

Patterns of Being

Volume 2 - Exegesis

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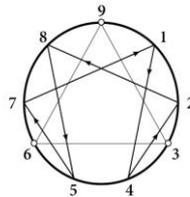
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Volume 2 – Exegesis

Patterns of Being:

Complexity in the verse novel and the process
of creating its structure



CONTENTS

Volume 2: Exegesis

Abstract	4
Thesis declaration	5
Acknowledgements	5
List of Figures	6
Introduction	8
1. The verse novel: a genre of complex possibilities	21
2. The writing on the wall': H.D.'s complex intention	31
3. 'The writing': patterns for perception	41
4. Three conceptual patterns of individuation in <i>Helen in Egypt</i>	49
5. Myth and Individuation in 'Patterns of Being'	64
6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns	73
Conclusion	87
Bibliography	92
Appendix	104

Abstract

Exegesis: Complexity in the verse novel and the process of creating its structure.

Hilda Doolittle, most often referred to as H.D., published the award winning verse novel, *Helen in Egypt*, in 1961, just prior to her death. She used the Greek myth of Helen of Troy to recount three versions of her own psychic journey towards individuation, focussing on 'self-remembering', Jungian integration of the masculine and the feminine principles, and Hermetic wisdom. H.D. saw a vision on a wall in Corfu in 1919 that she called 'the writing on the wall' and asserted it was an 'illustrated poem', but Sigmund Freud diagnosed it as a symptom of megalomania in 1933-34. H.D.'s account of 'the writing on the wall' in her book, *Tribute to Freud*, if approached as an 'illustrated poem', explains H.D.'s use of a geometrical apparatus to be applied to the process of writing. The apparatus might well be the enneagram that was first introduced to the West by G. I. Gurdjieff in the early 1900s. Physicist A.G.E. Blake's book on *The Intelligent Enneagram* explains chaos theory, microscopy, self-remembering and recurrence in the context of applying an enneagram to understand a process. Adalaide Morris observed chaos theory in *Helen in Egypt* but could not explain how H.D. understood this some ten years before it was accepted science. Charlotte Mandel's interest in H.D.'s reflexive attention to 'focus', based on the microscopy of her grandfather, takes on even deeper significance when microscopy is shown to have a similar process of focus and perception as is applied when using the enneagram. Katherine Hayles acknowledged H.D.'s insistence that she used 'templates' for the recursive patterns in her poetry without being able to elaborate on where such templates came from. Rebecca Rauve's research into Gurdjieff's Rope Group tells how his methods were effective in increasing the productivity of many women writers in the 1930s but his methods are not explained. A. G. E. Blake explains that Gurdjieff's enneagram can demonstrate the process of dramatic progression. I found it provides a useful method for structuring a complex process that crosses paradigms and dimensions of time. Therefore it was used for the structural edit of my verse novel, 'Patterns of Being'. Application of the enneagram provided a fresh interrogation of my intent. It helped me find order in the 'chaotic' layering of concepts from my research that had influenced my writing, such as O. M. Aïvanhov's concept of justice, Emma Jung's 'The Anima as an Elemental Being' and Gilbert Simondon's 'Transduction'. This method helped me progress to a suitable resolution within a non-traditional form.

Thesis declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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Shambhala Press have kindly allowed the inclusion of diagrams from A. G. E. Blake's book, *The Intelligent Enneagram* (1996). Anthony Blake's ability to explain the relationship between physics and esoteric beliefs was invaluable in understanding H.D.'s poetry and encouraged me to experiment with the enneagram as an editing tool.

List of Figures

2.1	The enneagram	33
2.2	The periodic figure	34
2.3	The inner triangle	35
2.4	The three octaves of <i>Helen in Egypt</i>	37
2.5	Filling a glass with water	40
3.1	Enneagram as fact and value	42
3.2	The active structure of a microscope	43
3.3	Enneagram of a microscope	44
3.4	Oruboro spiral	46
4.1	Enneagram of the transformational present	50
6.1	The basic structure of drama	73
6.2	'The feathers of my wings' (four voices)	75
6.3	'The feathers of my wings' (three voices)	78
6.4	Justice: The law of exchange and 'The feathers of my wings'	79
6.5	'Remember to Remember' and 'The feathers of my wings'	80
6.6	'Patterns of Being' as a structure that supports the transformational present	83
6.7	The three octaves of 'Patterns of Being'	84
6.8	A summary of key quotes from Gilbert Simondon's, 'The Genesis of the Individual'	85
6.9	'Patterns of Being' as a structure that supports Gilbert Simondon's theory of 'Transduction'	86

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Patterns of Being:

Complexity in the verse novel and the process of
creating its structure

Introduction

This exegesis accompanies the verse novel, 'Patterns of Being', to discuss the research, writing, and editing that evolved during the process of creating the work. The primary goal was to successfully complete a verse novel and there were several aspects of crafting a narrative that needed to be developed: productive research, effective methods of writing and editing, a good grasp of mythology and its applications in creative writing, character development and an understanding of how memory informs a narrative. Specific attention was given to the process of the structural edit because the structure is crucial to the success of the narrative. In relation to the craft of poetry, it was necessary to explore the verse novel genre; its history and audience expectations, contemporary works and current trends. Formatting of sections, stanzas and line breaks, combined with the use of imagery, needed to be tested until a style emerged that most appropriately reflected the voice/s and purpose of the creative work, 'Patterns of Being'.

Hilda Doolittle (H.D.)¹ was chosen as the poet to study because she is re-emerging as an important woman poet who won the gold medal for poetry in the U.S. for her verse novel, *Helen in Egypt*, published in 1961. The literature review led to the following research questions:

1. What is a verse novel and where does H.D.'s *Helen in Egypt* fit within this genre?
2. Why was the vision in Corfu, 'the writing on the wall', the catalyst for so many of H.D.'s works (poetry, novels, creative non-fiction and memoirs) and why did this experiment in genre culminate in a verse novel?²
3. Did H.D. have connections to Gurdjieff's Rope Group? How were Gurdjieff's teachings relevant to writers?
4. Does Gurdjieff's concept of 'self-remembering' appear in H.D.'s *Helen in Egypt*?
5. What was the relationship between H.D. and Sigmund Freud?
6. What is the relationship between religion, science and psychoanalysis in H.D.'s poetry?
7. Adalaide Morris identified an awareness of chaos theory in H.D.'s *Helen in Egypt*, but could not establish why H.D. incorporated this in her work.³ In what way does chaos theory

¹ In the foreword to H.D.'s *Hermetic Definition*, Norman Holmes Pearson, friend and editor of H.D., has written H.D. without any spacing between the letters. On balance, H.D.'s own books mostly use this way of writing her pen name so that has been used throughout this essay.

² L. W. Wagner, "'Helen in Egypt': A Culmination", *Contemporary Literature*, vol. 10, no. 4, Special Number on H.D.: A Reconsideration, 1969, p. 524. Wagner quotes Vincent Quinn to say the three novels, *Palimpsest*, *Hedylus* and *Bid me to live*, are the 'same story'. Still more were published later. Wagner notes that like William Carlos Williams, H.D. had 'an insistence on using her writing as a means of self-exploration.'

inform H.D.'s poetry?

8. What does H.D. teach women writers about how to succeed in a patriarchal world?

9. In what ways is a study of H.D.'s writing useful to poets who want to craft a verse novel?

These questions lead me to an overarching question. How can a writer perceive the levels of consciousness in her own writing in order to identify the true intent of the work and render an effective structure?

While many of H.D.'s poems and novels were read carefully, analysis of text was limited to *Helen in Egypt*, *Tribute to Freud* and 'Winter Love' in *Hermetic Definition*, since these books were written at the end of H.D.'s life and appeared as three different genres: verse novel, memoir and poem. Each is, in effect, a companion piece to the other. They all deal with H.D.'s early love affairs, analysis with Sigmund Freud in 1933-34 and H.D.'s understanding of the process of individuation, in particular, 'self-remembering' and the integration of the animus and the anima. H.D. was inspired to write about 'the writing on the wall', a vision of light and shadow that came to H.D. while in Corfu, after the difficult birth of her daughter Perdita, the loss of her favourite brother in the war, the breakdown of her marriage with Richard Aldington and the end of her 'friendship' with D. H. Lawrence.⁴ The 'shock'⁵ of this vision signalled a psychological and spiritual shift and a determination to capture its meaning through analysis and writing.

H.D.'s writing demonstrates memory, mythology, psychoanalysis, science and religion as interconnected functions in the creative process. H.D.'s *Helen in Egypt* is a verse novel in three parts, 'Pallinode', 'Leuké' and 'Eidolon'. It is based on the Stesichorus version of 'Helen of Troy', which contradicts the Homeric version by suggesting that Helen was in Egypt during the battle of Troy, thus rendering Helen of Troy a phantom and the cause for the Trojan war an illusion.⁶ *Helen*

³ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. Katherine Hayles (ed.) *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, pp. 195 – 222.

⁴ L. L. Mantz, 'Forward' in H.D. *Collected Poems: 1912-1944*, Louis L. Mantz (ed.) New Directions, New York, 1983, pp. xix-xxi. Mantz discusses H.D.'s relationships with D.H. Lawrence, Ezra Pound and Richard Aldington. Also see S. M. Gilbert, 'H.D.? Who Was She?': a review of J. S. Robinson, 'H.D. : The Life and Work of an American Poet' in *Contemporary Literature*, vol. 24, no. 4, 1983, pp. 496-511. Letters between H.D. and D. H. Lawrence were burned but Robinson suggests Lawrence may have been the father of H.D.'s child.

⁵ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala, Boston, 1996, p. 59. There are two purposes to use the word 'shock' here. Firstly, the vision was attached to trauma for H.D. and secondly because Gurdjieff uses the term 'shock' to explain those events in life that disrupt the status quo and demand change in the individual to remedy the situation. A shock in the process creates an opportunity for evolution to take place.

⁶ H. Gregory, 'Introduction' in H.D. *Helen in Egypt*, New Directions Books, New York, 1961. Stesichorus of Sicily was a Greek lyric poet (ca. 640-555 B.C.).

in Egypt was published in the US in 1961, the year of H.D.'s death. H.D. was educated in science and the arts, with a mastery of the classics, and a strong family connection to the Moravian Brotherhood, a Gnostic sect.⁷ By the time she wrote *Helen in Egypt*, H.D. was also very knowledgeable about psychoanalysis, having been an analysand of Freud.⁸ Later in life, she consulted several Jungian analysts and towards the end of her life she lived in Jung's clinic, Küsnacht, in Switzerland.⁹ H.D. was proudly Moravian and held to beliefs based on Hermes Trismegistus, also known as Thoth, the Egyptian God of Writing.¹⁰ H.D.'s *Helen in Egypt* represents a nexus of Hermetism, Greek Mythology, Freudian and Jungian psychology and Gurdjieffian 'self-remembering'. H.D. chose to pull these paradigms together in her first and only verse novel, where she told the story in poetry but introduced each section of poetry with a prose forward. To appreciate the strengths of this genre, it is important to first appreciate the debate it generates.

The verse novel has increased in popularity in Australia in recent times, especially with the young adult reader, but as a form it remains difficult to categorise because it does not neatly fit into 'poem' or 'prose'. Instead it presents in a range of forms that include poetry and prose in different combinations. From the myriad forms emerging, there may be many ways between poetry and prose; they just have not been labelled yet. Kevin Brophy suggests it is 'an exotic and possibly decadent third way somewhere between prose and poetry.'¹¹ Perhaps there is a deeper structure within the verse novel that needs to be identified. Kevin Brophy suggests that this 'relatively new genre of the prose poem resurrects authorial intention as a key to reading'.¹² The dual nature of the verse novel or 'prose poem' often leads to it being called 'rebellious' or as Charles Simic defined it, as '...the monster child of two incompatible strategies, the lyric and the narrative'.¹³

⁷ N. H. Pearson, 'Forward' in H.D., *Hermetic Definition*, New Directions, New York, 1972.

⁸ R. W. Rieber, 'From the Pharaohs to Freud: Psychoanalysis and the Magical Egyptian Tradition' in *Freud on Interpretation: The Ancient Magical Egyptian and Jewish Traditions*, Path in Psychology, Springer Science+Business Media, LLC, 2012, p.10 Rieber states:

But it is my contention that ancient Egyptian mythology and art shaped his [Freud's] theories of the unconscious and sexuality in a much more profound way than he was willing to admit.

⁹ N. H. Pearson, 'Forward' in H.D., *Hermetic Definition*, New Directions, New York, 1972.

¹⁰ Internet Sacred Text Archive, 'The Life and Teachings of Thoth Hermes Trismegistus', viewed 8 September, 2013, <<http://www.sacred-texts.com/eso/sta/sta08.htm>>.

¹¹ K. Brophy, 'The Prose Poem: A Short History, a Brief Reflection and a Dose of the Real Thing', *TEXT* 6, no.1, 2002, p. 6.

¹² *Ibid.*, p. 8.

¹³ G. LaFemina, 'The Text as Richard Serra Sculpture: On Reading the Prose Poem', *TEXT* 7, no.1, 2003, p. 3.

This 'rebellious' label usually implies the writer as much as the work. One needs to contextualise the 'rebelliousness' of the form and the biography of the writer by appreciating the influences of the era: gender issues, politics, science and religion of the time. The deep pattern that may well help identify the myriad forms of the verse novel is the intent to inform 'the getting of wisdom'. It is this sense of purpose which links it to its roots in the wisdom genre and which highlights the inherent powers of transformation implied in the deep structure of the verse novel, a language that draws from both sides of the brain, and requires a considered weighing of intellect and emotion. As Pearson says in his introduction to *Hermetic Definition*, H.D.'s poems 'are part of something very much larger than herself. Her "self-seeking quest" was for the encompassing "self" of which she was only part.'¹⁴ H.D.'s perception of self leads to the 'interconnectedness' of all things, revealing the relevance of chaos theory's trope, that the whole is greater than the sum of its parts. In identifying these aspects of self, H.D. recognises she is mirroring the fragmentation of the Eternal Lover, Christ. '*We have seen that Thetis, like Proteus, takes many forms*'.¹⁵ H.D.'s verse novel cannot be defined only in terms of poetry and prose but also for its complexity. It appears that a relevant aspect of this complexity is the deeper intention of the author, whether conscious or unconscious, to trace the process of individuation.

Theories of individuation by Carl Jung and others, including George Gurdjieff and Gilbert Simondon, reveal that individuation is a process requiring '[r]igorous attention to, and integration of, unconscious material'.¹⁶ Poets use myth and symbol to open associations in the reader's mind. Regardless of the school of psychology, it soon becomes apparent that each person has more than one 'I' and these 'I's are in a constant state of flux.¹⁷ This observation of the complexity of living beings is also found in the observation of all beings from the perspective of physics. N. Katherine Hayles notes that H.D. was aware of relativity theory and quantum mechanics. Morris argues that *Helen in Egypt* is structured around recursive symmetries, and like chaos theory, *Helen in Egypt* brings, 'seemingly random or disorganized phenomena into dynamic relation by discovering patterns that repeat across scales or recur one inside the next'.¹⁸ Hayles suggests

¹⁴ N. H. Pearson 'Forward', *Hermetic Definition*, New Directions N.Y. 1972.

¹⁵ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 275.

¹⁶ J. G. Donlevy, 'Jung's Contribution to Adult Development: the Difficult and Misunderstood Path of Individuation' in *Journal of Humanistic Psychology*, vol. 36, no. 2, 1996, pp. 92-108.

¹⁷ P. D. Ouspensky, *The Fourth Way*, Vintage Books, New York, 1971, p.15.

¹⁸ N. K. Hayles, 'Introduction: Complex dynamics in Literature and Science' in *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p.26.

that Morris's description of recursive patterns in H.D.'s work is a 'useful metaphor' for the structure of *Helen in Egypt* but she notes that H.D. 'believed that these recursive patterns were not metaphors but "templates", models and instantiations of mythopoeic truths that cut across literature and science'.¹⁹ Neither Morris nor Hayles explain exactly what H.D. means by the term 'templates' and while others such as Linda Wagner refer to her 'montage of memories'²⁰, there is no indication about any model for their organization. H.D. does not repeat rigid patterns that can be quickly identified. Morris says her patterns are more like those found in nature such as 'the flowing geometry that builds coral banks, snowflakes, arterial paths', which explains why Morris notes that 'the patterns in H.D.'s poems do not replicate each other exactly', rather they exhibit a 'disorderly order'.²¹ H.D. came from a family of scientists and as a young woman she worked in her father's observatory and also helped her maternal grandfather, Rev. Francis Wolle with his cataloguing of photographs of micro-organisms from ponds and streams. Rev. Wolle was a Moravian minister and when he retired he focussed on his other passion, microscopy.²² 'Papalie' as H.D. called him, was a role model for H.D. Rev. Wolle excelled in his scientific endeavour to pioneer the identification and recording of thousands of micro-organisms. He was highly skilled at using the microscope and photographing the specimens. Here was a man able to combine his spiritual beliefs and his scientific endeavour. Mandel notes the many references H.D. makes to microscopy, telescopy and photography in her poetry.²³ H.D.'s poetry was published by Julia Heap and Margaret Anderson, editors at *The Little Review*.²⁴ These women were very involved in

¹⁹ N. K. Hayles, 'Introduction: Complex dynamics in Literature and Science' in *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p.26.

²⁰ L. W. Wagner, "'Helen in Egypt": A Culmination', *Contemporary Literature*, vol. 10, no. 4, Special Number on H.D.: A Reconsideration, 1969, p. 534.

²¹ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. Katherine Hayles (ed.) *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 215. For an example of poetry from *Helen in Egypt* which exhibits recursive patterns please see analysis on pages 45 – 46 of this essay.

²² C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317. Rev. Jan. 24, 2004, p. 301, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>.

²³ *Ibid.*, p. 304.

²⁴ M. Anderson, *The Unknowable Gurdjieff*, Routledge and Kegan Paul, London, 1962. This book is dedicated to Jane Heap and gives her credit for many of the formulations, according to Susan Noyes Platt. Platt also suggests for more information about Heap's and Anderson's visit to Fontainebleau (Gurdjieff's centre in Paris) see M. Anderson, *The Fiery Fountains*, Horizon Press, New York, 1951, pp. 109 -128. Note that Ezra Pound was also an editor at *The Little Review*.

Gurdjieff's Rope Group. Rebecca Rauve has written about Gurdjieff's Rope Group and how Gurdjieff's teachings assisted many women writers in the two years they met in Paris from 1936 to 1938.²⁵ Rebecca Rauve discusses the strong work ethic and the volume of work produced by many of Gurdjieff's followers:

These writers were able to use what they learned from Gurdjieff to increase their productivity, release themselves from dependency on the male-dominated avante-garde, and create their own text-producing "apparatus" with features very different from the traditional model.²⁶

Rauve stops short of explaining specifically what the features of Gurdjieff's 'apparatus' are.

The teachings of Gurdjieff include the application of the enneagram, a geometrical diagram that Gurdjieff brought from the East.²⁷ A. G. E. Blake explains that the enneagram is an apparatus that can be applied to any process. He demonstrates that the enneagram is an apparatus of perception, an instrument to enable the amplification and deeper understanding of knowledge and experience already gained.²⁸ The perception derived by using an enneagram to understand a complex process requires skill, in the same way a virtual image cannot be realised without the discerning eye of a trained microscopist who can find meaning in the image.²⁹ Much of the meaning is derived through patterns and their recursive nature. Chaos theory is relevant to this process of moving from chaos to order. Whenever there is a complex process, for example, searching for one star in a galaxy, or one microbe in a pond, the original image is one of chaos and it is only through identifying previously known patterns and separating them out from the rest that a certain order in the previously unknown matter becomes apparent. Likewise, when writers grapple with the complex task of writing a verse novel, they are confronted with aspects of plot, characters, context, purpose and themes. But all of this can also be confused with their personal beliefs, cultural expectations, family experiences, and their personal development. Aspects of memory are central to all narratives, but each writer has a unique way of constructing memories and deriving meaning. The movement from chaos to order is an inherent part of the dramatic

²⁵ R. Rauve, 'An intersection of interests: Gurdjieff's Rope Group as a site of literary production' in *Twentieth Century Literature*, vol.49, 2003, p. 55.

²⁶ R. Rauve, 'An intersection of interests: Gurdjieff's Rope Group as a site of literary production' in *Twentieth Century Literature*, vol.49, 2003, p. 47.

²⁷ *Ibid.*, p. 48. R. Rauve cites Webb as saying Gurdjieff was influenced by Tibetan Buddhism, Jewish mysticism, esoteric Christianity and behaviourist psychology.

²⁸ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 304.

²⁹ *Ibid.*, p. 305.

progression within a verse novel.³⁰ A.G.E. Blake shows how dramatic progression can be appreciated as a process by using the enneagram. He shows the way a plot unfolds with deeper meanings that are generated within that dramatic progression. When H.D. talks of 'templates' it raises the possibility that she employed the enneagram as an apparatus to structure her recursive patterns in *Helen in Egypt*.

In *Helen in Egypt*, there are recurring memories, repeated from different perspectives and layered in different paradigms. H.D. presents three sections, 'Pallinode', 'Leuké' and 'Eidolon' and each deal with Helen's struggle to reconcile events of the war and her relationships with Paris and Achilles. In each section, Helen remembers, so that she might reconcile events and move towards 'wholeness'. Mandel notes the way H.D. uses prose introductions to each poetic sequence as if an outside observer were studying the 'shifts of focus' in the poetry.³¹ Each section tells the story of Helen from different perspectives, or aspects of Helen. 'Pallinode' has a strong focus on 'self-remembering', 'Leuké' introduces aspects of Freudian psychoanalysis and Jungian analytical psychology with clear parallels to Emma Jung's essay, 'On the Nature of the Animus'.³² The final section, 'Eidolon', reaffirms Hermetic wisdom which H.D. uses to show the spiritual 'wholeness' that is achieved through the integration of the aspects of self. Individuation, based on ancient wisdom, 'self-remembering' and analytical psychology, becomes the purpose of H.D.'s *Helen in Egypt*.

Emma Jung's essay, 'The Anima as an Elemental Being' says the anima is usually present in more than one form and especially as three.³³ In my verse novel, 'Patterns of Being', Annie

³⁰ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p.190.

