts and regrets.

"A Superscription" (XCVII), the first sonnet of this last group of five sonnets, announces that the separation between the male components of his mind is complete. In "Lost on Both Sides" (XCI), the hope that male rivals would finally be united in a "restless brotherhood" through their common grief at the loss of a Beloved proved possible. In "A Superscription," the division in the mind of the narrator is incurable. "Might-have-been" (also called "No-More," "Too-late," "Farewell"), who is the speaker of the sonnet, addresses his pessimistic remarks to

the narrator. This speaker represents death in the sense of the dead or "lost days" of the past as were described in "Lost Days" (LXXXVI). Instead of thinking of the happy days ruled by the youth Love, the speaker "Might-have-been" can only see the dead days of the past. The speaker is the present conscious empiric ego, which has now identified completely with the melancholic senex, who is Fate and Death. This conscious ego attitude expresses the feelings of the mortal man. This senex-dominated speaker says to the narrator, "Unto thine ear I hold the dead-sea shell / Cast up" "between" "thy Life's foam-fretted feet." This "dead-sea shell" image is particularly apt since earlier in "The Dark Glass" (XXXIV), the narrator stated that in the view of Love, the narrator was "one murmuring shell he [i.e., Love] gathers from the sand." This shell image in "The Dark Glass" appeared after the narrator had speculated on the questions of Life and Death. The sea shell is always dead matter, but the speaker "Might-have-been" emphasizes this and the narrator's approaching deadness by placing the word dead before "sea shell" in this sonnet "A Superscription (XCVII)."

The speaker "Might-have-been" in "A Superscription" (XCVII) has exerted a "spell" over the narrator's life through his negative thoughts on mortality, death, and separation. Memory of images of the Beloveds have been a blessing to the narrator in the past as was shown in "Secret Parting" (XLV), where the narrator and his second Beloved tried "To build with fire-tried vows the piteous home / Which memory haunts and wither sleep may roam." Memory, also, as the speaker is reminding the narrator, can be a source of pain as was shown in "Parted Love" (XLVI), where the narrator punished himself by saying, "Stand still, fond fettered wretch! while Memory's art / Parades the Past before thy face, and lures / Thy spirit to her passionate portraitures." In "A Superscription" (XCVII), the speaker "Might-have-been" emphasizes only the negative past emotions and memories. He holds up for the narrator a "glass where that is seen / Which had Life's form and Love's." Now, however, through the speaker's spell the past Beloveds and Love himself have been reduced to "a shaken shadow intolerable" and "the frail screen" "Of ultimate things unuttered." Before in "Herself" (LVI), Heaven used its "own screen" of the True Woman's physical beauty to hide "her soul's purest depth and loveliest glow." Now in "A Superscription" (XCVII), the "frail screen" indicates not soul and beauty but death and Fate. The narrator is now in the position of the stranger who gazed into the True Woman's "glass" in "Her Love" (LVII) and received an icy return instead of passion. The speaker "Might-have-been" has destroyed with his "spell" the optimistic view of the narrator in "Life the Beloved" (XCVI) that his love's "death-bound features" would never appear "dead to memory's glass." Instead the worst fears of the narrator that were expressed in "Through Death to Love" (XLI) have occurred. With images similar to those in the opening lines of "A Superscription" (XCVII), the narrator in this earlier sonnet

expressed his fears after a series of doom-filled comparisons such as "like terrors that agree / Of hoarse-tongued fire and inarticulate sea":

Even such [i.e., the terrors], within some glass dimmed by our breath,
Our hearts discern wild images of Death,
Shadows and shoals that edge eternity.

At the time of "Through Death to Love" (XLI), the narrator still had his second Beloved to comfort him, but in "A Superscription" (XCVII), he is totally alone. In the sestet, the speaker "Might-have-been" torments the narrator more by reminding him that the speaker may be "still" for some time, but just when the narrator's "soul" is surprised by "winged Peace," the speaker will show his face again and "ambush" the narrator. The speaker "Might-have-been" will reveal his "cold commemorative eyes" and thus make the narrator recall only the worst memories of his past, particularly his losses. The title, "A Superscription," which means something engraved on the outside of something else, suggests that the sonnets before this sonnet comprise a unit that is complete in itself and thus belongs to memory. Under the spell of the speaker "Might-have-been" the previous persons, gods, and experiences have shrunk to a "shaken shadow."