³¹ C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317. Rev. Jan. 24, 2004, p. 310, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>.

³² E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1981, p. 1. Animus is the masculine principle and anima is the feminine principle. According to Carl Jung, these two archetypal figures of the individual consciousness also belong to the collective unconscious. They are function complexes which in a way, compensate the outer personality. For example, a man has feminine characteristics (anima) but they have no place in his image of his outward functioning as a man, so they are usually not seen in the conscious personality but his anima can be present 'as a law unto itself' in relationships, especially with members of the opposite gender. Likewise, a woman has masculine characteristics (animus) which need to be identified and integrated into the psyche. If left as an unconscious function, a man may project his anima onto a particular woman. Equally, if a woman leaves her animus as an unconscious function, she may project her animus onto a particular man. Such projection prevents the individual from integrating all the parts of its self to achieve psychic 'wholeness'.

³³ E. Jung, 'The Anima as an Elemental Being' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1981, p. 46.

imagines Aril, a nymph raised by kangaroos. Annie imagines how her estranged Aunt Lilly copes with her new life and she has visions of an old Aboriginal woman who represents to her the wisdom of Mother Earth. All three of these characters represent aspects of Annie's anima. One of the dilemmas that arose in editing such a verse novel was how to deal with the mythology, a personal mythology made up of fragments of personal association and fantasy. It is a concern that as soon as fantasy arises in the work it might redefine the genre based on contemporary notions of fantasy with children's genres. But this verse novel is intended for adults and Jung referred to the ongoing creative work of fantasy as "esse in anima", describing it as 'psychological speculation resulting from the speculum-mirror of anima reflection upon our spiritual and material involvements'.³⁴ James Hillman says, 'Psychic reality, anima consciousness, soul-making – to be wrestling with any one of these involves us with the others'.³⁵ 'Patterns of Being' deals with the psyche and seeks to present ways of engagement other than communication based on binary oppositions, the fantasy characters represent an anima consciousness that demonstrates among other aspects: observation, patience, lightness of being, and connectedness. Anima 'represents the collective unconscious involving us in innumerable images and body-bound emotions'.³⁶ Notions of the anima/animus syzygy are still debated, since dominant concepts that have evolved from the influences of Church and patriarchy still exist.³⁷ Common acceptance of the 'logical' animus and the 'flighty' anima are often witnessed as gender oppositions but now anima and animus can also be seen in many additional ways that reflect tandems rather than opposition.³⁸ Psychologists such as Craig San Roque and Amanda Dowd have begun work on the effects of place on psyche with relation to Australia with particular focus on cultural complexes³⁹. They identify nine possible different 'dream states' in Australia ranging from 'the dreams of pre-contact indigenous peoples' right through to those who are new immigrants who have 'no relation with the indigenous mentality'. The fourth group they identify are 'the dreams of first settler families and their descendants' to which I belong. As a writer, I hope my 'dreams' as they surface through the verse novel and my other works of poetry will contribute one more voice to a growing sample. As

³⁴J. Hillman, *Anima : an anatomy of personified notion*, Spring Publications, Putnam, 2007, p.145.

³⁵ Ibid., p.141.

³⁶ Ibid., p.152.

³⁷ Ibid., p.153.

³⁸ Ibid., p.173.

³⁹ C. San Roque, A. Dowd, D. Tacey, *Placing Psyche: Exploring Cultural Complexes in Australia*, Analytical Psychology & Contemporary Culture Series, Series Editor, T. Singer, Spring Journal Inc. New Orleans, 2011.

a descendant of first settlers to South Australia, I feel obliged to recognise the vision of the Letters Patent, written to establish the province of South Australia on 19 February 1836. In that document it states:

And in the said Letters Patent is contained a proviso that nothing therein contained shall affect or be construed to affect the rights of any Aboriginal Natives of the said Province to the actual occupation or enjoyment in their own persons or in the persons of their descendants of any lands therein now actually occupied or enjoyed by such Natives.⁴⁰

Thus, the intention was that Aboriginal people in South Australia had the right to retain their way of life and culture; however, they have since suffered, due in great part to the effects of government administration, and have been dispossessed of much of their land, culture, kinship customs, language, as well as their children. Nevertheless, their spirit persists because some have been able to turn negative traumas into positive action for their people into the future. Many have been working devotedly in their communities, moving forward without malice or revenge. This can be witnessed in the community of Raukkan, on the Coorong, which used to be Point McLeay Aboriginal Mission but is now a very productive Ngarrindjeri community. That same spirit of profound love and compassion captured me as a child, when I spent two weeks in hospital alongside women from Yalata Mission.

Experiences like these have demonstrated to me that the work of progressing into a future where all people will be valued as equals starts at an individual and a local level, with a renewal of consciousness, within our own being and our connection with nature and human community.

There is a motif of redemption in 'Patterns of Being'. The original state of unity and wholeness that was experienced by Annie as a child, has to be redeemed⁴¹. The redemption sought is a recovery of consciousness, of oneness with nature, of Love. The elemental beings that evolve through Annie's account of events demonstrate aspects of Emma Jung's discussion of the anima. The integration of the anima is part of the process of individuation as defined by Carl Jung. By the last chapter, 'Return', Annie's sense of reconciliation is a milestone in her process of

⁴⁰At the Court at St James's- the 23rd Febr 1836- Present, The King's Most Excellent Majesty in Council', *Order-in-Council establishing Government, 23 February 1836*, date viewed 28 July, 2014, http://www.foundingdocs.gov.au/resources/transcripts/sa4_doc_1836.pdf

⁴¹E. Jung, 'The Anima as an Elemental Being' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1981, p. 57.

individuation. In Martin Schmidt's explanation of Carl Jung's concept of the self and its relevance to individuation⁴², he states:

Individuation is an heroic and often tragic task, the most difficult of all, it involves suffering, a passion of the ego: the ordinary empirical man we once were is burdened with the fate of losing himself in a greater dimension and being robbed of his fancied freedom of will. He suffers, so to speak, from the violence done to him by the self.

The process of individuation occurs when the self is motivated to reach increased awareness of consciousness and is able to realise an ability to eventually reach a higher consciousness. Schmidt acknowledges that individuation is a process 'that is never fully completed but is one that can generate experiences, which feel, momentarily, as if it has been attained.'⁴³

Olivia Harvey et al. find Gilbert Simondon's approach to individuation interesting because it provides a new way of perceiving difference. 'The individual *is* movement, rather than *an* entity that possesses the capacity for movement'.⁴⁴ They explain that Deleuze and Guattari use Simondon's concept of transduction to show that 'identity is a *process* that is anchored only relationally'.⁴⁵ Simondon suggests a 'process-focussed account as an alternative to product-

⁴² M. Schmidt, 'Individuation: finding oneself in analysis – taking risks and making sacrifices' in *The Society for Analytical Psychology, Jungian Analysis and Psychotherapy*, no. 50, 2005, p. 604, date viewed, 15 August, 2013, <<http://www.thesap.org.uk/Individuation>>. Also see p.596 where Schmidt explains that in Jungian theory, the self is initially present and the ego develops from it, whereas according to Freud and psychoanalytic tradition, the self evolves out of the development of the ego. It is my opinion that our current knowledge of the self, whatever the school of thought, is limited by an incomplete understanding of quantum physics and the multidimensional function of the psyche. In due course aspects of self will become more understandable.

Also see:

C. G. Jung, 'A Typical Set of Symbols illustrating the Process of Transformation', *Jung: Four Archetypes*, trans. By R. F. C. Hull, Routledge Classics, London, 2001, pp. 89-90.

The nourishing character of transformative substance or deity is borne out by numerous cult-legends...consciousness does not produce its energy by itself. What is capable of transformation is just this root of consciousness, which – inconspicuous and almost invisible (i.e. unconscious) though it is – provides consciousness with all its energy. Since the unconscious gives us the feeling that it is something alien, a non-ego, it is quite natural that it should be symbolised by an alien figure. Thus, on the one hand, it is the most insignificant of things, while on the other so far as it potentially contains that "round" wholeness which consciousness lacks, it is the most significant of all. This "round" thing is the great treasure that lies hidden in the cave of the unconscious, and its personification is this personal being who represents the higher unity of conscious and unconscious. It is a figure comparable to Hiranyagarbha, Purusha, Atman, and the mystic Buddha. For this reason I have elected to call it the "self".

⁴³ M. Schmidt, 'Individuation: finding oneself in analysis – taking risks and making sacrifices', *The Society of Analytical Psychology, Jungian Analysis and Psychotherapy*, no. 50, 2005, p. 599, date viewed, 15 August, 2013, <<http://www.thesap.org.uk/Individuation>>.

⁴⁴ O. Harvey, T. Popowski and C. Sullivan, 'Individuation and Feminism: A commentary on Gilbert Simondon's "The Genesis of the Individual"', in *Australian Feminist Studies*, vol.23, no. 55, 2008, p.106.

⁴⁵ *Ibid.*, p. 101.

based theories of identity'.⁴⁶ This way of looking at individuation has resonance with Gurdjieff's enneagram and chaos theory. It opens awareness to the potential of continuous change in our existence and its consequential complex affects. For example, a person who is focussed on his or her process of evolution of self in this way will become more conscious of shifts in interpersonal relationships, career goals, physical and psychological health, relationship to the environment and spirituality. There is the potential for their awareness of time and space to change.⁴⁷ Indeed, with the rapid changes in technology and the increased potentials for virtual reality, man-machine integration and the looming scientific proof of multiple dimensions of time, conscious attitudes will need to adapt. In Neuro-linguistic Programming (NLP), it is clear that each person's unconscious already has its unique view of time and that it can change.⁴⁸

In writing 'Patterns of Being', Simondon's, 'The Genesis of the individual', with his theory of 'Transduction', was the closest theory I could find to explain my intention to deal with aspects of loss and to provide negotiated recoveries that allow for compassion and open-mindedness in a complex world. The inner thoughts of each character show a movement towards reconciliation with loss. Each character moves differently and passes unique milestones in their process of recovery. An 'automatic' response of conflict, based on binary oppositions, was deliberately avoided in the verse novel. The concept of justice in 'Patterns of Being' is based on a lecture by

⁴⁶ O. Harvey, T. Popowski and C. Sullivan, 'Individuation and Feminism: A commentary on Gilbert Simondon's "The Genesis of the Individual"', in *Australian Feminist Studies*, vol.23, no. 55, 2008, p.102.

⁴⁷ J. Stewart, 'Future Psychological Evolution', <<http://cogprints.org/1995/0/Cogevpsy.htm>>, cited 20/11/2008, p.7 (A later version of this paper has been published in the on-line journal *Dynamic Psychology* (2001) which is at <<http://goertzel.org/dynapsyc/>>). In discussing ways human beings need to overcome psychological limitations, he cites Conant and Ashby who:

demonstrated that if a regulator is to regulate a complex system effectively, it must include a model of the system. So the new psychological structure would have to develop models of the operation of the pre-existing adaptive processes themselves. To develop these models, the new structure would have to acquire knowledge about the pre-existing adaptive processes, how they operate, what effects they have on behaviour, and how their operation would be modified, influenced and managed. Emotional states, motivations and other elements of the pre-existing adaptive processes would have to become the objects of consciousness.

Stewart says that an important aspect of the meta system transition required is a new psychological structure that includes an evolving 'self-aware, observing "I"'. It is pertinent to this discussion to quote Stewart further:

A system of techniques that are specifically claimed to produce such a new "I" has been outlined by Nicol (1980a). Nicol was originally trained in this system by G.I. Gurdjieff and P.D. Ouspensky, but its historical origin is not clear (Moore, 1999). The practices have been taught in various forms in many countries since the 1920's by a number of groups, some organised internationally (Needham, 1995). However, the system has not been studied and tested systematically by academic psychologists, although a number of specific practices and insights of the system are very similar to some that have been adopted and developed for use in clinical psychology, cognitive therapy and Neuro-Linguistic Programming (see for example, Tart, 1986).

⁴⁸ T. James and W. Woodsmall, 'Through Time and In Time – The Two Types' in *Time Line Therapy and The Basis Of Personality*, Meta Publications, Capitola, 1988, p.23.

the initiate, Omraam Mikhael Aïvanhov who lived and taught in Paris in the 1960s.⁴⁹ His lecture on justice titled, 'The Law of Exchange'⁵⁰, presents the view that if a character tries too hard to ensure an exact measure of justice, he or she may miss the mark. In the teaching of Omraam Mikhael Aïvanhov, one cannot escape the cosmic law of exchange. There must be give and take in life, and in particular, one should always give, because giving sets off a process by which there will be something received in return. Hence, 'Love' does not try to balance the scales because it prefers to give just a bit more.⁵¹

When it came to the structural editing, Gurdjieff's enneagram was used as a tool to grapple with the overlap of paradigms, the many voices and the non-traditional plot. The enneagram is an apparatus that aids the writer to interrogate the intention for the work. It helps to track the outer linear progression of the work with the inner growth of the characters in order to reach a reconciliation that ties past and future consequences with the present. The enneagram assists with the structural edit of a complex work. A drama sets the scene and the context in which the characters exist but then there is a tension due to a change in circumstances. As friction escalates, the tension rises until there is an event that forces a transition of some sort. 'If this transition is passed through, we enter a quite different realm. In the place of the conflict come insight and understanding.'⁵² An understanding of dramatic progression, as described by A. G. E. Blake, provides a framework to contemplate the process that takes place when editing.⁵³ There is a deductive approach, looking back over the words, to trace the linear progression of ideas and the rhythm of the language, and an inductive approach when patterns are seen to emerge through imagery, repetition, and word patterns. But there is a third approach, to identify behaviour patterns of characters and thought patterns in dialogue and monologue. Some of these patterns may surface randomly and without initial coherence. Understanding may rely on another plane of awareness, so the conceptual patterns need to be focussed, to ensure the structure of the text

⁴⁹ Omraam Mikhael Aïvanhov was an initiate in the Universal White Brotherhood, a branch of Esoteric Christianity. His pedagogy was well developed and I found his series of lectures explained esoteric 'cosmic laws' and esoteric Christian doctrine succinctly. His explanations were helpful in understanding H.D.'s esoteric perspectives and because he was a contemporary of H.D. and Gurdjieff, he often explained concepts with contemporary examples. (I understand the reference to 'White' in the name of the Brotherhood to refer to 'White Magic' based on Divine White Light as experienced by Initiates in their meditations.)

⁵⁰ O. M. Aïvanhov, 'The Law of Exchange' in *Cosmic Balance: The Secret of Polarity*, Prosveta, Frejus Cedex, 1996, pp.169-178.

⁵¹ Ibid., p. 176.

⁵² A. G. E. Blake, 'Drama' in *The Intelligent Enneagram*, Shambhala, Boston, 1996, p. 191.

⁵³ Ibid., p. 190.

supports the potential for the reader to intuit meaning in myriad ways. This is a 'transductive' process. Simondon says transduction can be 'a psychic process and in effect a logical procedure, although one that is in no way restricted to the logical mind-set'.⁵⁴ The structural edit is finally a matter of perception and application to achieve a desired effect for the reader.

⁵⁴ G. Simondon, 'The Genesis of the Individual', in *Incorporations*, (eds) J. Craya and S. Kwinter, Zone Books, Cambridge, 1992, p. 313.

1. The verse novel: a genre of complex possibilities.

Trying to find a tidy definition to distinguish between a prose poem and a verse novel is difficult. Gerry LaFemina has found from teaching the prose poem that it is best received as 'not a poem', which allows the reader to open to the 'quirky prose lyricism of the form'.⁵⁵ More importantly, it is a form that allows the psychological drama to unfold.⁵⁶ Poetic language opens into metaphors and symbols from the unconscious in myriad ways not available in prose. Readers can find spaces in the text of poetry to allow personal reflection and association which adds to the meaning of the drama as it is constructed by the reader. In Catherine Addison's discussion of the verse novel as a genre, she begins with Anna Seward's publication of a verse novel titled *Louisa: A Poetical Novel*, in 1784. She finds small peaks in popularity of the verse novel and long periods where the form was out of fashion. She says verse novels were quite popular in England in the later nineteenth century, but became rare again in the twentieth century.⁵⁷ Catherine Addison suggests that verse novels in the English language are currently 'becoming the signature texts of the turn-of-the-millennium period' and they are emerging from many countries, such as 'Canada, New Zealand, England, South Africa, America and India'.⁵⁸ There appears to be no restriction as to subject matter and there are many forms to be found in verse novels. But now, as in the past, the genre of the verse novel rarely receives critical and theoretical attention.⁵⁹ The prose poem has been called 'a counter-discourse, inescapably anticanonical' by Richard Terdiman.⁶⁰ Addison acknowledges that the 'existence of a specific genre called "verse novel" may be challenged'⁶¹, but whatever this new trend towards 'formal versification as well as narrative' is to be called, it signals 'some kind of revolution'.⁶² Addison cites Dana Gioia as suggesting there is a shift away from the traditional university readership for poetry 'towards a wider, educated but less

⁵⁵ G. LaFemina, 'The Text as Richard Serra Sculpture: On Reading the Prose Poem' in *TEXT*, vol. 7, no. 1, 2003, p. 2, viewed 2 May 2008, <<http://www.textjournal.com.au/april03/lafemina.htm>>.

⁵⁶ *Ibid.*, p. 2.

⁵⁷ C. Addison, 'The Verse Novel as Genre: Contradiction or Hybrid?' in *Style* 43, no.4, 2009, p. 540.

⁵⁸ *Ibid.*, p. 539.

⁵⁹ *Ibid.*, p. 540.

⁶⁰ R. Terdiman, *Discourse/Counter-Discourse: The Theory and Practice of Symbolic Resistance in Nineteenth-Century France*, Cornell University, New York, 1985 cited in K. Brophy, 'The Prose Poem: A Short History, a Brief Reflection and a Dose of the Real Thing' in *TEXT*, vol. 6, no. 1, 2002, p. 6, viewed 2 May 2008, <<http://www.textjournal.com.au/april02/brophy.htm>>.

⁶¹ C. Addison, 'The Verse Novel as Genre: Contradiction or Hybrid?' in *Style* 43, no.4, 2009, p. 540.

⁶² *Ibid.*, p. 542.

1. The verse novel: a genre of complex possibilities

specifically academic audience.⁶³ These readers also read novels which may account for an overlap of style and subject matter that, for marketing purposes, confuses the distinction between 'novel' and 'verse novel', 'verse novel' and 'long narrative poem'. Addison suggests that the correct taxonomy for a verse novel is 'the long narrative poem', which predates novels 'by millennia'.⁶⁴ When it comes to the author's intention, Kevin Brophy argues that the writer has to have an intellectual approach because the 'poet-prose-wright must constantly assess and re-assess the assumptions that create a voice and a mode of progress'.⁶⁵ Brophy also says:

It is perhaps impossible to discuss the prose poem sensibly. If you move too far towards categorising the different forms it can take, you can end by defeating its defiant formlessness; and if you move down the path of pointing out its poetic strategies you re-align it with that form of poetry it is deliberately discarding.⁶⁶

Brophy's discussion of prose poems ranges from T. S. Eliot's 'Hysteria' of four sentences to book length prose poems such as *Kora in Hell* by William Carlos Williams. Brophy says of the prose poem, *My Life*, by Lyn Hejinian that 'the whole hovers somewhere between autobiography, fiction, memoir and oddly-structured poetry. It moves by feel'.⁶⁷ This is an important observation that applies to many works in this genre. Brophy suggests there is a merging of paradigms and an intuitive process that belongs to navigating a prose poem.

The verse novel has recently enjoyed a new appreciation in the publishing arena in Australia. Steven Herrick heads a list of new verse novelists whom critics like Wendy Michaels observe to be creating a new 'paradigm of YA realism'.⁶⁸ Michaels suggests that trends in new Australian verse novels present a 'coming of age' narrative that deals with an evolving sense of self.⁶⁹ Wendy Michaels acknowledges a range of current views about the verse novel, including Christopher Pollnitz, who argues that the verse novel is a 'synthesis of narrative media'⁷⁰, and

⁶³ C. Addison, 'The Verse Novel as Genre: Contradiction or Hybrid?' in *Style* 43, no.4, 2009, p. 542.

⁶⁴ *Ibid.*, p. 544.

⁶⁵ K. Brophy, 'The Prose Poem: A Short History, a Brief Reflection and a Dose of the Real Thing' in *TEXT*, vol. 6, no. 1, 2002, p. 9, viewed 2 May 2008, <<http://www.textjournal.com.au/april02/brophy.htm>>.

⁶⁶ *Ibid.*, p. 5.

⁶⁷ *Ibid.*, p. 9.

⁶⁸ W. Michaels, 'Paradigm shift and evolutionary adaption: concurrent trends in Australian young adult realistic fiction,' in *Somerset Conference for Librarians, Teachers et al.*, Crowne Plaza, Surfers Paradise, 2005, p.3, viewed 1 May 2008, <http://www.somerset.qld.edu.au/confiibold/conf05_files/WendyMichaelspaper.pdf>.

⁶⁹ *Ibid.*, p. 4.

⁷⁰ *Ibid.*, p. 17. W. Michaels cites C. Pollnitz, 'Young Adult Verse Novels in Australia' in *metAphor*, no. 4, 2001, p. 66.