In "A Superscription" (XCVII), the narrator is no longer addressing himself or the reader. A new personality, or a doppelgänger, has taken over in the form of the speaker. This double represents a transformation of the narrator's conscious ego. In Gnosticism, particularly in "Poimandres," Logos, or the divine spark, is trapped in a physical universe and is located in man as the intellect or the conscious mind of man. The Logos can be a puer just like Love, or Eros, or a senex like Saturn, or Fate. When Eros unites Logos with his immortal self, represented by either or both the anima or the masculine spirit, the Logos retains many of the features of the puer. Even then Logos, as intellect or conscious mind, is deeply involved with material reality, since the conscious ego is closer to external reality than any other part of the mind and, consequently, acts as a mediator between the unconscious and outer reality. The senex as Fate and Saturn represents the physical universe of becoming, and Logos as the conscious male ego is never really separated from the senex. "Love's Fatality" (LIV) portrays Love's double--"Vain-longing"--as "Love's Fatality." Love's double is "Linked in gyves" to the material cosmos, which is ruled by fate and death. The puer-senex archetype indicates that the puer and the senex are actually one.

When the narrator became identified with youth, or the puer, in the first thirty-six sonnets of Part I, he tried to make the world of becoming into a world of being. The senex, too, has the same attribute of desiring to keep things as they are

when he, too, is separated from his opposite.²⁰ Acting together, the puer initiates actions and the senex demands hard work and a final product. Since the puer and the senex are actually one, even though they appear as opposites, each can transform into the other at any time.

As the intellect or the conscious ego, Logos is most intimately connected to the material reality; consequently, Logos is most susceptible to being transformed into a senex. This occurs when the Logos is separated from his immortal selves of the anima and the spirit and ultimately the self. The Logos then has identified with the senex, who is ruler of the physical universe and represents fate and death. As the narrator did in the case of his anima in the last Willowwood sonnet, Logos as the male conscious ego has introjected, or actively identified with, the senex and his values. Since this is done consciously, a condition which indicates the ego state of inflation, the narrator is conscious of both opposites in his mind at the same time. Logos has now become split into two parts: one part is still identified with the puer and the other with the senex. Because the narrator does not like the senex, who represents restriction, separation, death, and fate, the introjection, or active identification, occurs in a negative state of mind. A similar state of affairs existed when the narrator introjected his anima upon the death of his first Beloved, the results being announced in "Life-in-Love" (XXXVI). In that situation, however, the introjection occurred unconsciously. The result of Logos' introjecting the senex in a negative state of mind is that part of his conscious mind is now negative and opposes his positive state. These events concerning the Logos--the divine spark, the intellect, and the conscious male ego--follow basically the patterns already established earlier in the narrator's relationships to his anima and to Love, the representative of the immortal self. In the Willowwood sonnets, the narrator consciously came to terms with his anima and Love in positive ways; now the narrator is trying also consciously to deal with the senex.

"He and I" (XCVIII), which immediately follows "A Superscription" (XCVII), shows the conflict between these two split parts of the narrator's conscious ego. The earlier rupture between the empiric conscious ego, which is subject to death, and the immortal self depicted by Love and youth has already been completed. In "He and I" the narrator has taken back his role as speaker and addresses himself. He asks, "Whence came his feet into my field and why?" This senex-dominated ego, who was the speaker in "A Superscription" (XCVII), only sees the negative side of life. The narrator asks, "How is it that he sees it all so drear? / How do I see his seeing, and how hear / The name his bitter silence knows it by?" The narrator is confused in his own personal identity as to who he really is. In his state of inflation, he has to be ambivalent, since he consciously and actively identifies with two opposites.²¹ Before, the narrator had this view of life: "This was

the little fold of separate sky / Whose pasturing clouds in the soul's atmosphere / Drew living light from one continual year." As in "Lost on Both Sides" (XCI), the narrator pictures the external world as being only an image of the internal soul's world. The narrator wonders again who is really being this negative person, he or the other I: "How should he find it [i.e., the lovely picture just given] lifeless? He, or I?"

In the sestet of "He and I" (XCVIII), the narrator identifies this "he" as a "new Self" and uses imagery that evokes that appearing in the first two Willowwood sonnets. The narrator asks, "Lo! this new Self now wanders round my field, / With plaints for every flower, and for each tree / A moan, the sighing wind's auxiliary." In the Willowwood sonnets, Love is present with the narrator and sings a song about Willowwood and those separated from life and their loved ones. In "He and I," the "new Self" has taken Love's place and yet like Love recalls the negative aspects of life. This new Self, however, has brought the wind with him. The wind, which represents change, mortality, and ultimately death, has replaced the stillness of the grove in the Willowwood sonnets. The "flower" imagery of the field echoes the image of True Woman as the "flower of life" given in "Herself" (LVI); the new Self, however, has "plaints for every flower." In the second Willowwood sonnet, the narrator's own memory was mixed with Love's song and pictured his and his Beloved's former selves as "a dumb throng" that "stood aloof, one form by every tree." The new Self in "He and I" has "for each tree / A moan, the sighing wind's auxiliary." The new Self, however, does not drink of the waters of a refreshing well such as that of Willowwood and thus become united internally with his Beloved; instead: "And o'er sweet waters of my life, that yield Unto his [i.e., the new Self's] lips no draught but tears unseal'd." The new Self weeps over the separations and sorrows of the past as did the narrator in the Willowwood sonnets, but the new Self is not the old Self of the Willowwood sonnets. Consequently, no union with the Beloved or Love or the immortal self is possible. The narrator, however, recognizes the continuity between the old Self and the new; he says, "Even in my place he weeps. Even I, not he." The new Self as the senex and the old Self--or the "I"--as puer are now the two sides of Logos, or the conscious ego.

In "Death-in-Love" (XLVIII), the image of Death was identified as being one with Love. This new Self in "He and I" (XCVIII), which has allied itself completely with death's viewpoint, has acted out the same role as Love in the Willowwood sonnets. Love as god, youth, and as both the immortal self and guide to this self can give way to age, mortality, Death, and Fate. The puer-senex archetype is an archetype of twins, and Love and Death are similar twins ruling over different phases of life. "He and I" (XCVIII) has revealed this kinship, and the

"Newborn Death" sonnets (XCIX; C), which follow immediately, confirm the brotherhood of Love and Death, since they are two of the children of Life. Although Love and Death are brothers, they are ultimately completely separated in this last group of five sonnets. If the narrator's conscious empiric ego--at least the puer side of the Logos, which still clings to an identity with Love, who has always been a positive puer--could accept Death in place of Love, he would perpetuate the union of likes. His spirit, the most divine part of himself, thus, would go to Heaven. This is Gnostic, Hebrew, and Christian teachings. The narrator could adopt a patriarchal religious viewpoint and be a mystic who unites with God. This upward movement of the spirit is denied to the narrator since he rejects a union of likes--a union of his masculine spirit, which at this time is the puer side of his Logos, with God, or the self.

"The One Hope" (CI), the last sonnet of The House of Life, offers the possibilities open to the narrator after a union of likes in a spiritual Heaven is rejected. The narrator opens the final sonnet with a question:

When vain desire at last and vain regret
 Go hand in hand to death, and all is vain,
 What shall assuage the unforgotten pain
 And teach the unforgetful to forget?

In "Love's Fatality" (LIV), "vain desire" and "vain regret" have already appeared. There "most dread Desire of Love" was "Life-thwarted." We have already seen that this vain "Desire of Love" is linked with the mortal conscious ego--then the Logos--that is subject to the iron bands of the planets that govern human fate: "Linked in gyves I [i.e., the narrator] saw them stand / Love shackled with Vain-longing, hand in hand." Love, who can lead to the immortal self and thus personifies the whole psyche, is linked as a twin to "Vain-longing" "hand to hand." The narrator looks at both forms of Love in turn; the narrator associates "Sweet Love" with the heavens above in his description of Love, "And one was eyed as the blue vault above." This Love could lead to the spiritual realm above and result, consequently, in a union of the masculine conscious ego of the narrator as well as his masculine spirit as personified by Love, with the self, which is God, the Father, who rules the upper world. The narrator, however, concentrates his attention on "Vain-longing" and offers hope that is like the clouds that led Moses out of the deserts of Egypt toward the paradise of Canaan, which is a paradise within earth's realm:

But hope tempestuous like a fire-cloud hove
 I' the other's [i.e., Vain-longing's] gaze, even as in his whose wand
 Vainly all night with spell-wrought power has spann'd

The unyielding caves of some deep treasure-trove.