1. The verse novel: a genre of complex possibilities

Kerry Mallan and Roderick McGillis,⁷¹ who say that the current blending of narrative and poetry found in Australian novels for young adults produces a 'hybrid genre' or 'bricolage'. Michaels says:

I would position myself in the same area as Pollnitz, Mallan and McGillis and would further suggest that the effect of this hybridization is to create a dramatic narrative overlaid with poetic lyricism – a textually dense hybrid form.⁷²

Wendy Michaels discusses how today's writers are drawing on the literature of the past and states:

I would suggest that contemporary Australian young adult fiction writers are in tune with a zeitgeist that celebrates the interconnectedness of all things – ideas, poems, stories.⁷³

When the structure of the verse novel is considered, it may demonstrate that its form continues to move forward to adapt to new cultures and technology but that it is always pulled in some way to its roots in the past. Wendy Michaels suggests that:

The verse novel, represents an evolutionary adaption since it appropriates features and values of existing narrative, poetic and dramatic traditions in its construction of the coming-of-age story.⁷⁴

Michaels explains that these 'coming-of-age' or 'getting of wisdom' narratives have 'a post-modern understanding of subjectivity as an on-going project of (re)construction of self.'⁷⁵ The same could be said of H.D.'s *Helen in Egypt*, because it exhibits the on-going process of 'self-remembering' as taught by Gurdjieff in the first part, then shows efforts to integrate the anima and animus using predominantly Jungian analytical psychology in the second part, and in the third part, Hermetic wisdom is used to explain Helen's spiritual journey (but they are never mutually exclusive):

the seasons revolve around
a pause in the infinite rhythm
of the heart and of heaven.⁷⁶

⁷¹ W. Michaels, 'Paradigm shift and evolutionary adaption: concurrent trends in Australian young adult realistic fiction,' in *Somerset Conference for Librarians, Teachers et al.*, Crowne Plaza, Surfers Paradise, 2005, p.17 viewed 4 September, 2013, < http://www.somerset.qld.edu.au/confibold/conf05_files/WendyMichaelspaper.pdf>.

W. Michaels cites K. Mallan and R. McGillis, 'Textual Aporias: Exploring the Perplexities of form and absence in Australian Verse Novels' in *The Looking Glass: New perspectives on Children's Literature*, vol. 7, no. 2, 2003.

⁷² Ibid., p. 17.

⁷³ Ibid., p. 20.

⁷⁴ Ibid., p. 17.

⁷⁵ W. Michaels, 'Paradigm shift and evolutionary adaption: concurrent trends in Australian young adult realistic fiction,' in *Somerset Conference for Librarians, Teachers et al.*, Crowne Plaza, Surfers Paradise, 2005, pp. 17-18, viewed 1 May 2008, < http://www.somerset.qld.edu.au/confibold/conf05_files/WendyMichaelspaper.pdf>.

⁷⁶ H. D., *Helen in Egypt*, 1961, New Directions, New York, p.304.

1. The verse novel: a genre of complex possibilities

A verse novel of this type can be viewed from a 'complexity' perspective, because it is more than a 'duality' based on prose versus poetry; it has multiple influences, including its traditional roots in the 'wisdom genre'. The 'wisdom genre', has scientific and spiritual origins that can be traced to several ancient traditions but in particular, Ancient Egypt, Gnosticism, and Cabalism. Harold Bloom says of Gnosticism that it is 'the religion of literature' because:

It is a knowledge that frees the creative mind from theology, from historicizing, and from any divinity that is totally distinct from what is most imaginative in the self.⁷⁷

Gnosticism has influenced many writers in Western literature. In Harold Bloom's book, *Omens of Millenium*, he ends with a Gnostic sermon where he says the Ancient Gnostic writings 'frequently remind me of the cosmos of Shakespeare's most negatively sublime tragedies, *King Lear* and *Macbeth*'. He also demonstrates aspects of Gnostic belief through the poetry of Walt Whitman, Ralph Waldo Emerson, Herman Melville and Shelley.⁷⁸ H.D. was a Moravian, and from this Gnostic upbringing, she had a living awareness of Hermetic wisdom. Norman Pearson notes that she travelled extensively and spoke English, German and French interchangeably in conversation and '[L]ike many Freudians, she became quasi-Jungian and could bring the cabala, astrology, magic, Christianity, classical and Egyptian mythology, and personal experience into a joint sense of Ancient Wisdom.'⁷⁹ He quotes H.D. on the nature of her particular wisdom as saying that, 'women are individually seeking, as one woman, fragments of the Eternal Lover'.⁸⁰ Pearson suggests this is H.D.'s core myth. *The Moravian Archives* issue of September 2011 marks the 50th anniversary of the death of H.D. and notes that H.D. was well read in Moravian history.⁸¹ In the Moravian Church women were allowed to preach and to hold positions of leadership. Men and women were recognised to be different but their roles were equally valued. This stems from a view that the trinity represents the feminine principle as well as the masculine principle.⁸² Traditionally, the Christian Church represents 'the Father, Son and Holy Ghost', where all three

⁷⁷ H. Bloom, 'Gnosticism: The Religion of Literature' in *Genius: A Mosaic of One Hundred Exemplary Creative Minds*, Warner Books, Clayton, 2002, pp. xvii – xviii.

⁷⁸ H. Bloom, 'Coda: Not by Faith, Nor by the Angels, A Gnostic Sermon' in *Omens of Millenium: The Gnosis of Angels, Dreams, and Resurrection*, Riverhead Books, New York, 1996, pp.233-253.

⁸⁰ N. H. Pearson, 'Forward' in H.D. *Hermetic Definition*, New Directions, New York, 1972.

⁸¹ *Moravian Archives*, 'This Month in Moravian History' no. 68, viewed September 2011, <http://www.moravianchurcharchives.org/thismonth/11_09%20Hilda%20Doolittle.pdf>.

⁸² A. S. Fogleman, *Jesus is Female: Moravians and the Challenge of Radical Religion in Early America*, University of Pennsylvania Press, Philadelphia, 2007, p. 36.

1. The verse novel: a genre of complex possibilities

are masculine. *The Moravian Archives* says that H.D. was attracted to the controversial aspects of Moravian belief such as 'mysticism, "enthusiasm", the Holy Spirit as mother and comforter, and the idea that all people have female souls'.⁸³ In discussing the biographies of Moravian women from 1750 to 1820, Katherine Faull notes they tell of a relationship with Christ as a companion, confidante and a 'bridegroom'.⁸⁴ Traditionally, Moravian women lived in communities: Single Sisters, Married Sisters and Widowed Sisters and as a community, they shared Holy Communion on this profound level. Katherine Faull suggests Moravians are made conscious of the grace of God by the sense of God's abstinence and presence in daily life and in the process 'a consciousness of female selfhood' evolves.⁸⁵ Faull says Moravian women are connected closely through their faith and their daily work in the community. The Moravian women's memoirs demonstrate 'a constant eye on the changing conditions of mind and heart' which is a quality of 'mindfulness' necessary to raise consciousness.⁸⁶ This tradition of 'mindfulness', and of documenting it in memoirs, can be seen to influence the structure of H.D.'s verse novel, *Helen in Egypt* which will be explained later, and adds to the complexity of paradigms that she incorporates into her form. H.D.'s Gnostic beliefs allow her to create a verse novel in the wisdom genre. Wendy Michaels alludes to the contemporary Australian verse novel as a 'getting of wisdom narrative' and H.D.'s verse novel written in the U.S. in the mid 1900s also exhibits these traits, so there appears to be a sub-genre of the verse novel which could be called the 'wisdom genre'. Since the term 'wisdom' has religious connotations for some and therefore implies a particular type of wisdom, it is important to clarify what wisdom is, especially to find its relevance in a secular society such as Australia.

An attention to 'mindfulness', whatever philosophical context it is set in, is based on a belief that people need to consciously integrate new knowledge into their lives and master it, to truly achieve wisdom. Having reached a certain awareness or 'knowledge', there is no going back, one cannot 'un-know' something. There is usually a retrograde pattern to learning anything, for example, a child does not learn to walk without falling down many times and starting again. No two children

⁸³ *Moravian Archives*, 'This Month in Moravian History' no. 68, viewed September 2011, <http://www.moravianchurcharchives.org/thismonth/11_09%20Hilda%20Doolittle.pdf>.

⁸⁴ K. M. Faull (ed.), 'Introduction', in *Moravian Women's Memoirs: Their Related Lives, 1750-1820*, Syracuse University Press, Syracuse, 1997, p. xxxv.

⁸⁵ K. M. Faull, (ed.), 'Introduction', in *Moravian Women's Memoirs: Their Related Lives, 1750-1820*, Syracuse University Press, Syracuse, 1997, p. xi.

⁸⁶ *Ibid.*, p. xxxvii.

1. The verse novel: a genre of complex possibilities

will proceed in the same fashion or in the same timeframe. It is not until a child can walk without falling down that they have learned and understand what it means to be independently mobile. 'Mindfulness' requires a similar persistence until it is fully mastered. Wisdom varies according to the society it belongs to, just as myths have evolved differently across different traditions. For example, Christopher Yocum finds that in early Irish wisdom literature there are influences from a variety of traditions, from native Irish to Biblical/Classical and he notes:

Wisdom is the distillation of abstract truths concerning life, which are at times Universal observations about human nature, or unique insights into the inner workings of a culture or society.⁸⁷

Yocum elaborates with examples of ancient works in the wisdom genre, which demonstrates the long history of the form and its spread across civilizations:

[I]n ancient Egypt was the instruction style. An early example of this is found in *the Instruction of the Vizier Ptahhotep*, written by the vizier of King Izezi, c.2450 BC. In Sumerian and Babylonian civilisations the oldest form of wisdom literature is the proverb, which comes to light c.1800BC.⁸⁸

The discovery of the Dead Sea Scrolls has caused some reflection on the nature of wisdom:

It is much easier to say what wisdom is not. It is not narrative, although it may include brief narrative elements. It is not prophecy, since it does not claim to be the word of the Lord. It does not have the binding force of law. While it may contain hymnic passages, hymnody is not one of its dominant forms.⁸⁹

John J. Collins concludes his article titled, *Wisdom Reconsidered, in Light of the Scrolls*, by saying there is no single world view to wisdom. After considering many different cultural and religious perspectives, he says the value of wisdom literature is in not only its literary form but also as its use as instructional material. Wisdom is found to have its 'own developmental history' and 'it is not a collection of timeless truths'.⁹⁰

The nature of the wisdom genre lends itself to a deep structure that enables a lesson in some aspect of individuation⁹¹, regardless of the cultural, political and religious context of the work. The wisdom genre is based on a paradigm of pedagogy as well as the paradigm of literature.⁹² It aims to raise the level of consciousness of the reader. The end goal of the verse novel is to sense

⁸⁷ C. G. Yocum, 'Wisdom Literature in Early Ireland', 3 September, 2010, viewed 28 July 2013, p. 3. <<http://homepages.inf.ed.ac.uk/v1cyocum/wisdom-literature.pdf>>.

⁸⁸ Ibid., p. 4.

⁸⁹ J. J. Collins, 'Wisdom Reconsidered, in Light of the Scrolls', in *Dead Sea Discoveries*, vol. 3, no. 4, 1997, p. 265.

⁹⁰ Ibid., p. 281.

⁹¹ This statement is based on the premise that Individuation is an endless process of milestones towards 'wholeness'.

⁹² J. J. Collins, 'Wisdom Reconsidered, in Light of the Scrolls', in *Dead Sea Discoveries*, vol. 3, no. 4, 1997, p. 274.

1. The verse novel: a genre of complex possibilities

'knowing' in a way that combines higher intellect and higher emotion as one experience.⁹³ The challenge is to engage with the reader on different levels of consciousness at the same time. The concept of 'higher consciousness' was solely in the realm of spiritual and religious schools of thought until the relatively new science of psychology evolved in the last century. Now we have a century of psychoanalysis to draw upon to better understand the process of writing in the wisdom genre.

One key aspect of psychological analysis, regardless of the school of thought, is memory. Any analysand seeking to integrate the many parts of their psyche is required to remember, not only past events, but also to be consciously aware of personal behaviour in the moment and identify its motivation. H.D.'s *Helen in Egypt* is a wisdom genre because she is not telling a story merely for entertainment but to impart some understanding of the process of individuation. She gives three perspectives of the same process, with a Gurdjieffian type of 'self-remembering', a quasi-Jungian 'quest for wholeness'⁹⁴ and a search for spiritual unity through Hermetic wisdom. A writer of verse novels needs to create images that open associations for the reader, images that entice them to remember their own experiences. According to A. G. E. Blake:

While it may be true that we pass through all these experiences, it is not true that we automatically remember them. Indeed, memory itself is different for different levels of experience.⁹⁵

A succinct definition of self-remembering is 'to be present'. Robert Earl Burton says that self-remembering 'means that your dormant self is remembering to be awake.'⁹⁶ It sounds simple to be 'awake', but it involves considerable determination and skill. H.D. demonstrates an understanding of 'self-remembering' in *Helen in Egypt*, which will be analysed in the text of 'Pallinode', later in this essay. She moved in social circles that were aware of Gurdjieff's 'self-remembering'.⁹⁷

⁹³ R. E. Burton, *Self-Remembering*, Samuel Weiser, Inc., York Beach, 1995, p. 203.

The higher emotional centre is capable of perceiving the connectedness of all things and is the seat of conscious love and compassion. The higher intellectual center perceives the laws that govern all things and is the seat of conscious wisdom.

⁹⁴ C. D. Smith, *Jung's Quest for Wholeness: A Religious and Historical Perspective*, State University of New York Press, Albany, 1990. See also H.D. *Helen in Egypt*, New Directions, New York, 1974, p. 149. Theseus discusses 'the Quest' with Helen. This is a scene where Helen wears her 'hunter's boots' which draws attention back to a parallel scene in *Tribute to Freud*.

⁹⁵ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, 1996, p. 347.

⁹⁶ R. E. Burton, *Self-remembering*, Samuel Weiser Inc., Maine, 1995, p. 1.

⁹⁷ R. Rauve, 'An intersection of interests: Gurdjieff's Rope Group as a site of literary production', in *Twentieth Century Literature*, vol. 49, 2003, p. 60. In the early years when H.D. was an actor in film, she had a close friendship with the accomplished Black American singer Paul Robeson. They acted together in the 1930 silent film, *Borderline*. Robeson knew Alfred Richard Orage who, with Jane Heap, helped Gurdjieff edit his manuscript that would later be published as *All and Everything: Beelzebub's Tales to His Grandson*.

1. The verse novel: a genre of complex possibilities

Poets and artists, such as Katherine Mansfield and Jean Toomer, attended Gurdjieff's Rope Group.⁹⁸ Many writers appear to have gained confidence through Gurdjieff's methods but most of their biographies appear to omit Gurdjieff's influence.⁹⁹ It was a time in world history when people had been devastated by war. There was a loss of faith in the traditional religions and a revival of esoteric thinking. Gurdjieff's Rope Group was quite esoteric and rode on this wave. I cannot say that H.D. was a follower of Gurdjieff, but that H.D.'s mind embraced concepts that derived from her Moravian upbringing and her exposure to science, that were complementary to Gurdjieff's 'self-remembering'. Critics such as Rebecca Rauve discuss the relative success of the Rope Group writers but little light is shed on what Gurdjieff's methods were and how they improved the writing.

Gurdjieff's system included two chief laws, the Law of Three and the Law of Seven. The Law of Three says that three forces 'enter into every manifestation, into every phenomenon and every event'. These three forces are described as 'active, passive and neutralizing'.¹⁰⁰ P. D. Ouspensky points out that in our level of consciousness we are rarely aware of the third force. The Law of Seven is described briefly as 'no process in the world goes without interruptions'.¹⁰¹ If there were no deviations in life, everything would go to its final conclusion, for example, flooding would never stop.¹⁰² Ouspensky says that in order to evolve, one must use knowledge and effort to have a higher knowing of oneself. To do this, one must observe oneself, the many 'I's' that exist within oneself. First one must identify what are intellectual thoughts and what are emotional thoughts. Also one must identify the instinctive function (senses) and the moving function (reflexes). After some time spent observing oneself in this way, one realizes that generally one does not remember much of what one does, and one is forced to realise that in practical terms one has no will. If one has will, it is only fleeting. From this point a student begins to learn about relative consciousness and objective consciousness. Ouspensky aims for students to eventually be able

⁹⁸ S. N. Platt, 'Mysticism in the Machine Age: Jane Heap and *The Little Review*', in *Twenty/One*, Fall, 1989, pp. 18-44.

⁹⁹ R. Rauve, 'An intersection of interests: Gurdjieff's Rope Group as a site of literary production', in *Twentieth Century Literature*, vol. 49, 2003, p. 47. 'After a partial roll call of those "mesmerized" by Gurdjieff, including Heap, Anderson, Katherine Mansfield, Mabel Dodge Luhan, Jean Toomer, Waldo Frank, Gorham Munson, Herbert Croly, Muriel Draper, and the architect Frank Lloyd Wright, Baggot writes: 'with few exceptions...the biographers and critics of those listed above fail to deal with this aspect of their subject's experience.'

¹⁰⁰ P. D. Ouspensky, *The Fourth Way*, Vintage Books, New York, 1971, p. 16.

¹⁰¹ *Ibid.*, p. 17.

¹⁰² *Ibid.*, p. 17.

1. The verse novel: a genre of complex possibilities

to remember themselves. It is a way of changing consciousness, where one aspires to attain higher emotional and higher intellectual states.¹⁰³

Helen in Egypt demonstrates Helen's quest to self-remember. It also has an interesting parallel to a Moravian memoir, which Faull describes as 'unique as a theological and literary genre'.¹⁰⁴ Moravian men and women who lived in Count Zinzendorf's time, the mid 1700s to early 1800s, were encouraged to write their memoirs, which often included dreams and visions to show their struggles as well as their moments of Grace. Their memoirs cover personal feelings about their relationship with Christ, their work in the Moravian community and they also tell of exploits in the wider community with stories of adventure in the New World. Women and men wrote these memoirs and women's writing was not expected to be different from men's writing. There were no rigid expectations that these memoirs would follow prescribed patterns of conversion.¹⁰⁵ Instead, they were a record, not just for the individual, but for the community and traced a person's spiritual awareness through every day experiences.¹⁰⁶ What is particularly relevant when one looks at H.D.'s *Helen in Egypt*, is that there were potentially three versions of any one memoir, just as H.D. produced three versions of Helen of Troy's memoir, 'Pallinode', 'Leuké' and 'Eidolon'. Faull explains that the original memoir was written or dictated to someone in the last weeks of their illness. A scribe recounted the final days of their life as they approached death. Together this original memoir was edited into a report for the *Bethlehem Diary*, where all births, deaths and marriages and community events were recorded. Often there was a third version written for a newsletter (*Gemeinnachrichten*) which was circulated to Moravian communities around the world.¹⁰⁷

The verse novel can take many forms, but those that are written as a wisdom genre will combine literary and pedagogical intentions. The verse novel in a wisdom genre, therefore, is not only caught in the binary opposition of poetry versus prose, but also of literature versus pedagogy. When an aspect of wisdom is being presented, the tradition of that wisdom needs to be

¹⁰³ P. D. Ouspensky, *The Fourth Way*, Vintage Books, New York, 1971, p. 5.

¹⁰⁴ K. M. Faull (ed.), 'Introduction', in *Moravian Women's Memoirs: Their Related Lives, 1750-1820*, Syracuse University Press, Syracuse, 1997, p. xxxvi.

¹⁰⁵ K. M. Faull (ed.), 'Introduction', in *Moravian Women's Memoirs: Their Related Lives, 1750-1820*, Syracuse University Press, Syracuse, 1997, p. xxxvi.

¹⁰⁶ *Ibid.*, p. xxxvi.

¹⁰⁷ *Ibid.*, p. xxxvii.

1. The verse novel: a genre of complex possibilities

considered. The source of the wisdom might be a particular religion, but it could come from any paradigm, including a philosophy of science or a school of psychology. The pedagogy being employed will have an effect on the inner dramas being presented. Therefore, when considering H.D.'s *Helen in Egypt*, its definition as a verse novel is complex, because the authorial intention is complex, and the resultant structure of the verse novel in a wisdom genre is complex. In the next section, H.D.'s earlier work, *Tribute to Freud* and the account it gives of 'the writing on the wall' is shown to foreshadow the relevance of the recursive structure in *Helen in Egypt*.

2. 'The writing on the wall': H.D.'s complex intention.

Since the 'writing on the wall' recurs throughout H.D.'s works, it is helpful to refer to *Tribute to Freud* to isolate H.D.'s account of the vision.¹⁰⁸ H.D. says Sigmund Freud considered the vision indicated H.D.'s 'desire for union with her mother' and later she says he found the 'writing on the wall' to be an abnormal 'symptom' of megalomania. But what Freud saw as symptom, H.D. saw as inspiration.¹⁰⁹ They differed in opinion because they had different attitudes to spirituality. Freud was Jewish by birth but placed scientific method above religion.¹¹⁰ H.D. was born into a family of Moravian scientists and she saw a connection between science and religion. In the spring of 1920, H.D. stayed at a hotel in Corfu with her companion Bryher (Winifred Ellerman). H.D. says in *Tribute to Freud*, she 'saw a dim shape forming' on the bedroom wall. The light was a 'dull mat ochre' on the walls because it was late afternoon and she was confused by the effects of what looked like flickering sunlight when she realised that side of the house was already in shadow, 'The pictures on the wall were like colorless transfers'. She describes the first picture as the silhouette of a soldier's head and shoulders and she insists, 'the figure was dim light on shadow, not shadow on light'. While it was a non-descript picture it did suggest to her a 'dead brother? lost friend?' Next was an image of a goblet which she suggests might represent the 'mystic chalice' even though it was an ordinary shape and the same size as the first image of the soldier. She suggests they looked like 'formal patterns stamped on picture cards'.¹¹¹ The first pattern might represent the 'masculine principle' or the animus. Richard Aldington whom she had recently divorced, was a soldier, and her favourite brother was killed in the war. The mystical chalice represents 'the feminine principle', the symbolic vessel to hold the spirit.¹¹² The reference to

¹⁰⁸ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, pp. 44-57.

¹⁰⁹ *Ibid.*, p. 51.

¹¹⁰ R. Armstrong, *A Compulsion for Antiquity*, Cornell University Press, Ithaca, 2005, p. 26. Also see N. N. Holland, 'HD and the "Blameless Physician"', *Contemporary Literature* vol.10, no. 4, 1969, p. 495 and R. W. Rieber, 'From the Pharaohs to Freud: Psychoanalysis and the Magical Egyptian Tradition' in *Freud on Interpretation: The Ancient Magical Egyptian and Jewish Traditions*, Path in Psychology, Springer Science+Business Media, LLC, 2012, p. 31.

¹¹¹ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, pp. 44-57.