"Vain-longing" as the conscious mortal ego is bound to the realm of the body just as the soul is. Love, too, as the uniter of body, soul, and spirit is kept within the body until death. The narrator says, "And I [i.e., Vain-longing], thy cowering self, in chains grown tame,-- / Bound to thy body and soul, named with thy name,-- / Life's iron heart, even Love's Fatality."

Though distressed at that time just after the Willowwood experiences, the narrator still had hope since he was united within with his anima and with love. With these internal unions working, possible external unions may once again occur; even if not, there is the consolation of the internal unions. By the time of "A Superscription" (XCVII), the narrator has basically accepted his separation from youth and consequently Love, the personified immortal spirit and guide to the immortal self. "Vain-longing" has turned into a negative "Might-have-been" or "No-more" who now by his "spell" has turned "Life's form and Love's" into a "shaken shadow."

In "The One Hope" (CI), however, the narrator still clings to hope, despite the oncoming of death. The "longing" aspect of "Vain-longing" has not completely disappeared, since the puer side of the Logos, or conscious ego, opposes its opposite, the negative senex, which is also part of the conscious ego. This negative senex is obsessed with separation, death, Fate, and hopelessness. One indication of the narrator's clinging to hope appears in the first sonnet of "Newborn Death" (XCIX). Up to this sonnet Death was always masculine as was typically shown in "The Heart of the Night" (LXVI), where Death was "Lord of death." In "Newborn Death" (XCIX), the narrator conceives Death as "the helpful daughter" of his "heart." Only at this point in the sonnet sequence has Death become feminine. This change in sex at this late point in the sonnet sequence shows that the narrator still desires to unite with the feminine, not the masculine. Death as a daughter can be an anima figure to him. The narrator's portraying Death as a daughter, too, shows that the senex part of his conscious ego has become stronger since the senex is a father figure.

A female Death is not unique. Often in early times in Egypt, the woman was represented as both the mother of Life and Death. Frequently, in coffins, the insides were painted with the image of a woman with welcoming arms.²² Rossetti's own story "The Orchard Pit" depicts death as a siren in a tree who sings, "Come to Love," "Come to Life," "Come to Death."²³

In a real sense, the narrator has retained an image of his Beloved throughout the sonnet sequence. The narrator perceived at first a living woman, then an anima figure within his own mind, then a figure of memory, an externalized anima-figure such as "Lady Beauty," and finally feminine Life as the bearer of the anima. With the realization that Death will triumph over Life, the narrator transforms Death into a woman; thus, even in death the narrator will still perpetuate the internal union with his anima, or soul.

The narrator's second question in the octave of "The One Hope" (CI) indicates that the realm of the soul, not that of the spirit, is the longed-for destination. The narrator asks,

Shall Peace be still a sunk stream long unmet,--
 Or may the soul at once in a green plain
 Stoop through the spray of some sweet life-fountain
 And cull the dew-drenched flowering amulet?

In his analysis of this sonnet, John Lindberg has traced the Greek and Roman sources for this sonnet. He finds that the references in the sonnet point to Sibyls in general and in particular to the Cumaean Sibyl mentioned in Virgil's *Aeneid*; this Sibyl advised Aeneas to take a golden bough as an amulet of protection on his descent into the underworld. Lindberg sees the "sunk stream long unmet" as the river Acheron and the "green plain" as the Elysian Fields that appear just before the main part of Hades. In the sestet appear these lines: "Ah! when the wan soul in that golden air / Between the scripted petals softly blown / Peers breathless for the gift of grace unknown." Commenting on these lines, Lindberg notes that the Cumaean Sibyl often inscribed her oracles on leaves thrown to the wind if she thought the person asking the question was unworthy.²⁴

Paul Franklin Baum cites another possible reference for the "dew-drenched flowering amulet." According to Greek sources, the soul culls a flower, which is a hyacinth, from a fountain, and this flower tells the soul its fate in eternity.²⁵ Apollo, according to one myth, was in love with a divine youth named Hyacinthus. However, one day, Apollo accidentally kills Hyacinthus. Like the narrator in the first Willowwood sonnet, Apollo shed tears in grief, and afterwards a transformation occurs. As happened with Narcissus, Hyacinthus is turned into a flower; in fact, Hyacinthus and Narcissus very likely are the same person.²⁶ Apollo's tears were the agency of the transformation.²⁷ Apollo, then inscribed the word *alas* on the petals of the hyacinth.²⁸ This possible reference to the hyacinth flower, which remains in the earth's realm, reinforces the impossibility of a spiritual union of likes in an upper spirit world as the final goal for the narrator. Apollo points both upward and

downward. As the god of light and reason, he points to the spiritual realm, but as the god who inspires his priestesses and followers, he is a god of ecstasy, enthusiasm, and mysteries of the night.

Although Lindberg does not mention it, the Cumaean Sibyl is a priestess for the god Apollo. As Lindberg did note, however, the Sibyl is the goddess of Beauty in the sonnet "Soul's Beauty" (LXXVII). This link between the Sibyl and the soul reinforces the dominance of the soul rather than the spirit at the end of the whole sonnet sequence. Apollo earlier appeared as the narrator's source of poetic inspiration in "The Song-Throe" (LXI). This last reference to him and his Sibyls point to his night and feminine aspects more than to his day and masculine qualities. The narrator's soul's realm, consequently, is emphasized by these references to Apollo and the Sibyls.

The narrator concludes the sonnet "The One Hope" (CI) and the whole sonnet sequence with a hope: "Ah! let none other alien spell soe'er / But only the one Hope's one name be there,-- / Not less nor more, but even that word alone." The "alien spell" can refer to the negative side of the narrator's ego that is identified with the negative senex who in "A Superscription" (XCVII) exerted a negative "spell" over "Life's form and Love's." Instead of this attitude, the narrator's positive side of his conscious ego--the puer aspect of his Logos--still clings to a hope.

The narrator's emphasizing "that word alone"--hope--as the only thing left for him echoes the myth of Pandora. In the Greek story of Pandora, hope is the only thing left in her casket after she lets out all the evils into the world. Before Pandora, there were no women in the world; thus she was an Eve-like creature for the Greeks. Rossetti himself painted a picture of Pandora in 1871 and wrote a sonnet on it entitled "Pandora."²⁹ In this Greek myth, hope is associated with the feminine and not the masculine. In Renaissance art, Pandora often appears with three other figures: Nemesis (the goddess of Fate), Good Events, and Cupid (Love). Death also is included in these pictures of Hope and her companions since Hope carries the broken weapons of Death. Death, too, is associated with Pandora not only through the plagues and miseries she releases upon mankind but through the vase (not the casket later substituted by others) which serves as an urn for the ashes of the dead.³⁰ Pandora's vase serves the same purpose as the vase in "The Vase of Life" (XCV). Nemesis, Death, and Love, the companions of Hope, play prominent roles in the whole sonnet sequence; Death and Nemesis particularly rule at the end but Love still lingers in the narrator's clinging to hope.

"Hope's one name" can easily be viewed as the Beloved, or the anima, the object even of "Vain-longing," who has been closely identified with the negative senex. "Hope's one name" can also have an aesthetic meaning. In "Soul's Beauty" (LXXVII), "Beauty enthroned" is both the soul and the Sibyl. The narrator as artist and poet can seek after the beauty of his soul. In "Heart's Hope" (V), the narrator indicated his dedication to art and to his Beloved. The narrator asks,

By what word's power, the key of paths untrod,
 Shall I the difficult deeps of Love explore,
 Till parted waves of Song yield up the shore
 Even as that sea which Israel crossed dry shod?

In the sestet of this same sonnet, the narrator pledges to universalize his Beloved in art: "Yea, in God's name, and Love's, and thine, would I / Draw from one loving heart such evidence / As to all hearts all things shall signify." Since the narrator's soul is picking up the amulet in "The One Hope" (CI) and finding "one Hope's one name," the name could be the soul's "Beauty" as depicted in "Soul's Beauty" (LXXVII). The narrator's conscious ego as partly personified by "vain desire" and "vain regret" longs to continue its love affair with beauty, whose source is the soul, and of course with the soul itself. The introductory sonnet signifies that "A Sonnet is a moment's monument,-- / Memorial from the Soul's eternity / To one dead deathless hour." The realm of Song and Art does perpetuate the soul's beauty beyond a person's death, and because Song and Art live in the culture, the soul's beauty is "deathless." The introductory sonnet too promised to explore the "difficult deeps of Love," which was mentioned later in "Heart's Hope" (V). The deepest realm is that of the soul and Hades. Thus on one side of the sonnet as a coin is death and his realm of Hades. Charon, who transports souls across the river Acheron, demands his coin in order to allow anyone to cross to the Elysian Fields and Hades beyond. We have already seen that Saturn, the senex, is the god of minting and coins. The greats of this world such as poets can reside in the Elysian Fields that are described in "The One Hope."³¹ The narrator can not ultimately know what his fate will be other than the certainty of death; the grace that the soul longs for is "unknown." Just as in the case with Pandora, the only thing that remains is hope.