¹¹² For an Initiate's view of the masculine and feminine principles, which appears to also be present in this vision, I refer to O. M. Aïvanhov, 'Love and Sexuality', Part 1, vol XIV., Prosveta, 1976, p. 153. 'There exists a law that must be respected if we want to live intelligently and effectively. It is the law of polarity and it is based on the existence of two poles, one masculine and one feminine, one positive and one negative, one emissive and one receptive.' 'The masculine principle is represented by the one who moves, who is active, and the one who remains motionless, waiting for others to come to him, as for instance, the Christ-child in his crib, or the king on his throne, represents the feminine principle.'

2. 'The writing on the wall': H.D.'s complex intention.

playing cards that hold such patterns may represent the Tarot which has ancient ties to esoteric tradition.¹¹³

H.D. had an interest in the Tarot and recognised it had spiritual connections.¹¹⁴ The Tarot was not originally created to tell fortune; it was a way of teaching wisdom about life. Some say it stems back to the Egyptian Book of Thoth.¹¹⁵ There are also Tarot cards that are based on the Cabala.¹¹⁶ With the third picture or 'card', H.D. now begins to use references to perception:

The third follows at once or now I perceive it. It is a simple design in perspective, at least suggesting perspective after the other two flat patterns. It is a circle or two circles, the base the larger of the two; it is joined by three lines, not flat as I say but in perspective, a simple object to draw, once the idea of tilting the planes to give the idea of space is understood.¹¹⁷

¹¹³ P. F. Case, *Highlights of Tarot*, Builders of the Adytum, Ltd., 5th edn, Los Angeles, 1931, p. 8. While Case's theory cannot be proved, it is included here as an example of the thinking in certain Esoteric circles of the time. M. K. Schuchard, 'Why Mrs. Blake Cried: Swedenborg, Blake, and the Sexual Basis of Spiritual Vision' in *The Journal of Esoteric Studies*, 2000 <esoteric.msu.edu> viewed 1 July 2014. Schuchard says there was an association between Moravians and Cabbalists in London in the early 1900s. It is possible that H.D. could have been aware of Case's theory of the Tarot. Case says the Tarot dates back to 1390, not to Ancient Egypt and he explains the history of the dispute. Case says the Tarot originated in Fez, Morocco after the destruction of the library at Alexandria. The cards were created by a group of learned men of many different languages who wanted a picture book that would transcend language differences. In order to make the greatest use of the Tarot, he says an understanding of the 'Qabalah' is required. The Tarot is intended to lead any thoughtful person along a path of self-discovery.

¹¹⁴ H.D., [Autographed letter signed], 1934 January 14, London [to] Viola, Tenafly, New Jersey, From Viola Baxter Jordan Papers, Bienecke Library, Yale University, viewed 20 August 2013, <<http://brbl-dl.library.yale.edu/vufind/Record/3544496>>. H.D. discusses Tarot cards in relation to the 'inner teaching of the Bible'. She recommends Viola order the books by Henriette A. Curtiss, *The Key to the Universe* and *The Key of Destiny*.

¹¹⁵ S. R. Kaplan, *Tarot Classic*, Grosset and Dunlap, New York, 1972, p. 8. See also note 97. Case says there is a strong case refuting the Tarot as originating from the Egyptian Book of Thoth, however, Thoth was the mythical character, Hermes Trismegistus whose teachings form Hermetic Tradition. I suggest H.D.'s interest in Tarot was based on the lessons for self-development and because they have much in common with Jungian analytical psychology. Mary K. Greer's Tarot Blog contains numerous references to text books relating to Jung and the Tarot. <<http://marygreer.wordpress.com/2008/03/31/carl-jung-and-tarot/>>. In particular, the following quote from *The Archives of the Collective Unconscious* (CW, Vol. 9:1, para 81) where Jung wrote:

If one wants to form a picture of the symbolic process, the series of pictures found in alchemy are good examples[...]It also seems as if the set of pictures in the Tarot cards were distantly descended from the archetypes of transformation, a view that has been confirmed for me in a very enlightening lecture by Professor [Rudolph] Bernouli. The symbolic process is an experience in images and of images. Its development usually shows an *gnantodromain**structure like the text of the I Ching and so presents a rhythm of negative and positive, loss and gain, dark and light.

(* As noted by Greer, a Greek term used by Jung to mean things turning over into their own opposite.)

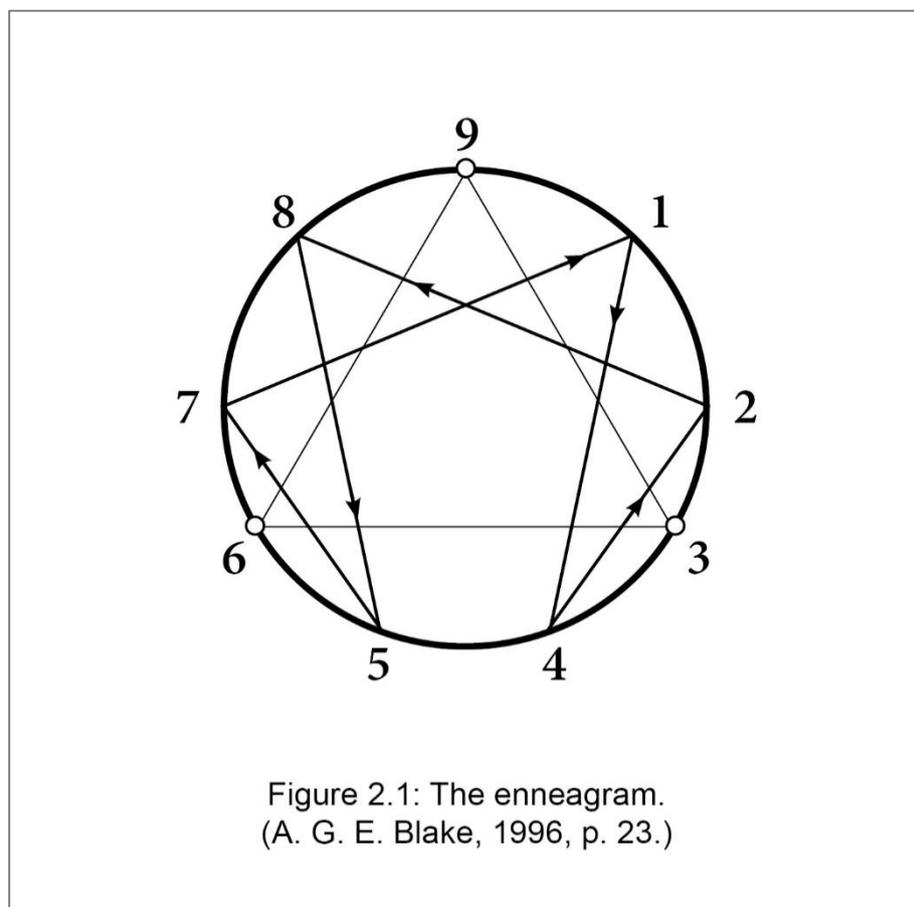
¹¹⁶ Gnostic Radio, 'Twenty-two Arcana of Tarot and Kabbalah' viewed on 28/08/2013, <<http://gnosticradio.org/lectures/courses/twenty-two-arcana-of-tarot-and-kabbalah/>>. Also see A. G. E. Blake, *The Intelligent Enneagram*, Shambhala, Boston, 1996. Ouspensky reported Gurdjieff to be aware of the symbology of the Cabala. p. 172. Blake also notes:

There is a thread that goes through the octave of perception, the third partial octave of the enneagram, that is a special kind of language. This kind of language is exemplified in the enneagram itself. It is also to be found in other traditions, and both the Kabbalah and the *I Ching* are major examples. p. 315.

¹¹⁷ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 45.

2. 'The writing on the wall': H.D.'s complex intention.

H.D. insists that this figure be comprehended as 'light' in a spherical space, defined by the planes of these two circles, one outside the other. These circles are joined by three lines. Indeed she says this is a 'pun, a sort of joke' since she tries to suggest it might be like the shape of the 'spirit-lamp' and even repeats '(*Spirit-lamp?*)' to reiterate light and spirit. She then suggests the lamp stand is 'the tripod of classic Delphi', telling us it is the place of prophecy, the place where the priestess pronounced wisdom. Then in this vision, the tripod of wisdom supports the space where the circles represent planes of 'knowledge' in light. The imagery here is closely aligned with a picture of the enneagram (see Figure 2.1). The

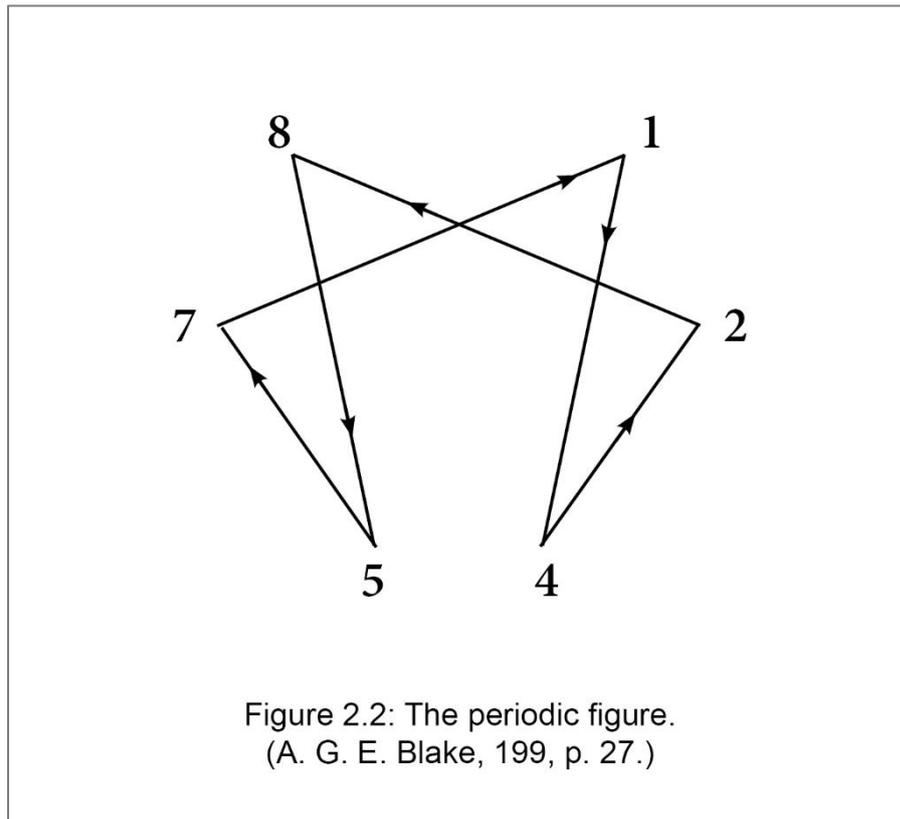


outer circle representing a process sequence¹¹⁸, the inner periodic figure could be represented by another circle (in three dimensions this is a sphere), perpetually moving inside the outer circle (see Figure 2.2). The three lines mentioned by H.D. are not given a shape, but suggest a triangle (see Figure 2.3).

¹¹⁸ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala, Boston, 1996, p. 25.

2. 'The writing on the wall': H.D.'s complex intention.

In esoteric terms, the triad in the enneagram represents the trinity, 'Father, Son and Holy Ghost'. H.D.'s vision has the masculine (soldier), the feminine (chalice) and the neutralising force (the spirit-lamp).¹¹⁹ In his discussion of the enneagram, A. G. E. Blake says the triad exists in many cultures, each with their own mythology.¹²⁰ The concept (from both scientific and spiritual points of view) that is reflected in the trilogy, is that there are active, passive and reconciling forces in life and that wisdom is the result of learning to reconcile and balance these.



As H.D.'s account continues, she acknowledges that she cannot be sure if the images are from her own unconscious or if they are produced from outside of her and there is some hesitation to continue, 'a wonder as to the seemliness. Or the safety even, of continuing this experience or this experiment'.¹²¹ H.D. accepts that it is an unusual way to think and she concedes that Freud is

¹¹⁹ A. S. Fogleman, *Jesus is Female: Moravians and the Challenge of Radical Religion in Early America*, University of Pennsylvania Press, Philadelphia, 2007, p. 36.

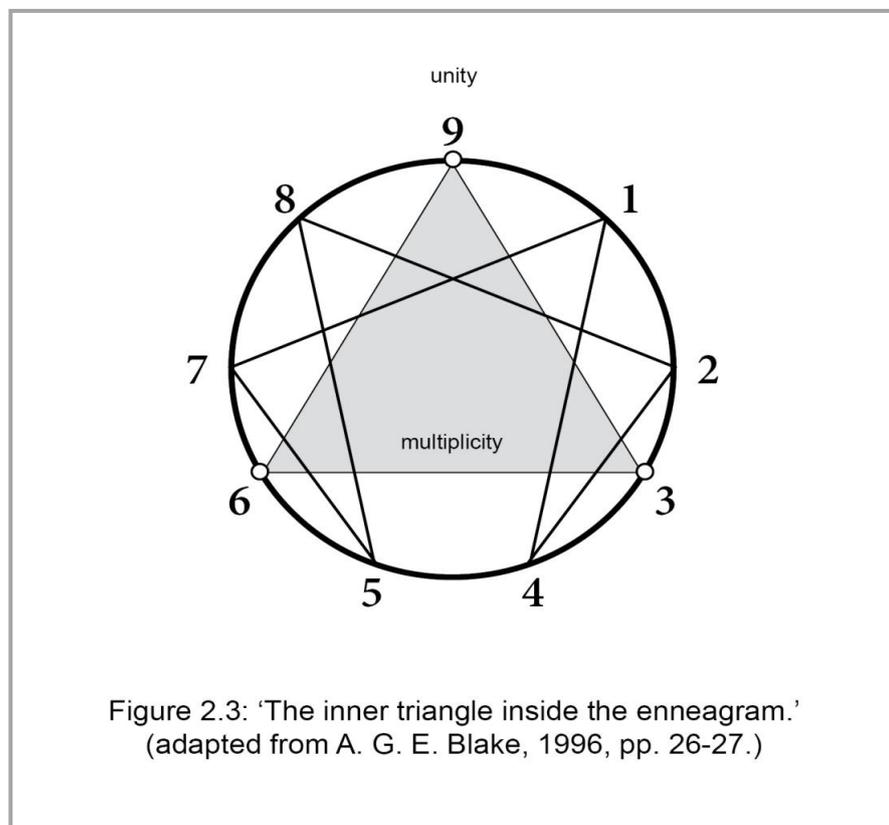
¹²⁰ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 81.

¹²¹ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 47.

2. 'The writing on the wall': H.D.'s complex intention.

'always right' (tongue in cheek) although she sometimes had 'different languages or mediums' which caused them to translate their ideas differently. This 'writing on the wall' was one of those occasions where as much as she respected Freud, she did not agree with his diagnosis. H.D. saw the 'writing on the wall' as an illustrated poem.¹²² It is interesting that Freud saw it as a suppressed desire to be a prophetess because, ironically, 'the writing on the wall' is a foretelling of how she would structure *Helen in Egypt*. H.D. describes the way she responded to the symbols:

I mean it was as if a painter had stepped back from a canvas the better to regard the composition of the picture.¹²³



This is an observation of how an artist perceives the structure of their work. The three symbols, so suggestive of the enneagram, are evoking for H.D. the process of shaping the writing. In the next breath she is contemplating aspects of time, how very quickly the pictures had formed in 'clock-time' but that she is thinking in another dimension and it is unnerving to her. She realises

¹²² H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 51.

¹²³ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 46.

2. 'The writing on the wall': H.D.'s complex intention.

the recursive nature of this memory of the 'writing on the wall', first in the hotel room in Corfu, later in Freud's office in Vienna, and much later in London, when she writes *Tribute to Freud*.

The writing is linked to remembering and remembering is linked to the quest for 'wholeness' or individuation. She would refer to the dilemma of this experience in *Helen in Egypt*:

*How reconcile Trojan and Greek? It is Helen's old and Helen's own problem. Truly, on Leuké, the dead must be reconciled, the slayer with the slain. Achilles? Paris? Trojan and Greek arrow alike, must be re-directed. For as Theseus says, we are "weary of War, only the Quest remains."*¹²⁴

In these few words, H.D. speaks through Helen, who symbolises herself as the woman artist who must reconcile the binary nature of herself. In Jungian terms, Helen must integrate her animus and anima. Helen must reconcile her animus projections on Achilles, Paris and Theseus. D. H. Lawrence, Ezra Pound and Richard Aldington were the significant men in H.D.'s life just prior to the vision at Corfu.¹²⁵ It is Lawrence and Pound who keep surfacing in biographical accounts of H.D., both as men she loved and as male writers who influenced her writing. When reading *Helen in Egypt*, it is Achilles who is so influenced by his mother, Thetis, and this also suggests the Lawrence of *Sons and Lovers*, as a model for Achilles. Similarly, Ezra Pound, as H.D.'s first love, could be a model for Paris in the first half of *Helen in Egypt*. What tends to happen in the writing process however, is that aspects of several people may be incorporated into one character. A character in a book is a construct that may also reflect aspects of the writer's personal psychic development. For example, H.D. said of D. H. Lawrence, that he 'conditioned me to deception, loss, destruction' and that, 'Lord Howell', 'was the perfect Image' of Lawrence.¹²⁶ In 1953, H.D. wrote about her friendship with Erich Heydt, saying, 'Erich did very well as my model for Paris, in the second half of my *Helen* sequence.'¹²⁷ H.D. has woven her perceptions of many to represent each character.

H.D.'s Helen says 'the slayer must be reconciled with the slain'. In her analysis of the Arthurian mythology of 'the Quest', Martha Heyneman suggests that based on a Gurdjieffian perspective,

¹²⁴ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 157.

¹²⁵ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p.182 H.D. states, 'my first serious love-conflict or encounter was with Ezra when I was nineteen' and p.134, 'I have carefully avoided coming to terms with Lawrence, the Lawrence of *Women in Love* and *Lady Chatterly's Lover*'. Norman Holmes Pearson, in the afterword to *Tribute to Freud*, points out that D. H. Lawrence 'was instinctively against Freud' p. 205. 'Pound's belligerent disapproval of Freud cooled their friendship, though it was renewed during the St. Elizabeth years.' p. 206. Pearson also says, 'Writing on the wall posed questions. Osiris, with the help of Freud, showed the way to answers.' p. 207.

¹²⁶ R. B. DuPlessis, 'Romantic Thralldom in H.D.', *Contemporary Literature* vol. XX, no. 2, 1979, p. 179.

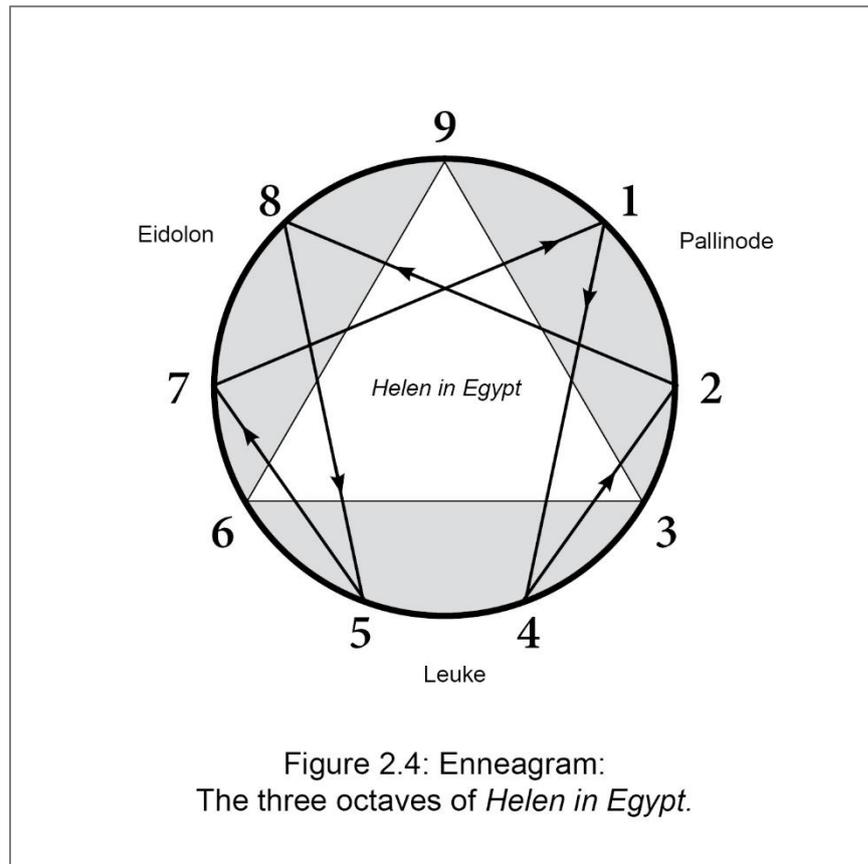
¹²⁷ *Ibid.*, p. 191. (See note 26 on p. 191.)

2. 'The writing on the wall': H.D.'s complex intention.

the dragon might better be tamed to have reconciliation.¹²⁸ H.D.'s dilemma with the men in her early life reflects what James Hillman calls:

that antagonism of "masculine ego versus the feminine 'other', i.e. conscious versus unconscious personified as anima" (CW 7, p.374). The entire relationship with anima is placed into the mythologem of the heroic ego and his archetypal fight with the dragon.¹²⁹

Theseus, who is an advisor to Helen, says war, 'opposition', must stop. Only the quest (for



¹²⁸ M. Heyneman, 'The Disenchantment of the Dragon' in 'Philosophy' in *Gurdjieff-Bibliography*, viewed 29 July 2013, <<http://www.gurdjieff-bibliography.com/Current/index.html>>. Heyneman explains the Arthurian legend of Sir Gawain. To save the honor of King Arthur, Sir Gawain has to marry a hag, Dame Ragnell, who promises to give them the answer to a riddle, the question being 'What do women most want?' In the course of discussion Heyneman suggests that although in the traditional Western understanding of the myth, it is the dragon that must always be slain by the hero, it might be that we have misunderstood the message. Instead, Heyneman suggests, the dragon might be tamed, to bring about a lasting solution.

R. Bird, 'Concepts of the person in the symbolist philosophy of Viacheslav Ivanov' in *Studies of Eastern European Thought*, no. 61, 2009, p.90. Ivanov (1866-1949) was a poet and a philosopher. He wrote about the Dionysian religion (which H.D. also refers to in *Helen in Egypt*, p. 215) and noted that Dionysius is regarded as both 'the cause of original individuation' and 'as the path to destroying the borders of individual personhood and restoring the original unity'. 'From this contradiction arises the tragedy of the person, who experiences a will to sovereignty (or, as Ivanov frequently writes, for self-determination) only to find that true sovereignty requires unity with the whole.' 'Ivanov developed this dichotomy into a doctrine of "Anima" and "Animus", under the influence of Paul Claudel and parallel to Carl Gustav Jung.'

¹²⁹ J. Hillman, *Anima : an anatomy of personified notion*, Spring Publications, Putnam, p. 117.

2. 'The writing on the wall': H.D.'s complex intention.

individuation) remains.¹³⁰ There are many parallels in the conversation between Helen and Theseus in *Helen in Egypt* and the conversation between H.D. and Freud in *Tribute to Freud* which will be demonstrated in the analysis of 'Leuké' to follow. The quest can be symbolised by the triad in the enneagram, in which the first two sides are opposites and the third is 'neutrality' (see Figure 2.4).

Adalaide Morris notes ideas of the theory of relativity, quantum mechanics and chaos theory in H.D.'s work and also H.D.'s dedication to 'artistic wisdom' and 'scientific precision'.¹³¹ H.D. believed in the interconnectedness of science, poetry and religion.¹³² Morris says H.D.'s poems:

bristle with terms from biology, chemistry, physics, and astronomy, with geometrical angles and shapes, with mathematical signs and equations, all of which she uses to adjust small details to larger patterns.¹³³

Morris finds H.D.'s poetry demonstrates a symbiosis between literature and science, such as can be found in a culture at any particular time.¹³⁴ In *Tribute to Freud*, H.D. continues to recount the 'writing on the wall' by saying :

While I was speaking to Bryher, there is a sort of pictorial buzzing---I mean, about the base of the tripod, there are small creatures, but these are in black; they move about, in and about the base of the tripod, but they are very small; they are like ants swarming, or very small half-winged insects that have not yet learned to fly. Fly? They are flies, it seems -- but no, they are tiny people, all in black or outlined as in, or with, shadow, in distinction to the figures of the three "cards" already described. They are not a symbol of themselves, they are simply a sort of dust, a cloud or a swarm of small midges that move back and forth, but on one level, as if walking rather than flying.¹³⁵

¹³⁰ S. Friedman, 'Psyche reborn: Tradition, re-vision and the goddess as mother-symbol in H.D.'s epic poetry' in *Women's Studies*, vol. 6, 1979, p. 152. Friedman says H.D. symbolizes the destructive results of a patriarchal tradition that is based on dualism and has relegated women to be defined as 'other'. She suggests the Goddess appears in H.D.'s poetry as a new mythology for women, 'a symbolic incarnation of the divine spark in women' that marks an opportunity for 'self transformation'.

¹³¹ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 195.

¹³² *Ibid.*, p. 201.

¹³³ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 195.

¹³⁴ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 196.

¹³⁵ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 48.

2. 'The writing on the wall': H.D.'s complex intention.

Here H.D.'s description suggests metaphors for chaos. She is talking about the process of writing, the small ideas in thoughts and words that congregate in the mind, like insects waiting to grow wings, in a state of apparent confusion, waiting for purpose. When H.D. relates to the swarms of little people in black, it becomes a rich multilayered image, the black letters of a manuscript in chaos, waiting for order, 'half-winged' because they must be arranged for meaning before they can fly. H.D. says that individually, they are not important, but it would be a problem if one of those 'midges' got stuck in her eye. This is a truth about editing, because one wrong letter will stand out from all the thousands of correctly placed ones, and have huge implications (the Butterfly Effect).¹³⁶ This is chaos theory applied to the task of writing.¹³⁷ H.D. says quite specifically:

Even as I consider this new aspect of writing, I am bothered, annoyed---just as one is when suddenly in a country lane one is beset in the evening light by a sudden swarm of midges.¹³⁸

An enneagram can help make order out of the chaos of ideas. H.D. tells us in *Tribute to Freud*, that the 'writing on the wall' is related to the Shrine of Delphi because it symbolises the role of herself as the oracle, 'who was seeing the pictures, who was reading the writing or who was granted the inner vision'.¹³⁹ Morris believes H.D.'s motivation is to create metamorphosis in her art and that she hopes to achieve it through the use of recursive structures.¹⁴⁰ Morris does not, however take that extra step to suggest that recursive structures are derived from the application of the enneagram, but it is possible that H.D. is signalling this fact in her account of 'the writing on the wall'.

A. G. E. Blake gives an example of filling a glass with water to explain how much of what we do becomes automatic and we rarely pay attention to the structure of an action (see Figure 2.5). To pay attention to structure, however, opens awareness of how intention 'gives rise to both action and perception'.¹⁴¹ This simple example highlights the fact that an action observed from

¹³⁶ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 215.

¹³⁷ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 48.

¹³⁸ *Ibid.*, p. 48.

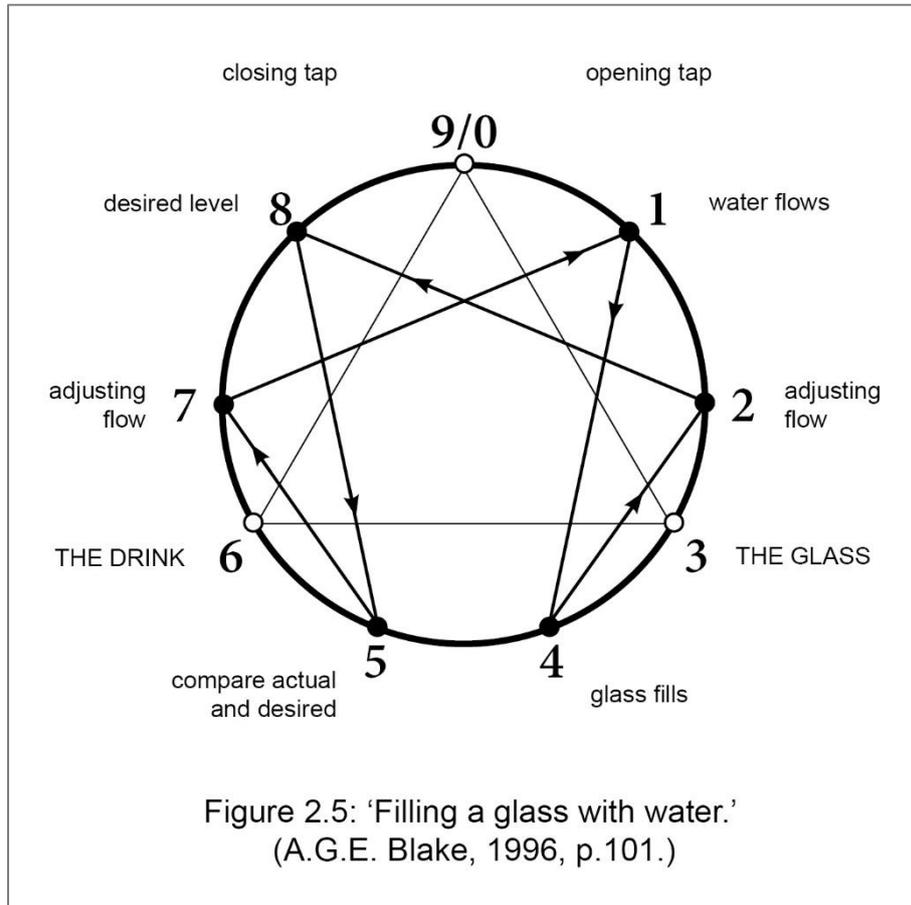
¹³⁹ *Ibid.*, p. 48.

¹⁴⁰ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 216.

¹⁴¹ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala, Boston, 1996, p. 102. Blake demonstrates: The simple task of filling a glass with water has all the ingredients of the enneagram. This should not be surprising, because the enneagram is simply a combination of intention (logos) and process in time. Out of intention, an actual course of events is set in motion (0-3) and a frame of perception is activated (9-6). Actualization and perception

2. 'The writing on the wall': H.D.'s complex intention.

outside will appear to be a simple mechanical process but if it is performed consciously, with an intention to understand, the process may become transformational.¹⁴² The example of filling a glass with water demonstrates how Gurdjieff's enneagram can be applied to any process and how any process might become transformational if it is understood with conscious awareness.



H.D. appreciated the closure in a circular structure and she applied the three octaves of the enneagram to the structure of *Helen in Egypt*. The 'writing on the wall' hints at a philosophy of writing that applies the process symbolised in the enneagram and produces recurrent patterns to arrive at transformation in the writing.

coming in the middle ground between 3 and 6. Point 5 is more closely aligned with perception than point 4. This corresponds to the fact that in filling a glass with water we only need to pay close attention at point 5, when the glass is nearing full.

Our simple example tells us a lot about intention. We see that it gives rise to both action and perception. And when the intention is clear, we go in a circle. We can even say that intention is quantized. Because this is so, there is closure, and because there is closure, we have a structure. The intention penetrates into the action at every point, and in different ways from point to point.

¹⁴² A. G. E. Blake, *The Intelligent Enneagram*, Shambhala, Boston, 1996, p. 103.

3. 'The writing': patterns for perception.

It is the recursive structures in H.D.'s *Helen in Egypt* that add to the complexity of the text and make it challenging for readers, but the recursive structures allow the presentation of layered perspectives of an event or condition based on time, space, place and psyche. The recurring images, actions, scenarios and psychic dramas make H.D.'s writing reach the reader on different levels of consciousness. The 'effect' of the writing is to play on the senses, to appeal to the unconscious mind of the reader and to open memories towards experiencing a new awareness. H.D. creates complex patterns. Adalaide Morris says that H.D. considered recursive patterns as:

templates for particular shapes of matter or forms of behaviour, the mythopoeic equivalents of the laws of chaos theory.¹⁴³

H.D.'s use of recursive patterns is perhaps based on a template for any process of change, which can be identified in the enneagram. An enneagram is an apparatus of perception, an instrument to enable the amplification and deeper understanding of knowledge and experience already gained.¹⁴⁴ In Gurdjieff's myth, *Beelzibub's Tales To His Grandson*, the mythical apparatus, the *tescooano*, is similar to microscopes and telescopes, which are used to amplify perception¹⁴⁵ (see Figure 3.1). Rebecca Rauve noted that Gurdjieff's writers used their own text-producing 'apparatus'.¹⁴⁶ The use of the word 'apparatus', in relation to Gurdjieff's methods suggests the enneagram. But this is further supported when Charlotte Mandel's research is juxtaposed with A. G. E. Blake's explanation of how the enneagram is used as an apparatus to focus perception. Charlotte Mandel notices that in *Helen in Egypt*, H.D. includes 'dream and memory in the struggle for transformation, and takes us into rhythms of a motion picture that may be replayed'.¹⁴⁷ Mandel identifies the influence of the microscope, telescope and cinema projector on H.D.'s ability to focus and shape 'her unique blend of concrete with psychic vision'.¹⁴⁸ H.D.'s father was an astronomer and H.D. sometimes gave tours through the observatory.¹⁴⁹ H.D.'s maternal grand-

¹⁴³ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 212.

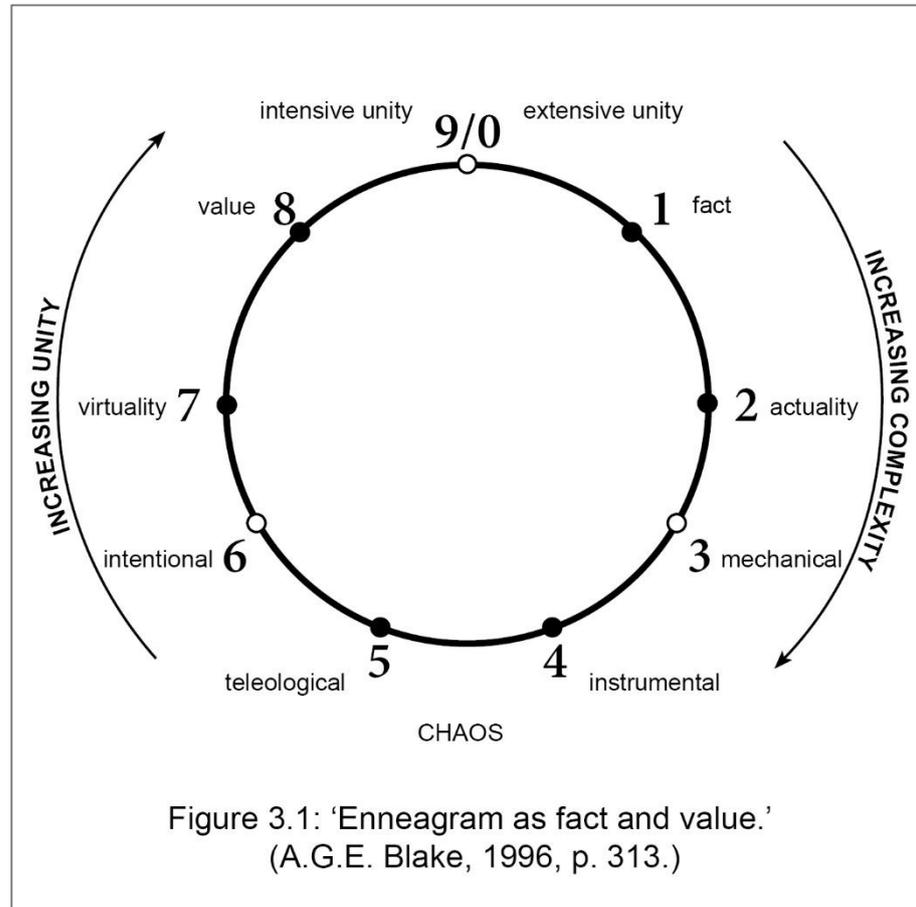
¹⁴⁴ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 304.

¹⁴⁵ Ibid., p. 305.

¹⁴⁶ R. Rauve, 'An intersection of interests: Gurdjieff's Rope Group as a site of literary production', in *Twentieth Century Literature*, vol. 49, 2003, p. 47.

¹⁴⁷ C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317 Rev. Jan. 24, 2004, p. 304, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>.

3. 'The writing': patterns for perception.



father, Rev Francis Wolle, was an accomplished microscopist who lived and worked in the house next door. Women in the family helped produce his hand-tinted photos and H.D. had duties in assisting with his cataloguing. H.D. was surrounded with scientists using telescopes or microscopes to 'see' clearly either the macrocosm or the microcosm. These influences contribute to the 'psychic lenses' and patterns that Mandel and Morris find in her writing. In *Hermione* H.D. says:

You put things, people under, so to speak, the lenses of the eyes of Fayne Rabb and people, things come right in geometric contour.¹⁵⁰

A. G. E. Blake explains a crucial distinction that needs to be made when considering an

¹⁴⁸ C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317. Rev. Jan. 24, 2004, p. 301, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>.

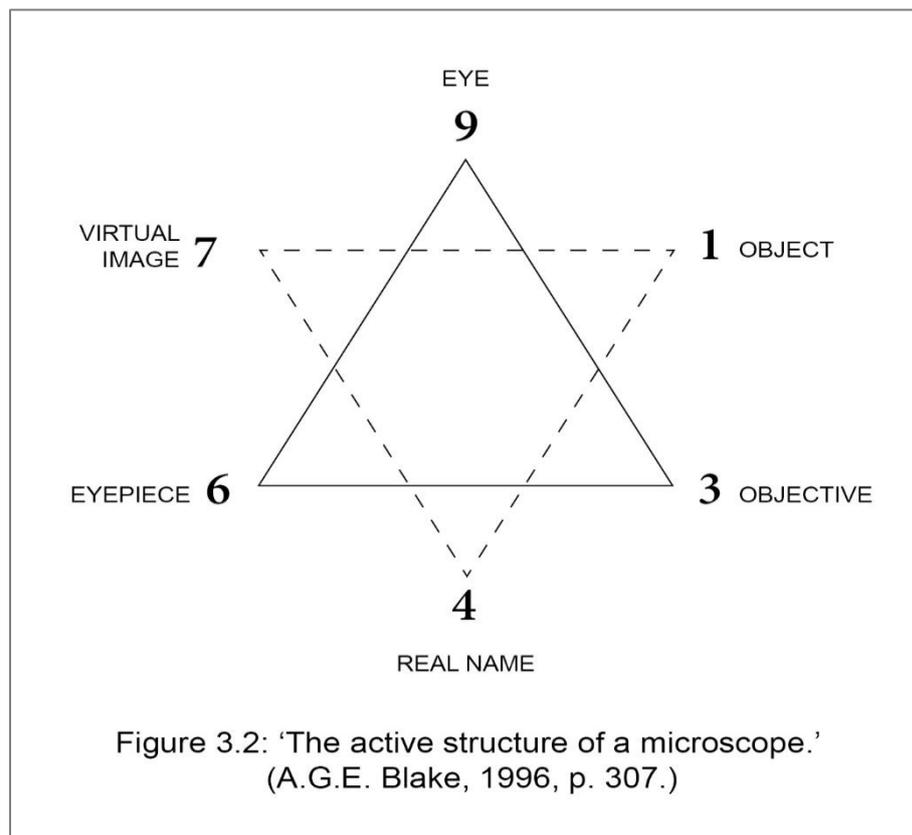
¹⁴⁹ A. Morris, 'Science and the Mythopoeic Mind: The Case of H.D.' in N. K. Hayles, *Chaos and Order: Complex Dynamics in Literature and Science*, The University of Chicago Press, Chicago, 1991, p. 196.

¹⁵⁰ C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317 Rev. Jan. 24, 2004, p. 306, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>. (Mandel quotes H.D. from *Hermione* p. 146.)

3. 'The writing': patterns for perception.

apparatus like the microscope. If one sees it only as an object, one will not understand the complexity of the process of microscopy. A microscope 'brings very small objects within the sphere of our perception'.¹⁵¹ The process of adjusting the two artificial lenses (the objective and the eyepiece) creates a triangle between the eye lens of the observer (at the apex of the triangle) and the two artificial lenses (at the base of the triangle). The microscope means nothing until there is an object to be illuminated. When an object is viewed in a microscope, there is a process of adjusting the objective and the eyepiece until the objective creates an image of the object that can be identified as a virtual image by the eyepiece, in order to see the object clearly represented in a different scale.¹⁵² The various images produced in the process of changing scale are the result of different processes where:

First, the object lens forms a real image of the object (a real image is one that can be projected onto a screen). Second, the eyepiece forms a virtual image of the objective's real image. It is this virtual image that can be seen by the eye itself.¹⁵³ (See Figure 3.2)



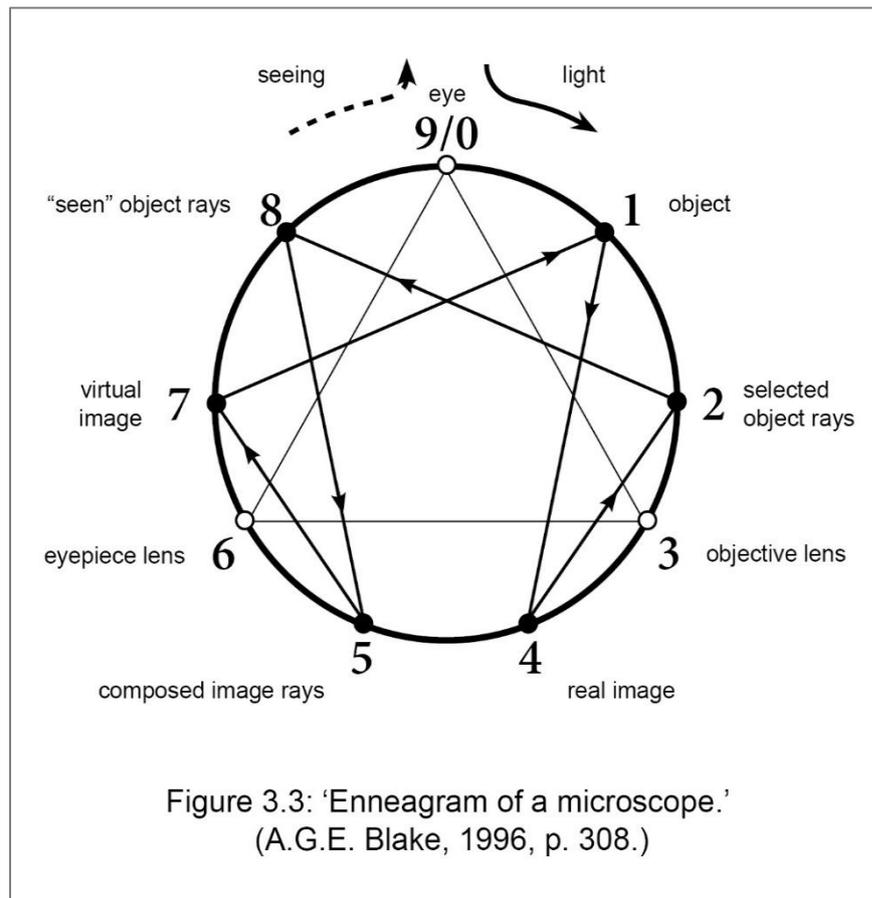
¹⁵¹ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 305.

¹⁵² *Ibid.*, p. 306.

¹⁵³ *Ibid.*, p. 306.

3. 'The writing': patterns for perception.

This virtual image cannot be realised without the discerning eye of a trained microscopist who can find meaning in the image. Blake extends his discussion of the microscope to make the point that the 'light that enters the eye is *intentionally selected by the eye*'.¹⁵⁴ The enneagram of a microscope demonstrates the outer process and the inner processes of the microscope (see Figure 3.3). The periodic figure of 1-4-2-8-5-7 inside the enneagram shows 'a dialogue between



intelligence and mechanicality by way of illumination, focus and judgement. It proceeds through three worlds of different natures'.¹⁵⁵ H.D.'s 'templates' emerge as an approach to find order out of chaos, and can be applied to 'the writing', where three phases of the writing parallel the three worlds of different natures that are identified in the process of microscopy:

It proceeds through three worlds of different natures. In the first, the object is aligned in the field of light to provide the needed quality of illumination. The nature of this world is one-dimensional and quantitative. In the second, it is brought into focus as an image. The nature of this world is two-dimensional and qualitative. In

¹⁵⁴ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 307.