Fittingly, the narrator ends the sonnet sequence in the realm of the soul. There is a Willowwood fountain there too in the Elysian Fields in the form of a "sweet life-fountain." Narcissus was fascinated with the image of his own masculine self's image in the Ovid version of the myth. The narrator in The House of Life emphasizes the other self as the anima, or the soul, that Narcissus longed for in the Pausanias version of the Narcissus myth. The soul's ultimate realm is

Hades, which is the source of images, dreams, and fantasies, and not Heaven, the realm of the spirit. James Hillman cited one big difference between spirit and soul. The masculine spirit rises to the heights to a union with God and has its imagination emptied. This is the mystical experience of a St. John. The soul, however, in its descent to the underworld is filled with images and thus has visionary experiences such as did William Blake.³² Masculine religions like Judaism and Protestantism basically reject images and ultimately forms of art and beauty, whereas the Greeks, who stress man as the measure of all things, love beauty and images from the soul. Mount Olympus, originally, was located on an earthly mountain. The narrator begins with love for an externalized form of his own anima, internalizes this anima, and then externalizes it again in forms of beauty in Song and Art. At the very end, the narrator still hopes that the soul's beauty will continue. The typical hero continues his great adventures after a descent into the underworld, but the narrator ends his journey through life and through his soul obsessed by the underground realm of the soul. The image-making power of the soul, the imagination, has triumphed in the end, despite the oncoming of Death. The narrator turns Death into a woman in order to preserve his relationship with his anima.

Narcissus in his immortality as a flower did not leave the earth. As a shade, he descended, like the soul, into Hades. In most Greek and Roman accounts, the soul never reaches farther upward than the moon and, in most cases, disappears through complete death or descends into Hades as a shadow, or image. The narrator, too, has not elected to adopt the mystic's way of uniting with God beyond the physical cosmos ruled by the seven Governors, or seven planets, particularly Saturn, who appears also in the realm of the dead. Narcissus, the narrator, and the soul confine themselves to the physical cosmos or to Hades. They all recognize the power of Fate, which is what the seven planets as Governors signify.

In the Greek world, astrology and the astrology chart expressed man's fate and his mortality. In its ultimate organization, The House of Life recognizes the power of the body as a microcosm and the physical cosmos as a macrocosm. In Christian and Gnostic thought the physical universe and particularly the earth was conceived as a Hades. The soul, also, as Life was conceived as feminine and thus did not belong to the ethereal realm of the spirit which lies just beyond the realm of the seven Governors. These concepts and others related to Fate and astrology will be explored in an analysis of the overall organization of The House of Life.

NOTES

¹ Carl Jung, Mysterium Coniunctionis: An Inquiry Into the Separation and Synthesis of Psychic Opposites in Alchemy (1955; rpt. New York: Pantheon Books, 1963), pp. 107-110. The ego in Jung's concepts is always the center of consciousness in the same way the sun is the center of the solar system. Freud and Szondi, however, recognize the ego as also having unconscious elements; consequently, with them, Jung's concept of the self becomes a part of the ego. To Jung, the self is a higher identity that includes all elements of the human mind--its conscious and unconscious elements. Since the ego is a part of the self, it--as all parts can do in symbolism--can represent the whole. In inflation, the ego becomes the self too and thus God.

² Ibid., p. 179-180.

³ T. Hall Caine, Recollections of Dante Gabriel Rossetti (London: Elliot Stock, 1882), p. 249.

⁴ James Hillman, "On Psychological Creativity," Eranos Jahrbuch, 35 (1966), 379.

⁵ Ibid., p. 377.

⁶ Ibid., p. 378.

⁷ Jung, Mysterium Coniunctionis, p. 179.

⁸ Carl Jung, Aion: Researches Into the Phenomenology of the Self (New York: Pantheon Books, 1959), pp. 57-61.

⁹ Erich Neumann, Amor and Psyche: The Psychic Development of the Feminine: A Commentary on the Tale by Apuleius (Princeton University Press, 1956), pp. 46-51 and p. 115.

¹⁰ Raymond Klibansky, Erwin Panofsky, and Fritz Saxl, Saturn and Melancholy: Studies in the History of Natural Philosophy Religion and Art (London: Thomas Nelson and Sons, 1964), pp. 253-254.

¹¹ Joseph F. Vogel, "Rossetti's The House of Life, 'Death's Songsters,'" Explication, 21 (1963), item 64.

¹² Edith Hamilton, Mythology (New York: New American Library, 1940), p. 293.

¹³ Ibid., p. 36.

¹⁴ James Hillman, "The Dream and the Underworld," Eranos Jahrbuch, 42 (1973), 262.

¹⁵ Virginia Surtees, The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882): A Catalogue Raisonné (Oxford: Clarendon Press, 1971), pp. 139-140 and Plate 350.

¹⁶ Neumann, Amor and Psyche, p. 62 and pp. 130-132.ée

¹⁷ C. Kernéyi, Eleusis: Archetypal Image of Mother and Daughter (New York: Pantheon Books, 1967), pp. 30-33 and pp. 144-151.

¹⁸ Lipot Szondi, Lehrbuch der experimentellen Triebdiagnostik: Text-band, Dritte, Erweiterte Auflage. (Bern: Hans Huber, 1972), pp. 66-68 and pp. 73-90. Sigmund Freud originated this dualism of the instincts of tender love whose goal is union and whose ruler is Eros and the "death instincts." Freud did not use the term Thanatos for his concept "death instincts" in his fundamental works on death, or sadistic, instincts: Beyond the Pleasure Principle, trans. James Strachey (1920; rpt. New York: Bantam Books, 1959), p. 73 and pp. 92-110; The Ego and the Id, trans. Joan Riviere (1923; rpt. New York: W. W. Norton, 1960), pp. 30-37. Freud also analyzed the effects of the separation of Eros' tender drive and the aggressive, or sadistic, drive in a man's love choices: "Contributions to the Psychology of Love: The Most Prevalent Form of Degradation in Erotic Life," trans. Joan Riviere, Collected Papers, 4 (1912; rpt. Basic Books, 1959), pp. 204-208.

¹⁹ Neumann, Amor and Psyche, pp. 51-52.

²⁰ James Hillman, "Senex and Puer: An Aspect of the Historical and Psychological Present," Eranos Jahrbuch, 36 (1967), 327-328.

²¹ Lipot Szondi, Ich-Analyse: Die Grundlage zur Vereinigung der Tiefenpsychologie (Bern: Hans Huber, 1956), pp. 177-183 and pp. 300-305.

²² Erich Neumann, The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim (New York: Pantheon Books, 1955), p. 147; p. 222; p. 242; Plate 90; Edgar Herzog [Psyche and Death, trans. David Cox and Eugene Rolfe (New

York: G. P. Putnam's Sons, 1966), pp. 99-132] traces the history of the feminine side of the archetype of death

²³ The Works of Dante Gabriel Rossetti, ed. William M. Rossetti, (London: Ellis, 1911), p. 609.

²⁴ "Rossetti's Cumaean Oracle," Victorian Newsletter, 22 (1962), 20.

²⁵ Dante Gabriel Rossetti, The House of Life: A Sonnet Sequence, ed. Paull Franklin Baum (Cambridge: Harvard University Press, 1928), p. 224.

²⁶ Robert Graves, The Greek Myths, I (Baltimore: Penguin Books, 1955), p. 81 and p. 288.

²⁷ C. Kerényi, The Gods of the Greeks (London: Thames and Hudson, 1951), p. 139.

²⁸ Hamilton, Mythology, pp. 88-89.

²⁹ Surtees, Paintings and Drawings, p. 125 and Plate 318.

³⁰ Dora and Erwin Panofsky, Pandora's Box: The Changing Aspects of a Mythical Symbol, 2nd ed. (New York: Pantheon Books, 1956), pp. 3-7 and pp. 27-28.

³¹ Hamilton, Mythology, p. 228.

³² James Hillman, Re-Visioning Psychology (New York: Harper & Row, 1975), p. 241.