¹⁵⁵ *Ibid.*, p. 309.

3. 'The writing': patterns for perception.

the third, the meaning of the object is realized. The nature of this world is three-dimensional and structural.¹⁵⁶

In a work like *Helen in Egypt*, the structure is fundamental to the communication of meaning and demonstrates a three-dimensional quality. In 'Pallinode', a progression of explanations relate to Helen of Troy (one-dimensional and quantitative). In 'Leuké' the imagery of H.D.'s personal experiences, psychic and spiritual, are superimposed over the original myth, to 'see the light' (two-dimensional and qualitative). In 'Eidolon', the full meaning of the imagination culminates in a nexus of myth, Jungian analytical psychology and Hermetic wisdom to show a 'state of Grace' that is achieved through the work of 'self-remembering' (three-dimensional and structural). The enneagram provides another perspective of the structure in *Helen in Egypt*, where 'Pallinode' works as the circle or 'outer process', 'Leuké' works as the periodic figure, a reflexive process and 'Eidolon' works as the inner triangle, the process of integrating the emissive, receptive and neutralizing forces. All life is based on the energy created by active and passive forces interacting (binary opposition). But the ultimate goal of life is to neutralize (be at one). Active energy is emissive (masculine) while passive energy is receptive (feminine). This law is based on physics but is represented symbolically in many religions from 'The Holy Trinity' in Christianity to the *trimurti* of Hinduism.¹⁵⁷ Charlotte Mandel notices that in her writing, H.D. 'becomes herself receiver and refractor of images/signs to be inscribed into words'.¹⁵⁸ Mandel states:

In H.D.'s work with Sigmund Freud, dreams and memories were examined as things, her associations accorded the status of realities. The mind ignores linear measure, slides time forward, backward. Thoughts rise or fall in spirals of recognition.¹⁵⁹

Blake suggests a way of representing the recurring pattern of the inner lines of the enneagram (1-4-2-8-5-7-1), the process of perceiving meaning, is to use an Oruboro spiral which 'conveys a weaving of processes'¹⁶⁰ (see Figure 3.4). The Oruboro spiral also corresponds to the microscope, where the two centres of gravity correspond to point 3, (where the object is positioned on the slide and the focus is changed) and point 6, where skilful selection of the feature allows the meaning to be perceived. Points 0 and 9 correspond to the intention to see. Point 1 corresponds

¹⁵⁶ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 309.

¹⁵⁷ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 43.

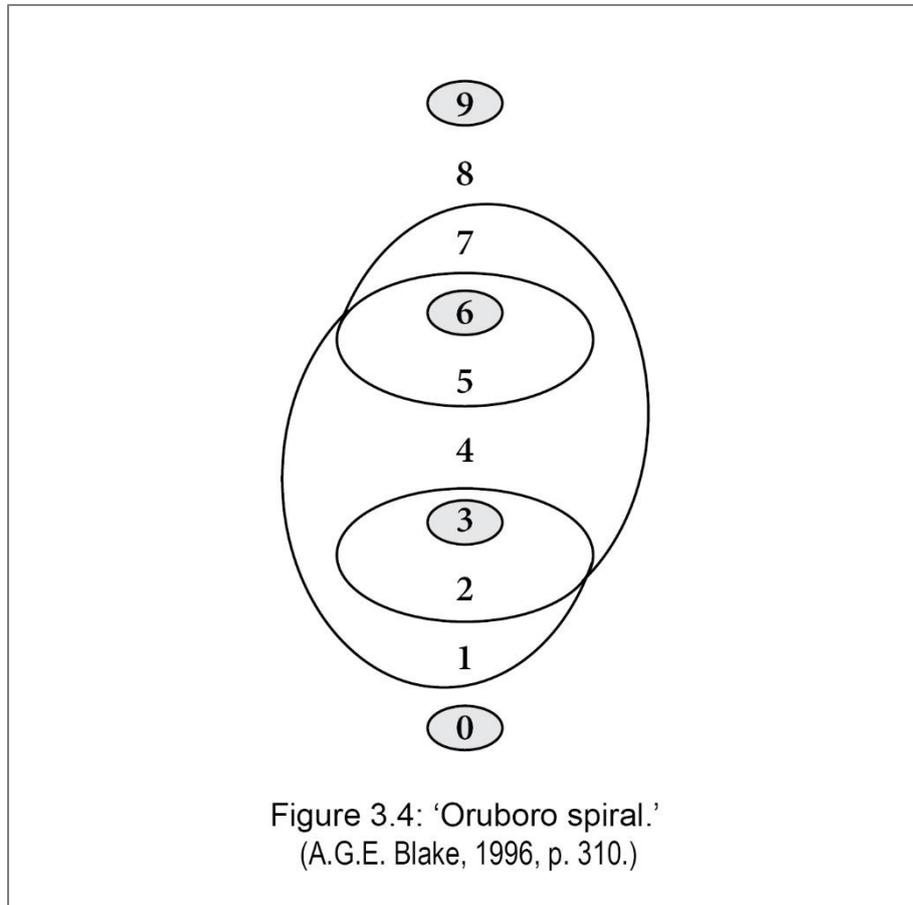
¹⁵⁸ C. Mandel, 'Magical lenses: poet's vision beyond the naked eye' in *H.D. woman and poet* (ed.) Michael King, National Poetry Foundation, Orono, Me. 1986, pp. 301-317 Rev. Jan. 24, 2004, p. 301, viewed 29 June 2013, <<http://www.imagists.org/hd/hdcmfive.html>>.

¹⁵⁹ *Ibid.*, p. 310.

¹⁶⁰ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 309.

3. 'The writing': patterns for perception.

to the object, point 4 to the real image and point 7 to the virtual image. Point 2 corresponds to the selected rays of light, point 5 to the composed rays of light and point 8 corresponds to the rays



that are viewed.¹⁶¹ The enneagram does not provide a static type of observation but an ability to perceive the flux within a process. This gives the operator a freedom to perceive complex possibilities. It is unlikely that two people will have the same outcome if applying an enneagram to analyse a text or to interrogate the dramatic progression of a narrative. There is plenty of room for interpretation that draws on the observer's unique knowledge and experience related to the process being examined.

In *Tribute to Freud*, H.D.'s additional account of the 'writing on the wall' continues:

The moving finger writes. Two dots of light are placed or appear on the space above the rail of the wash-stand, and a line forms, but so very slowly - as if the two rather heavy dots elongated from their own centers, as if they faded in intensity as two lines emerged, slowly moving toward one another.¹⁶²

¹⁶¹ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 310.

¹⁶² H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 52.

3. 'The writing': patterns for perception.

This image of the process of gaining focus, acknowledging the way our sense of perspective is always influenced by the fact that our two eyes are not equal, but operate as separate sources of information, provides the illusion of depth to our vision. H.D. says that even the half-god Perseus had to view the Gorgon's head through the reflection in his shield and she ponders this as she gazes at the images on the wall.¹⁶³ Eventually the image transforms into seven lines suggesting a 'ladder of light'. This represents Jacob's ladder, the ladder between Heaven and Earth.¹⁶⁴ H.D. feels that she is drowning, that her life might end, 'I know that I must drown, as it were, completely in order to come out on the other side of things (like Alice with her looking-glass or Perseus with his mirror).'¹⁶⁵ There are three octaves in an enneagram and H.D. states there are three phases in the process of writing, which is about moving to a new set of values:

I must drown completely and come out on the other side, or rise to the surface after the third time down, not dead to this life but with a new set of values, my treasure dredged from the depth. I must be born again or break utterly.¹⁶⁶

Blake explains that 'in the process of any event, the same thing is happening in three different ways' and our understanding of our world 'depends on the (level of) attention we are in'.¹⁶⁷ The process of moving through these levels of attention is what brings us to understanding. Once this third level is reached, the struggle of moving through the first two levels becomes irrelevant, that aspect of the self disappears.¹⁶⁸

The last figure to appear on the wall is what H.D. calls 'Nike, Victory', an angel in three dimensions surrounded by a series of question marks made of light. H.D. says her mind is 'no longer climbing or caged but free and with wings'¹⁶⁹. H.D. is describing the process of 'illumination' experienced by a microscopist and represented in the geometric form of the enneagram. The freedom H.D. alludes to is that state when the process leads to the reconciling state of the triad¹⁷⁰. Therefore H.D. sees a formation above the angel, 'a series of tent-like

¹⁶³ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 52.

¹⁶⁴ *Ibid.*, p. 54.

¹⁶⁵ *Ibid.*, p. 53.

¹⁶⁶ *Ibid.*, p. 53.

¹⁶⁷ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 107.

¹⁶⁸ *Ibid.*, p. 108.

¹⁶⁹ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 55.

¹⁷⁰ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 314.

3. 'The writing': patterns for perception.

triangles' and she feels herself to gain a 'winged dimension'. At the very end of the account of the 'writing on the wall', H.D. says that Bryher, who had seen none of the previous light images, saw an image herself:

She said it was a circle like the sun-disk and a figure within the disk; a man, she thought, was reaching out to draw the image of a woman (my Nike) into the sun beside him.¹⁷¹

H.D. adds this last image, symbolic of the trinity within the circle, the two opposing forces, masculine and feminine, reconciled within the light of the sun. The 'writing on the wall' is an 'illustrated poem' about writing. Through her poem she perceives a resolution to her problems that will result in the integration of the animus and the anima and a milestone in her own individuation which is represented by being enclosed in the circle of the sun. The relevance of this message from her own source of creativity, is that it will influence the structure of *Helen in Egypt*, a structure based on the three octaves of the enneagram. H.D. uses recursive patterns because she layers concepts of 'self-remembering', analytical psychology and Hermetic wisdom from different levels of perception. In this way she can make the reader more aware of the illusory nature of the human condition and the necessity of 'mindfulness' to raise consciousness towards individuation.

¹⁷¹ H.D., *Tribute to Freud*, 3rd edn, New Directions, New York, 2012, p. 56.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

In *Helen in Egypt*, H.D. has three sections, 'Pallinode', 'Leuké' and 'Eidolon' and each deals with Helen's struggle to reconcile events of the war and her relationships with Paris and Achilles, from different perspectives. H.D.'s prose passages in italics at the beginning of each section, prepare the listener for the events about to happen and open the mind to concepts that will unfold:

*We all know the story of Helen of Troy, but few of us have followed her to Egypt...Stesichorus in his Pallinode was the first to tell us. Some centuries later, Euripides repeats the story...The later, little understood Helen in Egypt, is again a Pallinode, a defence, explanation or apology.*¹⁷²

Therefore, in 'Pallinode', H.D. works through the idea that '*Helen of Troy was a phantom...The Greeks and the Trojans alike fought for an illusion.*'¹⁷³ H.D. was a known pacifist so it is no surprise she would seek to show the futility of war.¹⁷⁴ But there is another aspect to this idea of illusion which is predominant in esoteric thinking and particularly within the concept of 'self-remembering'. It is a premise of 'self-remembering' that people live their daily lives in an illusion, what some call Maya, and others refer to as 'the dream' state. In such a state, humans merely function, follow 'form', reacting unconsciously to events without learning from their mistakes. They can evolve to 'be' more aware, to develop values based on experience. Because many people are not aware that there are other levels of consciousness available to them, they miss the opportunity to evolve into a more harmonious way of life, one where they identify their will and learn to balance it with their higher purpose in life. In the third octave of 'the transformational present', one is able to see recurring patterns and make conscious decisions. Such a level of consciousness is unlikely to escalate differences to physical violence and war (see Figure 4.1).

In the following stanzas, Helen says:

Do not despair, the hosts
surging beneath the Walls,
(no more than I) are ghosts;

do not bewail the Fall,
the scene is empty and I am alone,
yet in this Amen-temple,

I hear their voices,

¹⁷² H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 1.

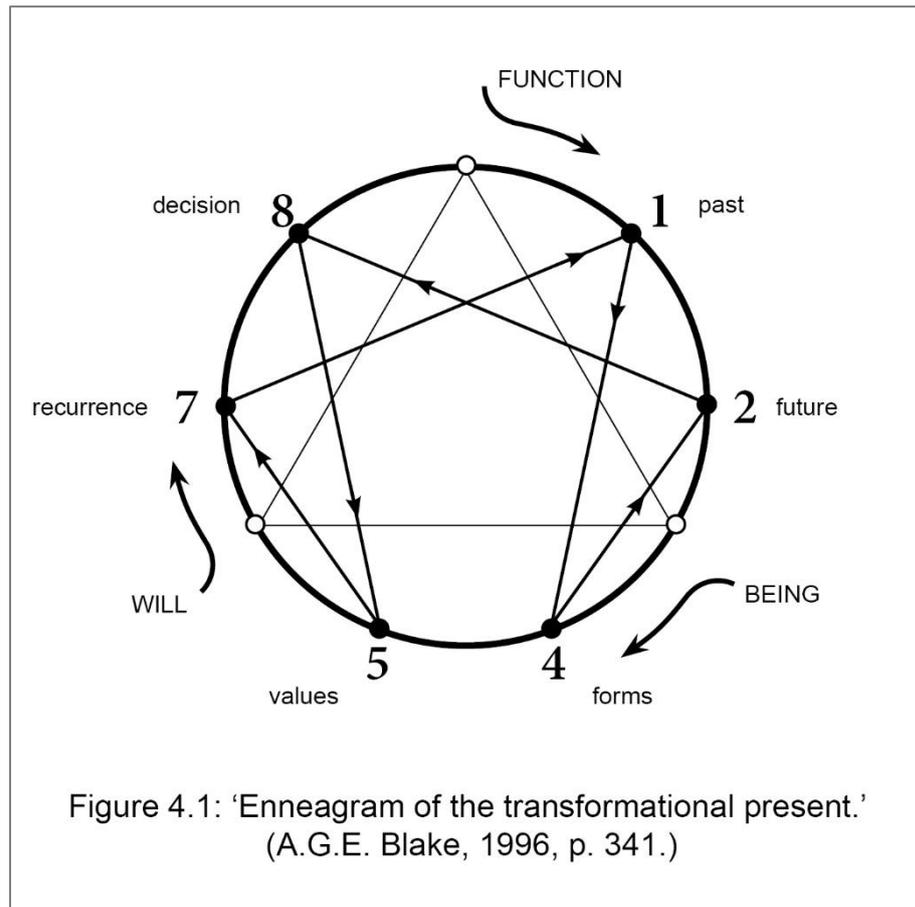
¹⁷³ *Ibid.*, p. 1.

¹⁷⁴ R. Duncan, *The H.D. Book*, (ed.) Michael Boughn and Victor Coleman, University of California Press, Berkeley, 2012, p. 338. 'She had known too in the war years the persecution that dogged the little pacifist group around D. H. Lawrence, for Frieda and Lawrence had taken refuge in the house where H.D. lived.'

4. Three conceptual patterns of individuation in *Helen in Egypt*.

there is no veil between us,
only space and leisure¹⁷⁵

Firstly, H.D. has capitalised 'Walls' for these are the walls of Troy, but also the walls of 'the writing on the wall', experiences H.D. had with visions at Corfu. The 'Walls' might also be the barriers to peace, the illusions humans prefer to perpetuate with conflict. She refers to the hosts surging



beneath the walls. These are the ghosts of the dead warriors. At the same time H.D. is playing with the rhyme of 'hosts' and 'ghosts', she is making a subliminal association with the 'Heavenly host' and the 'Holy ghost'. Helen inserts, '(no more than I)' as an aside, because she is playing with multiple meanings; Helen is and is not a ghost, depending on which timeframe the reader is in. The soldiers are and are not ghosts, also depending on the context. From a Moravian point of view, she is also saying that she is and is not 'the Holy Ghost'. This suggestion can only be reached through these recursive patterns in the language.

¹⁷⁵ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 1.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

H.D. weaves many layers of meaning here which are to be intuited rather than grasped by logic. This sequence of thoughts is made possible through a play on time, where Helen is referred to as a ghost because she lived so long ago, but she also lives in the present; in the legend and in the verse. Art suspends time and brings Helen back to life. Initiate teachings also see time itself as an illusion, there is no past and no future, only the present moment¹⁷⁶. In that reality, the hosts surging beneath the walls are still very much alive and not ghosts. Like Helen, they exist now. In the second stanza H.D. says, 'do not bewail the Fall'. This can be read as referring to the Fall of Troy, but it is tied also to 'the fall of Man', the concept of sin in Christian religions, a 'fall from Grace' when one loses their way. In esoteric teachings, it is from suffering that one can raise oneself to levels of higher consciousness. In self-remembering, it is how one transforms suffering into something positive, into an opportunity to evolve spiritually, that matters.¹⁷⁷ Helen stands alone in the 'Amen-temple' and hears the voices of the ghosts, stating 'there is no veil between us'. In esoteric teachings the veil represents the separation between states of being, between the physical body of humans and other realms. It is depicted as something sheer, that can be glimpsed through, something that can be lifted. The 'veil' or 'fog' is associated with states of sleep but also with the boundary between different dimensions of time and space. Helen says,

there is no veil between us,
only space and leisure¹⁷⁸

In traditional initiate teachings, there are seven aspects to human beings, the Physical body, the Etheric body, the Astral body, the Mental body, Causal body, Buddhic body and the Atmic body. Each of these represents a progressively higher level of awareness.¹⁷⁹ There is yet another reason to read 'there is no veil between us' in spiritual terms because the next stanza is devoted to the surroundings in the Amen-temple, 'long corridors of lotus-bud...the lotus-flower unfurled ...with reed of the papyrus'. In John Strange's discussion of the iconography in Solomon's Temple, he considers that religious symbolism of the lotus had its origin in Egypt where it has been found on sarcophagi, 'either in rosettes or in lotus chains'.¹⁸⁰ He describes many instances of iconography involving a boy on a lotus, the lotus having a wide ranging symbolism connected to 'the Creator God, the Sun God or the king, but also abstract ideas like afterlife and resurrection

¹⁷⁶ R. E. Burton, *Self-Remembering*, Samuel Weiser, York Beach, 1995, p. 8.

¹⁷⁷ *Ibid.*, p. 12.

¹⁷⁸ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 2.

¹⁷⁹ O. M. Aïvanhov, 'Consciousness' in "*Know Thyself*": *Jnani Yoga*, Vol. 17 from the complete works, Prosveta, Frejus, 1981, p. 137.

¹⁸⁰ J. Strange, 'The idea of an afterlife in Ancient Israel: some remarks on the iconography in Solomon's Temple', *Palestine Exploration Quarterly*, no. 117, January 1985, p. 37.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

or love'.¹⁸¹ According to Oomran Michael Aivanhov, when an Initiate learns how to transform sexual energy into spiritual awareness and higher consciousness, it is said to lead to an awareness of connectedness with everything, a sense of 'nothingness' as all other props and pretences of the human condition slip away. This also opens centres of creativity in the mind.¹⁸² Since H.D. was a Moravian who is remembered by the Moravian Church for her enthusiasm for Moravian history, she might have been aware of the associations between Moravians and Jewish Mystics in London at the time that William Blake and Swedenborg were involved with the Moravians.¹⁸³ In Marsha Keith Schuchard's article, 'Why Mrs. Blake cried: Swedenborg, Blake, and the sexual basis of spiritual vision', she discusses how Swedenborg learned how to perform the mystical Kabbalistic marriage within his mind, through sublimation of his sexual energy into visionary energy.¹⁸⁴ She notes Swedenborg's fascination with the parallels between Kabbalistic techniques and Tantric Yoga.¹⁸⁵ In Tantric Buddhism the lotus flower represents the higher consciousness, the moment when one's consciousness is lifted from the base of the spine where instinctive sexual energy resides, to rise up the spine to the top of the skull (the top chakra).¹⁸⁶ Helen says the 'lotus-flower unfurled, with the reed of the papyrus' which reminds us that the act of putting pen to paper can be a spiritual act, expressing the creativity that arises from the higher state of consciousness symbolised by the lotus. Strange notes that at the archeological dig at Arslan Tash, he found another icon 'showing the antithetical genii with a stalk of papyrus and the boy on top of it; the papyrus replaces the Tree of Life.'¹⁸⁷

Helen then tells the reader that Zeus brought her to this place:

¹⁸¹ J. Strange, 'The idea of an afterlife in Ancient Israel: some remarks on the iconography in Solomon's Temple', *Palestine Exploration Quarterly*, no.117, January 1985, p. 37.

¹⁸² O. M. Aivanhov, 'Truth' in "*Know Thyself*": *Jnani Yoga*, Vol. 17 from the complete works, Prosveta, Frejus, 1981, p. 190.

¹⁸³ 'Hilda Doolittle, "H. D." (1886-1961)' in *This Month in Moravian History*, Issue 68, September 2011 <www.moravianchurcharchives.org>.

¹⁸⁴ M. K. Schuchard, 'Why Mrs. Blake cried: Swedenborg, Blake, and the sexual basis of spiritual vision', *Esoterica: The Journal of Esoteric Studies*, 2000, p.2. <www.esoteric.msu.edu>. Note that Schuchard mentions Swedenborg's *Spiritual Diary* (a Moravian tradition) and that in it he drew on the travel journal of Philip Strahlenberg, a Swedish officer and former prisoner, to describe the spiritual relation between the Tibetans, Tartars, Chinese, and Siberians.

¹⁸⁵ *Ibid.*, p. 3.

¹⁸⁶ A. Mookerjee and M. Khanna, *The Tantric Way*, Thames & Hudson, London, 1977, p. 68.

¹⁸⁷ J. Strange, 'The idea of an afterlife in Ancient Israel: some remarks on the iconography in Solomon's Temple', *Palestine Exploration Quarterly*, no. 117, January 1985, p. 37.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

He, God, will guide you,
bring you to this place,

as he brought me, his daughter
[...] here there is peace¹⁸⁸

In this Amen-temple, where the lotus blooms, Helen can transcend the suffering of the war, and the suffering caused by her sister, Clytaemnestra. For she says, 'the old enchantment holds' and here she means that the ancient magic, the unity with God is still possible. 'Pallinode' is rich in meaning and demonstrates the strong significance of 'self-remembering' which is repeated throughout H.D.'s *Helen in Egypt*:

The potion is not poison,
It is not Lethe and forgetfulness
But everlasting memory¹⁸⁹

Helen says the remedy for the tragic war between Greeks and Trojans and for the fact that she will be hated for eternity, is to consciously remember. H.D. weaves constant allusions to remembering: 'I have all-time to remember'¹⁹⁰; 'recalling, remembering, invoking/ his sea mother'¹⁹¹; '*let me remember, let me remember*,'¹⁹²; 'I do not want to forget his anger'¹⁹³; 'It is the burning ember/ that I remember'¹⁹⁴, so the reader is left in no doubt that this pallinode, or explanation, is based on Helen's conscious recollection of events. There is a reference to 'the writing on the wall':

*Let the temple walls flower with the "indecipherable Amen-script". It is not necessary to "read" the riddle. The pattern in itself is sufficient and it is beautiful.*¹⁹⁵

H.D. is suggesting that patterns can communicate effectively, even though they may be understood unconsciously as opposed to the more strongly conscious way we 'read' words. In Susan Barbour's account of the prose captions in H.D.'s 'Pallinode' she notes, '[t]he captions, like

¹⁸⁸ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 2.

¹⁸⁹ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 3.

¹⁹⁰ *Ibid.*, p. 11.

¹⁹¹ *Ibid.*, p. 14.

¹⁹² *Ibid.*, p. 17.

¹⁹³ *Ibid.*, p. 19.

¹⁹⁴ *Ibid.*, p. 20.

¹⁹⁵ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 32.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

the verse, are a dialogic expression of emotion and intellect.¹⁹⁶ This observation suggests the affect of 'self-remembering' at work and Barbour notes that in the caption of Book 1, part 7 of 'Pallinode', H.D. asserts the presence of 'intuitive or emotional knowledge', rather than intellect.¹⁹⁷ H.D. says the 'Amen-script' is indecipherable because it is intuitive knowledge, not logic, just as 'the writing on the wall' at Corfu was to be intuited as an 'illustrated poem', a process for writing that would require focus and perception. Barbour sees 'Pallinode' as 'Helen's projection of and identification with the symbol [psyche]'.¹⁹⁸ Barbour sees this symbol as both psyche and the mother-goddess, 'the collective spirit that can be sensed intuitively and that which is given expression in the speaking individual.' H.D. gives this first account of Helen based on 'self-observation' and 'self-remembering', without the psychoanalytical interpretations (or what Barbour refers to as the *logos*) based on Freud and the analytical psychology of Jung, to come later in 'Leuké'.

In 'Leuké', the mythology is more frequently related to the psyche. There are still threads of 'self-remembering' and Hermetic wisdom throughout the work, but in 'Leuké' H.D. provides a working lesson in how the psyche is represented in mythology, in particular, she adapts the Greek and Egyptian mythology to tell her own story as an analysand. Emma Jung explains that the animus and the anima play major roles in psychic development because they are what Carl Jung calls archetypes; animus represents the masculine principle and anima represents the feminine principle. They belong to both the individual consciousness and to the collective unconscious and so they represent the connection between the personal and the impersonal.¹⁹⁹ Carl Jung called the anima and animus 'function complexes' because they exhibit characteristics that are not shown in the conscious personality.²⁰⁰ Emma Jung advises that when considering the animus it is important to realise we are not just dealing with 'an absolute, an immutable entity, but also with a

¹⁹⁶ S. Barbour, 'The origins of the prose captions in H.D.'s *Helen in Egypt*' in *The Review of English Studies*, New Series, vol. 63, no. 260, 2011, p. 481, viewed, 27 August, 2012, <<http://res.oxfordjournals.org/content/63/260/466.short>>.

¹⁹⁷ *Ibid.*, p. 481.

¹⁹⁸ S. Barbour, 'The origins of the prose captions in H.D.'s *Helen in Egypt*' in *The Review of English Studies*, New Series, vol. 63, no. 260, 2011, p. 482, viewed, 27 August, 2012, <<http://res.oxfordjournals.org/content/63/260/466.short>>.

¹⁹⁹ E. Jung, *Animus and Anima: two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 1.

²⁰⁰ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 1.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

spiritual process'.²⁰¹ Making a connection between the psyche and a spiritual process can be approached from a range of perspectives. In relation to *Helen in Egypt*, Rachel Blau DuPlessis explains:

Making Achilles and Helen into fellow questers is the first move in H.D.'s strategy for breaking the script of romantic thralldom. The lover and woman are imagined as brother-sister questers, so that totally spiritual, not sexual, forces define the relationship. The quests of Helen and Achilles are finally not journeys towards love for each other, but a single quest to identify the source: the mother.²⁰²

In the prose section of Book 6, part 4, H.D. says, 'The slayer becomes the son of the slain, "he is incarnate Helen-Achilles"'.²⁰³ Paris, as the soldier who wounds Achilles' heel, becomes his slayer. Paris and Achilles are rivals in the Trojan war and rivals for Helen's love. Rachel Blau DuPlessis explains the notion of Paris becoming the child of Helen and Achilles as:

Helen avoids a replay of the drama of sexual thralldom by asking Paris, too, to join her on a brother-sister quest. Paris then emerges as Helen's child by Achilles; for the lover, displaced from dominance in the plot of thralldom, can return in the role of a child.²⁰⁴

The slayer, becoming the son of the slain can also represent aspects of the 'self', where in the process of destroying a problematic part of the psyche, a new self is born. Theseus says to Helen, 'It is one thing Helen, to slay Death, it is another thing to come back.'²⁰⁵ Something has to die in order for there to be new life. Emma Jung explains that for a woman to 'become conscious' she needs to sacrifice her unconscious charm which makes her appear vulnerable and appealing to men, but is also the root of her specifically feminine power.²⁰⁶ Helen says, 'Achilles and I were past caring'²⁰⁷. Her warrior animus was in control and she asks, 'could Proteus manifest as Achilles?'²⁰⁸ Helen begins to see the projection:

²⁰¹ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 2.

²⁰² R. B. DuPlessis, 'Romantic Thralldom in H.D.' in *Contemporary Literature* vol. XX, no. 2, 1979, p.178. Du Plessis states:

In her life's work, H.D. returned constantly to a pattern of personal relations that she found perplexing and felt to be damaging to herself and other women: thralldom to males in romantic and spiritual love [...] Romantic thralldom is an all-encompassing, totally defining love between unequals. The lover has the power of conferring self-worth and purpose upon the loved one. Such love is possessive, and while those enthralled feel it completes and even transforms them, they are also enslaved [...] it begins and ends in sexual polarisation.

²⁰³ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 184.

²⁰⁴ R. B. DuPlessis, 'Romantic Thralldom in H.D.' in *Contemporary Literature* vol. XX, no. 2, 1979, p. 196.

²⁰⁵ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 160.

²⁰⁶ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1987, p. 25.

²⁰⁷ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 177.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

Hecuba like Jocasta
was overthrown (by Paris, by Oedipus,
the son);²⁰⁹

H.D. realises that Paris and Helen were both afflicted by projections. Paris was projecting his anima onto Helen and Helen was projecting her animus onto Paris:

Troy's last king (this is no easy thing
to explain, this subtle genealogy)
is Achilles' son, he is incarnate
Helen-Achilles; he, my first lover,
was created by my last.²¹⁰

In the prose introduction to this section, H.D. says perhaps this is Helen's pre-vision of giving birth to Euphorion.²¹¹

There is something Helen is trying to grapple with about 'heroes slain'²¹²:

*And Eris is the fire-brand, Paris, and Eros is again, "the unconquerable child". How reconcile the opposites?*²¹³

Helen had a twin sister and twin brothers and '*Zeus-Amen decreed that two of the four should be born of light, the other two of darkness*'.²¹⁴ Theseus explains to Helen that she and Pollux were fathered by a swan but Castor and Clytaemnestra were born of a mortal. Helen says Achilles is a man-hero but Theseus is a god-hero and together they become a 'twin-star to guide ships'.²¹⁵ There is a play of the opposites, where Achilles represents the darkness of the war but out of the

²⁰⁸ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 178.

²⁰⁹ *Ibid.*, p. 184.

²¹⁰ *Ibid.*, p. 185.

²¹¹ 'Euphorion' represents the 'bliss' of the union between Helen and Achilles.

²¹² H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 184.

²¹³ *Ibid.*, p. 184. H.D. is referring to the masculine and the feminine principles, and the child-like qualities of Paris. Also in E. Flaum, *The Encyclopedia of Mythology: Gods, heroes, and legends of the Greeks and Romans*, Friedman Group, New York, 1993, p.68, Eris is the twin sister of Ares, also known as Discordia and often the cause of wars. Eros, the god of desire and sexual passion, a wild and disrespectful youth who sets people's hearts on fire with his torches. Also see E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1987, p. 72. If a man neglects his feminine side he can be drawn back into the form of eros, 'bound in the toils of nature' because he has identified himself with 'the logos principle'.

²¹⁴ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 187.

²¹⁵ *Ibid.*, p. 189.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

war Helen finds light through her quest for reconciliation, to integrate all parts of herself, with the help of Theseus:

the Sphinx? It is clear enough
the snow-crystal reflects
the seven arcs²¹⁶

Helen now sees that her time with Achilles represents her shadow, the dragon which she needs to reconcile in order to integrate her psyche. Theseus and the Argo represent the Quest for integration, the need to reconcile. Helen says a rainbow emanates from a snow crystal, 'day, night, wrong, right? No need to untangle the riddle'.²¹⁷ Emma Jung makes the point that traditionally, women do not take on the objective problems as men do, instead they set about 'solving riddles, using faith, superstition or often making assumptions'.²¹⁸ Helen says she no longer needs to 'untangle the riddle'. She is no longer possessed by her animus and, as Emma Jung explains, once a woman does not allow herself to be overrun by the animus, the psychic energy can be channelled into creativity.²¹⁹ The masculine power inside a woman needs to be integrated in her soul so she has the power of harmonious masculine and feminine energy which lifts her into a higher state of consciousness.

Theseus tells Helen she is half-swan, the bird signifying the soul with wings and she was set in an 'ice star', a seemingly perfect world based on the projection of her animus.²²⁰ Now her heart has 'melted'; what she was has died, and she is reborn:

no, God-father,
Paris will never find me,
I reflect, I re-act, I re-live²²¹

Helen will not go back. She has integrated the various aspects of her animus and is conscious of past projections:

only let Thetis,
the goddess hold me for a while²²²

²¹⁶ H.D., *Helen in Egypt*, New Directions, New York, 1974, p.192.

²¹⁷ *Ibid.*, p.192.

²¹⁸ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas,1987, p. 2.

²¹⁹ *Ibid.*, p. 16.

²²⁰ H.D., *Helen in Egypt*, New Directions, New York, 1974, p.195.

²²¹ *Ibid.*, p. 196.

²²² *Ibid.*, p. 197.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

Helen wants to return to the God-mother to reconnect with her higher self and to remember who she is. In Book 7, part 5, Helen says that because of her contact with Theseus, 'The Wheel is still'.²²³ Emma Jung explains, 'In Sanskrit "wish" is significantly called *manoratha*, - the wheel of the mind – it is the wish that turns the wheel of thought'.²²⁴ This 'wish character' associated with the animus is 'peculiar to feminine thinking'.²²⁵ Helen says she is no longer caught up in these perpetual wishes and assumptions. Her thoughts now are on renewing her quest for individuation and 'the Writing'.²²⁶ For it is through her writing that she will fulfil her quest. Now she is ready to move beyond memory.

In H.D.'s 'Eidolon', Hermetic wisdom is shown to underpin psychological science. H.D. draws on Egyptian mythology to reinforce the role of the 'Mother of Love', Thetis, in the mystery of Life and Death.²²⁷ In *Eidolon*, H.D. heralds Divine Light and the restitution of the feminine principle to a more equal balance with the masculine principle.²²⁸ This is H.D.'s wisdom, based on her personal view of the world. In book 1, section 5 of 'Eidolon', H.D. writes:

with Helen-Persephone,
with Pluto-Achilles;
but there was another,

incompatible in life
yet in myth, completing the circle,
the triangle, the broken arc,
Dionysus-Paris; you were right²²⁹

²²³ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 202.

²²⁴ E. Jung, *Animus and Anima: two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1957, p. 17.

²²⁵ *Ibid.*, p. 17.

²²⁶ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 205.

²²⁷ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, Spring Publications, Dallas, 1987, p. 76.

²²⁸ S. Friedman, 'Psyche reborn: Tradition, re-vision and the goddess as mother-symbol in H.D.'s epic poetry' in *Women's Studies*, vol. 6. 1979, p.150.

Friedman states:

The mystical traditions, Ambelain and de Rougement argue, posited a divine One (the En-Soph of the Kabbalah), a latent Whole that incorporated equally both masculine and feminine potential. The gods and goddesses of myth incarnate those dual principles.

²²⁹ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 215.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

H.D.'s connection between Paris and Dionysus is relevant to the discussion of individuation. Robert Bird quotes the poet, Viacheslav Ivanov; 'Truly, Dionysianism is the dismemberment of the individual, the separation of the "I" from itself'.²³⁰ Bird notes that:

From this contradiction arises the tragedy of the *person*, who experiences a will to sovereignty (or as Ivanov frequently writes, for self-determination) only to find that true sovereignty requires unity with the whole.²³¹

This aspect of individuation can be observed in A. G. E. Blake's enneagram of fact and value, where a pattern of movement from unity to complexity and back to unity is represented.²³² In *Helen in Egypt*, 'Eidolon', the introductory prose paragraph to Book 1, section 5 states:

*There is a challenge and defiance in Paris, as he recalls Helen's own words to her [sic]. By tribal law, the young priest slays the old one, the son, the father. Helen had recalled the Oedipus story in her talk with Theseus. "It is very simple," she had said. It does not seem simple, nor does the explanation of Paris help much. He evidently represents a second order, "completing the circle, the triangle, the broken arc." In that sense he is the third of the inevitable triad.*²³³

H.D. refers here to the triad and her description of completing the circle, the triangle and the broken arc is suggestive of the geometry of the enneagram. 'Eidolon' is the third force in *Helen in Egypt*. A. G. E. Blake suggests that:

Participation in the third force is understanding. Through this we can become a source of order[...]. There is also a participation in the third force in which something is set free. This happens in what we call art.²³⁴

A. G. E. Blake explains the importance of rules in physics that apply to three forces and uses Newton's three fundamental laws as an example. He says, 'If we have any two rules, then *they cannot operate on each other without a third*', adding that there may well be more than three rules but they would exist as overlapping in multiples of three.²³⁵ In the triangle of the enneagram is the logos, three orders which define the relevant creative action of the process. The action involves three forces, the passive role, the active role, and the third force which is a neutralizing force, influenced by the context or environment and is 'understanding'. This represents the

²³⁰ R. Bird, 'Concepts of the person in the symbolist philosophy of Viacheslav Ivanov (1866-1949)' in *Studies in Eastern European Thought*, vol. 61. 2009, p. 89.

²³¹ R. Bird, 'Concepts of the person in the symbolist philosophy of Viacheslav Ivanov (1866-1949)' in *Studies in Eastern European Thought*, vol. 61. 2009, p. 90.

²³² See Figure 3.1.

²³³ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 215.

²³⁴ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, p. 92.

²³⁵ *Ibid.*, p. 91. (A. G. E. Blake's emphasis in italics.)

4. Three conceptual patterns of individuation in *Helen in Egypt*.

transition from information to matter, or as in art, from matter to information.²³⁶ A. G. E. Blake acknowledges that the enneagram does not confirm or deny ideas in this triad, rather it is about the 'power of ideas' which are neither proved 'true nor false, new nor old, good nor bad' but are manifest as a process of synergy.²³⁷ Thus H. D. is suggesting that in her story of *Helen in Egypt*, Paris represents the third element that allows her synergy, a transformation in her understanding of her own individuation:

incompatible in life,
yet in myth, completing the circle,
the triangle, the broken arc²³⁸

H.D. demonstrates how the transformation in art can be facilitated by the use of myth, to acknowledge the workings of the psyche as represented by the inner triangle of the enneagram. Also she reminds the reader that the last third of the circle, from points 6 to 9 of the enneagram (a broken arc), represents the understanding derived from the process. This is the understanding of individuation that is the focus of 'Eidolon'. As Helen finds herself reconciled, having integrated her masculine and feminine principles, she realises she is not alone, but connected to everything else in God's universe.

She had said to Theseus, "there is voice within me, listen --- " But we do not feel that Achilles and Paris were "a voice within" her. They were disparate beings, separate from each other and separate from Helen. How bring them together? But why bring them together? Perhaps it is the very force of opposition that creates the dynamic intensity of "the high-altar, your couch here."²³⁹

Helen begins to understand the separateness of the archetypes and now she is conscious of them within her psyche she can accept their presence and the forces of opposition they have unleashed in order to put them in proper perspective. Later Helen realises, '*all myth, the one reality*'.²⁴⁰ Ultimately Helen is confronted with the reality that once she integrates the opposites, she is moving closer to individuation. She realises she is interconnected to everything else. '*Helen does not invoke the power of lion or panther, wolf or bear. Undoubtedly she is at one with them*'.²⁴¹ In Book 1 of 'Eidolon' H.D. refers to Formalhaut's temple which is dedicated to Thetis.

²³⁶ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, p. 92.

²³⁷ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, p. 93.

²³⁸ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 215.

²³⁹ *Ibid.*, p. 225.

²⁴⁰ *Ibid.*, p. 255.

²⁴¹ *Ibid.*, p. 273.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

Formalhaut is synonymous with Proteus, King of Egypt, 'the Nameless-of-many-Names'.²⁴² Thetis is synonymous with Isis; she represents the Divine Mother. In 'Winter Love', which H.D. wrote as a 'Coda' to *Helen in Egypt*, H.D. says;

The-tis – Sea-'tis, I played games like this;
I had long reveries, invoked the future,
re-invoked the past, syllables, mysteries, numbers;²⁴³

In 'Eidolon', H.D. acknowledges 'the mysteries' and she says the '*innermost mystery of "life-in-death", it seems, must be balanced or tempered by outer circumstance*'.²⁴⁴ H.D. reflects on the characters in *Helen in Egypt* as players who have no choice but to act out the roles that have been written for them.²⁴⁵ The ship that Achilles sailed held the image or eidolon of Thetis at its prow, representing the anima as the driving force that would inspire men to search for the lost part of themselves.²⁴⁶ It is Helen who is sacrificed before Achilles 'greatest' love, the image of his mother.²⁴⁷ H.D. tells the reader that the crucial battle of Troy was lost because Achilles forgot the password, 'Helena'.²⁴⁸ But the 'Great Mother' is the Divine Mother of all, so H.D. writes in 'Winter Love':

Grand Dame, I will carry your crutch for you,
you needn't hobble, hobble any more,
you will tell me what was true,²⁴⁹

In 'Winter Love', H.D. summarises the understanding in 'Eidolon':

yes, yes, grandam, but actually and in reality,
small fists unclosed, small hands fondled me²⁵⁰

Euphron is the Child, the 'infinite bliss' that comes from what Freud called the Oedipus complex, but Freud's theory was devoid of spirituality. When the psychic workings are underpinned by the Hermetic wisdom, one must be conscious:

²⁴² H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 212.

²⁴³ H.D., 'Winter Love' in *Hermetic Definition*, New Directions, 1972, p. 92.

²⁴⁴ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 213.

²⁴⁵ *Ibid.*, p. 230.

²⁴⁶ *Ibid.*, p. 240.

²⁴⁷ *Ibid.*, p. 245.

²⁴⁸ *Ibid.*, p. 249.

²⁴⁹ H.D., 'Winter Love' in *Hermetic Definition*, New Directions, 1972, p. 111.

²⁵⁰ *Ibid.*, p.112.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

not Menelaus, but myself gazed up at me,
in the veiled glance of Helen-Hermione;²⁵¹

H.D. says that Hermione was the only daughter of Helen and Menelaus, she 'lived her life', but Euphorion was 'the infinite bliss' in the union of Helen and Achilles and represents a hope for something still to come. The act of making love, is symbolic of the integration of the masculine and feminine principles within the individual and both processes, physical and spiritual, can bring bliss and create new life;

Esperence, O golden bee,
Take life afresh and if you must,
so slay me.²⁵²

And so it is in 'Eidolon' that H.D.'s Helen realises that the 'eternal moment' is a preoccupation with death.²⁵³ In the final pages of *Helen in Egypt* there is a realisation that Helen can raise her consciousness above the instinct for survival as played out in the psyche (the Labyrinth) between the archetypes (the Sphinx) and the shadows (the Beast) and take heart from the rebirth that comes out of the Light (the Phoenix-nest).²⁵⁴ Once the psyche is integrated, there is a joy in the present. The past and future are no longer a source of fear because:

the seasons revolve around
a pause in the infinite rhythm
of the heart and of heaven

H.D.'s Helen is at one with herself (through the heart) and at one with everything else created by God (heaven)²⁵⁵. She has found:

the infinite loneliness
when one is never alone²⁵⁶

It is in the final statement of 'Winter Love' that the spiritual love alluded to throughout H.D.'s work is most clearly reminiscent of the writings of women poets of contemplation through the ages:²⁵⁷

I die in agony whether I give or do not give;
cruel, cruel *Sage-Femme*,

²⁵¹ H.D., 'Winter Love' in *Hermetic Definition*, New Directions, 1972, p. 112.

²⁵² H.D., 'Winter Love' in *Hermetic Definition*, New Directions, 1972, p. 117.

²⁵³ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 301.

²⁵⁴ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 303.

²⁵⁵ *Ibid.*, p. 304.

²⁵⁶ H.D., *Helen in Egypt*, New Directions, New York, 1974, p. 304.

²⁵⁷ J. Hirshfield, *Women in Praise of the Sacred: 43 Centuries of Spiritual Poetry by Women*, Harper Perennial, Sydney, 1995.

4. Three conceptual patterns of individuation in *Helen in Egypt*.

wiser than all the regents of God's throne,
why do you torture me? ²⁵⁸

For poets whose path is to contemplate God, there is a bliss of 'knowing' that can be reached, but the state is not constant, if for no other reason than the need to survive in a material world.

Pearson says H.D. was about to insert the 'Winter Love' section as a Coda to *Helen in Egypt* but she changed her mind at the last minute. She wanted the work to stand as something more universal. Pearson observes the 'joint sense of Ancient Wisdom' that arises from H.D.'s work. ²⁵⁹ H.D. acknowledges a disappointment in binary opposition because it leads only to perpetual conflict:

mixed offerings of rich and poor,
of peace and of war;
I see the pitiful heap of little things,

the mountain of monstrous gear,
then both vanish, there is nothing,
nothing at all, a single arrow²⁶⁰

In H.D.'s value system, it is the arrow of Love that is most important. Her great legacy is the pedagogy she incorporates into her writing, sharing not only her journey to individuation but also the message in 'the writing on the wall', alerting us to the process of writing and the application of an apparatus such as the enneagram to focus and perceive patterns in the writing.

²⁵⁸ H.D., 'Winter Love' in *Hermetic Definition*, New Directions, 1972, p. 117.

²⁵⁹ N. H. Pearson, 'Introduction', in H.D. *Hermetic Definition*, New Directions, 1972.

²⁶⁰ H.D., *Helen in Egypt*, New Directions, New York, 1974, pp. 301-302.

5. Myth and Individuation in 'Patterns of Being'.

The play of anima and animus seen in *Helen in Egypt* can also be seen to take effect in 'Patterns of Being'. It is now clear that the anima and animus are relevant to this novel because the personal motivation to do the project was about better integrating my role as a woman with my role as a writer. H.D. has demonstrated this gender problem in the relationships between men and women in her stories and poems. She has also shown a way to transcend it. Emma Jung's essays, 'On the Nature of the Animus' and 'The Anima as an Elemental Being' proved helpful in understanding H.D.'s process of writing and I have focussed mostly on her essay addressing the animus to discuss *Helen in Egypt*. Emma Jung's essay dealing with the anima is equally helpful in identifying aspects of the psyche in 'Patterns of Being' as is James Hillman's, *Anima : an anatomy of personified notion*.²⁶¹

Emma Jung points out in her discussion of the animus, that a woman's animus may overwhelm her if she does not allow her feminine side to fully develop. At the same time, as she becomes more conscious, she has to realise how she uses her power over men and be prepared to let it go.²⁶² Martha Heynemann discusses the 'Sovereignty'²⁶³ of the woman in her article, 'The Disenchantment of the Dragon', explaining that traditionally, our fairy tales and myths have told us that 'in order to rescue the Princess and win the Kingdom, [the Hero] must slay the Dragon'.²⁶⁴ In the Arthurian myth, 'The wedding of Sir Gawain and Dame Ragnell', a riddle must be solved. The King must answer the question, 'What is it that a woman most desires in all the world?' The answer is provided by an old hag in order to save the life of the King, but in return, the king must let her marry his favourite Knight, Sir Gawain. She tells him 'A woman desires, above all manner of thing, to have the sovereignty of all, both high and low.' Heynemann explains that the path to individuation is not simple, it means projections must be removed and the enemy has to be identified as within the 'self'. The sovereignty to be quested for is a light in the darkness of the unconscious. 'Before I can change myself, I must be myself, however low'.²⁶⁵ Heynemann

²⁶¹ J. Hillman, *Anima : anatomy of personified notion*, Spring Publications, Putnam, 2007.

²⁶² E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 25.

²⁶³ M. Heynemann, 'The Disenchantment of the Dragon' 1979, p. 1, viewed May 2010, <http://www.gurdjieff-internet.com/article_details.php?ID=356&W=71>.

²⁶⁴ Ibid., p. 1.

²⁶⁵ Ibid., pp. 3-10.

5. Myth and Individuation in 'Patterns of Being'.

observes the long tradition of associating murder with mastery, whereas in reality, 'the Dragon in ourselves is not slain' because energy cannot be eliminated, nor created, but can only be transformed. If one does not know how to transform the negative energy it will be 'repressed into the unconscious'.²⁶⁶ Heynemann describes the consequences of such repression:

Thus a part of our energy becomes inaccessible, and we are left sweet and ineffectual, or dry and rigid; or the Dragon in its underground prison takes on poisonous forms, making us physically ill, or enslaving us in irrational, repetitive patterns of action; or it erupts periodically in violent revolutions; or its image is projected upon our supposed external enemies. We have the choice of neurosis or psychosis.²⁶⁷

When Sir Gawain marries the ugly hag, he is confronted with a choice. The hag explains that due to a spell, she can be a hag by day but a beautiful woman at night or he can choose to have her beautiful by day but ugly at night. Sir Gawain, being a true hero, gives the woman the choice and in so doing he gives her sovereignty and the spell is broken. He is rewarded with a beautiful wife both day and night. Emma Jung says:

Even now in many places the law frankly sets the man above the woman, gives him greater privileges, makes him her guardian, and so on. As a result, when a man enters into relationship with his anima he has to descend from a height, to overcome a resistance --- that is, his pride --- by acknowledging that she is the "Sovereign Lady" (Herrin) as Spitteler called her, or, in Rider Haggard's words, "She-who-must-be-obeyed."²⁶⁸

Hence the 'She-who-must-be-obeyed,' as coined by Rider Haggard, demonstrates that there is a subservience needed for a man to accept his anima and an even further growth to be able to integrate the feminine side without projecting this onto a woman.²⁶⁹ Women need to integrate their masculine side but there is already a cultural acceptance of a woman's subservience to a man. Emma Jung suggests that, 'What we women have to overcome in our relationship to the animus is not pride but lack of self-confidence and resistance of inertia.'²⁷⁰ So the experience of

²⁶⁶ M. Heynemann, 'The Disenchantment of the Dragon', 1979, pp.1 - 2, viewed May 2010, <http://www.gurdjieff-internet.com/article_details.php?ID=356&W=71>.

²⁶⁷ Ibid., p. 2.

²⁶⁸ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 23.

Also see p. 81,

Indeed, we know from experience that the anima makes certain demands upon a man. She is a psychic factor that insists on being considered, not neglected as is the general tendency, since a man naturally likes to identify himself with his masculinity.

²⁶⁹ Ibid., p. 23.

²⁷⁰ Ibid., p. 23.

5. Myth and Individuation in 'Patterns of Being'.

man integrating his anima is different to the experience of a woman integrating her animus. Man must sacrifice his pride while woman must sacrifice her specifically feminine power, the charm that comes from acting unconsciously.²⁷¹ She needs to build her confidence and be able to take action for herself.

James Hillman notes that there are passages where Jung discusses "depersonalising" of the anima and "subjugating" the anima with an "heroic tinge" incorporating the oppositional language of "battle" and "conquest"²⁷². Hillman reminds us of Cobin's statement:

The feminine image that the hero meets is his guardian angel, not his enemy, and it is her individualization, not his or mine, that matters to the soul. Her individualization into distinct personality is precisely what soul-making is all about²⁷³.

While Emma Jung says that the anima and animus work to connect consciousness and unconsciousness, she draws a distinction between them by saying that, 'The transmission of the unconscious contents in the sense of making them visible is the special role of the anima.'²⁷⁴ She goes on to say 'it is the function of the animus to give meaning rather than the image.'²⁷⁵ In its higher form, the animus accompanies transformation.²⁷⁶ According to Emma Jung, the anima characteristically expresses itself through images or symbols while 'flashes of knowledge already formulated in words' are more likely to be coming from the animus.²⁷⁷ She states that:

The researches of depth psychology have shown that the images and figures produced by spontaneous, myth-making faculty of the psyche are not to be understood as merely reproducing or paraphrasing outer phenomena. They are also expressions of inner psychic facts and may therefore be regarded as one kind of psychic self-representation.²⁷⁸

Emma Jung suggests that the anima can be reflected in the representation of elemental beings that dwell in nature. James Hillman emphasises that anima is an '*archetypal structure of*

²⁷¹ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 24.

²⁷² J. Hillman, 'Integration of the Anima' in *Anima : an anatomy of a personified notion*, Spring Publications, Putnam, p.117.

²⁷³ *Ibid.*, p. 117.

²⁷⁴ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 25.

²⁷⁵ *Ibid.*, p. 26.

²⁷⁶ *Ibid.*, p. 33.

²⁷⁷ *Ibid.*, p. 27.

²⁷⁸ *Ibid.*, p. 45.

5. Myth and Individuation in 'Patterns of Being'.

*consciousness*²⁷⁹. Hillman says this consciousness is 'mood-determined' and often attaches to something or someone else;

Here we see the wood nymphs that belong to trees, the souls which hover over waters, speak from dells and caves...we conceive anima in tandems...anima is the reflective partner; she it is who provides the moment of reflection in the midst of what is naturally given.²⁸⁰

As relationship, anima mediates between personal and collective and is a bridge to 'everything unknown' and often is represented as non-human or half-human.²⁸¹ James Hillman also says:

Because of the anima-animus syzygy, psychology cannot omit spirit from its purview. The syzygy says that where soul goes there goes spirit too. Their syzygy illumines imagination with intellect and refreshens [sic] intellect with fantasy. Ideas become psychological experiences and experiences become psychological ideas.²⁸²

To write from intuition, and then learn about the psychological significance of the anima and see how it has surfaced in the writing through my personal mythology, has shown me to trust that part of my consciousness (the unconscious or some more specific part of consciousness not yet defined) which generates imagination. It is wiser than my rational mind. Its images have myriad meanings that are not always immediately obvious to me. Therefore I hesitate to delete the aspects of fantasy because they are gifts of psyche, illuminating the associations, deletions and distortions in my reconstruction of life events²⁸³: a tapestry made from fragments of experience, rearranged in myth and left open for the reader to interpret.

The character of Aril, in 'Patterns of Being', is like a nymph. Annie recalls being a child and seeing this nymph on the beach, the very day that tragedy strikes. Thereafter, the nymph is an integral part of the plot, recurring throughout the story. In 'Patterns of Being', the nymph is created in water and lands on earth with human form. She is raised by humans, but due to fire, is again transformed to be raised by kangaroos. Annie looks for Aril in the sea. Dawn had suggested King Neptune's maidens would come for tea and when Annie sees the nymph on the beach she assumes she is from the sea. Emma Jung says, 'It is said of the nymphs, that they come to us from the water...through union with man they receive a soul.'²⁸⁴

²⁷⁹ J. Hillman, *Anima: an anatomy of personified notion*, Spring Publications, Putnam, p. 21. (Hillman's use of italics.)

²⁸⁰ Ibid., p. 23

²⁸¹ Ibid., p.39

²⁸² Ibid., p.183

²⁸³ B. Lewis, 'Models' in *The Magic of NLP Demystified*, Crown House Publishing, Bethel, 2012, pp. 8-13. Lewis explains patterns of Rule-Governed behaviour, such as generalisation, deletion and distortion.

²⁸⁴ E. Jung, *Animus and Anima, Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 69.

5. Myth and Individuation in 'Patterns of Being'.

Annie as a child is free, and blends into the waters of the sea as she blends with her cousin; they represent 'sisterhood' and they are connected to nature. But the violence of human existence, the murder of her cousin and the scalding she receives, jolt Annie into 'forgetfulness', and she creates imaginary characters and places to guide her through the darkness. While Annie is the main protagonist, the story is also told by her Aunt Lilly and Aril. Each of these characters are separate from Annie and they have different perspectives on events. Yet at the same time, they also represent aspects of Annie's psyche, since their stories are what Annie imagines them to be. Aril is a nymph, representing the anima of the collective unconscious. Emma Jung points out that nymphs demonstrate:

incalculability, mischievousness, and frequent malice, which constitute the reverse side of their bewitching charm. These beings are simply irrational, good and bad, helpful and harmful, healing and destructive, like nature herself of which they are a part.²⁸⁵

When nymphs appear as images in women's dreams and phantasies, they can represent 'the undeveloped and still unnatural femininity of the woman concerned, or else her inferior function' but, Emma Jung points out, often it is the beginning formation of the higher personality, 'of the Self'.²⁸⁶

The war veteran, Tom, projects his anima onto Aril. He has been traumatised by war and she represents something of nature, his softer side, which he has been trying to reclaim in the wilderness of the outback. Lilly tells Annie about the 'snake in the wall'. According to Emma Jung, 'the serpent can embody the primal feminine'.²⁸⁷ The serpent can also represent the libido, and the girls cross the snake's path as they go to the beach. Lilly and her husband Chad, represent the couple who have married under the impression that they have found their true love because he had projected his anima on Lilly and Lilly had projected her animus on Chad, but neither found the real person to meet that expectation. The result of the projection is a violent deception. Symbolically, the child of their false love can no longer live. But she is called Dawn, because in a Gnostic sense, her death brings new life, new possibilities, as long as those left behind can learn from the experience.

²⁸⁵ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p. 64.

²⁸⁶ *Ibid.*, p. 64.

²⁸⁷ *Ibid.*, p. 76.

5. Myth and Individuation in 'Patterns of Being'.

Emma Jung suggests that the anima's characteristic role is of '*femme inspiratrice*', where the common primitive work of man is to be inspired to fight.²⁸⁸ In 'Patterns of Being', Chad and Bill are returned soldiers who are suffering the traumas of war, so there is a shift from the traditional glorification of war and a deliberate omission of the '*femme inspiratrice*'. This drive may well have originally motivated the men to sign up to serve the country, but no longer seems relevant in the aftermath of war. Instead, Lilly now inspires Patrick in his painting. The paintings are significant for what they say about Lilly's process of transformation and also it suggests Patrick's own development through Lilly as his projected anima. In 'Patterns of Being', the characters Margaret, Bill and Chad, move forward unconsciously. Lilly and Patrick have the potential to raise their consciousness through love and art, whereas Rufus inspires Annie to return to the land, to transform through love.

Annie's communication with birds represents her spiritual quest, her need to learn how to transcend to other realms to acknowledge her oneness with nature. The vision of the old Aboriginal woman is her guide, her spiritual ancestor, who helps her find her 'feathers' so she might eventually fly or transform. In the beginning, Annie experiences the blissful state of oneness as a small child swimming in the ocean with her cousin, surrounded by the cliffs of South Australia and the waters of the southern ocean, between realms of land and sea, of childhood and puberty, of nature and humanity. But when the enchantment takes place in the triad between Dawn, the travelling circus hand and Aril, everything changes. The 'animal world' takes over and hides the 'divinity' available to the human. The original state of unity and wholeness experienced by Annie as a child has to be redeemed.²⁸⁹ Emma Jung's reference to the Gnostic Sophia imprisoned in matter seems relevant here.²⁹⁰ She explains:

In psychological terms we say that life's demands and the increasing development of consciousness destroy or mar the original wholeness of the child...Redemption is achieved by recognising and integrating these unknown elements of the soul.²⁹¹

'Patterns of Being' aims at a resolution that seeks redemption rather than revenge or even 'justice'. There is also a sense of inner process, rather than a clear resolution, since regardless of the progress through significant milestones in personal development, perfection is never

²⁸⁸ E. Jung, 'On the Nature of the Animus' in *Animus and Anima: Two essays by Emma Jung*, 8th edn, Spring Publications, Dallas, 1987, p.53.

²⁸⁹ *Ibid.*, p. 57.

²⁹⁰ *Ibid.*, p. 57.

²⁹¹ *Ibid.*, p. 57.

5. Myth and Individuation in 'Patterns of Being'.

achieved. It was illuminating to find the Jungian concepts of animus and anima were clearly reflected in the early drafts of 'Patterns of Being', which reinforced to me the importance of writing intuitively. There was another 'dimension' in 'Patterns of Being', however, that rendered its plot and character development more difficult to explain. In 'Patterns of Being', the characters move through their grief and negotiate ways of being that avoid binary opposition. That is not to say that binary opposition disappears. Murder is the extreme in opposition and it is what drives the disruption to Annie's world, but these characters move towards resolution in a 'non-linear' way.

In Gilbert Simondon's theory of Transduction, 'the individual *is* movement rather than *an* entity that *possesses* the capacity for movement'.²⁹² Harvey, Popowski and Sullivan suggest that Simondon's view of the individual 'opens up a different relationship to time and space'.²⁹³ In 'The Genesis of the Individual', Simondon says that, 'Individuation brings both the individual and the individual-milieu dyad in focus'.²⁹⁴ This explains why Aril, Lilly and the Aboriginal woman exist in 'Patterns of Being', providing alternative modes of 'being' and providing access in and out of time and space for Annie and for the reader. They are part of what Simondon explains as 'the collective unit' which 'provides the resolution of the individual problematic'.²⁹⁵ Simondon is keen to distinguish his view of a principle of individuation from the traditional view. Prior to quantum theory, the view of a principle of individuation was influenced by the notion of a stable equilibrium. The consequent sense of chronology results in the assumption that 'first, the principle of individuation; then, this principle at work in a process that results in individuation; and finally, the emergence of the constituted individual'.²⁹⁶ However, based on today's awareness of 'metastable equilibrium' it is easier to grasp that, '[b]eings fall out of step with themselves, creating a capacity for change that allows them to resolve their problems'.²⁹⁷ Simondon prefers to '*understand the*

²⁹² O. Harvey, T. Popowski and C. Sullivan, 'Individuation and Feminism: A Commentary on Gilbert Simondon's "The Genesis of the Individual"' in *Australian Feminist Studies*, vol. 23, no. 55, 2008, p.106. (Harvey's emphasis used in the quote.)

²⁹³ *Ibid.*, p. 107.

²⁹⁴ G. Simondon, 'The Genesis of the Individual', in *Incorporations*, (eds.) J. Crary and S. Kwinter, Zone Books, 1992, p. 300. 'Individual – milieu dyad' represents the duality of the preindividual and the collective. The preindividual is often unconscious of the collective and therefore has a sense of being separate. There needs to be a will to integrate and change usually needs some motivating factor. See Figure 2.3 where unity and multiplicity are represented.

²⁹⁵ *Ibid.*, p. 307.

²⁹⁶ *Ibid.*, p. 299.

²⁹⁷ G. Simondon, 'The Genesis of the Individual', in *Incorporations*, (eds.) J. Crary and S. Kwinter, Zone Books, 1992, p. 301.

5. Myth and Individuation in 'Patterns of Being'.

individual from the perspective of the process of individuation rather than the process of individuation by means of the individual' (Simondon's emphasis).²⁹⁸ Indeed, as he explains, we cannot assume an individual exists until individuation has actually taken place, so it is illogical to define a principle of individuation when an individual does not yet exist.²⁹⁹ What does exist is a 'preindividual' and this state can be expressed in two ways, both from quantum theory and wave mechanics, which results in the 'preindividual' being 'as more and as less than a unit.'³⁰⁰ The 'preindividual' is in a constant state of 'becoming', as it works through the resolution of its problems. This is not a linear process because the preindividual is a 'system within a system' where there is a continual 'mediation' between 'two orders of magnitude', the mechanical being and the quantum being, such that the preindividual, in the process of becoming is 'simultaneously more and less than a unit'.³⁰¹ To achieve perfect individuality one would be static, or dead. Managing our meta-stable equilibrium is 'a precondition of life'.³⁰² My conclusion is that individuation is a process which seeks to focus the 'preindividual' on their dual nature, to increase awareness of self and achieve a necessary mastery that will allow the 'preindividual' to evolve their 'being'. The aim is to reconcile all aspects of the 'becoming' self.

Simondon says, 'The living entity is both the agent and the theatre of individuation.'³⁰³ This idea becomes evident to me as I consider the verse novel I have written. There is a multidimensional quality to the process of writing such a verse novel. In the story, Annie is both the protagonist and the cast of characters (since they are her constructions of each character and each represents aspects of her own anima) who provide the action for her psychic and spiritual evolution. As the author, I can identify how I have created the theatre for my own individuation. It is possible to say that there are at least three simultaneous processes taking place; the protagonist's individuation, the author's individuation (that which could be analysed in the text based on known biography and philosophy of the socially constructed author), and the writer's individuation; the combination of all these plus additional aspects of lived experience and conscious awareness that are

²⁹⁸ G. Simondon, 'The Genesis of the Individual', in *Incorporations*, (eds.) J. Crary and S. Kwinter, Zone Books, 1992, p. 300.

²⁹⁹ *Ibid.*, p. 301.

³⁰⁰ *Ibid.*, 304

³⁰¹ *Ibid.*, p. 306. I understand the state of being 'more' to mean the quantum state and the state of being 'less' to mean the mechanical state. A unit would be the 'individual'.

³⁰² *Ibid.*, p. 305.

³⁰³ *Ibid.*, p. 307.

5. Myth and Individuation in 'Patterns of Being'.

privately realised by the writer.³⁰⁴ The author as objective editor is at first bemused by the fantastic aspects of a character like Aril, or the way Annie finds significance in her communication with birds. These are mysteries to be unravelled in the editing process. The editor in the author must decide what will be meaningful for the reader, but it is a dilemma. Every reader will have a different level of awareness. The intent is transformation, and that will evolve differently for each reader. Simondon's conception of being states:

a being does not possess a unity in its identity, which is that of the stable state within which no transformation is possible; rather, a being has a transductive unity, that is, it can pass out of phase with itself, it can – in any area – break its own bounds in relation to its *center* [...] *we must grasp the individuated being from the viewpoint of individuation, and individuation from the viewpoint of preindividual being*, each operating at many different orders of magnitude.³⁰⁵

As a result of this complexity in the living being, Simondon suggests the study of individuation needs to be approached from the notions of 'primary information, internal resonance, and potential energy and orders of magnitude.'³⁰⁶ Transduction is neither deduction nor induction, instead it '*effects the reversal of the negative into positive*.'³⁰⁷ Transduction 'conserves and integrates the opposed aspects' and it does not 'presuppose the existence of a previous time period'. Simondon says that in transduction 'time comes from the preindividual', it is just another dimension that determines individuation.³⁰⁸ This may be one reason why readers are intuitively open to myth and fantasy. Ultimately, Simondon points out that since no-one can actually demonstrate what it is to be an individual, then there is no proof that there is only one way to become individuated, it is just as possible that there are many ways to become individuated and if this is true, then it follows there 'ought to be many types of logic, each one corresponding to a definite type of individuation.'³⁰⁹ This statement might have contributed to the low profile of Simondon over the last seventy years, but in the 21st Century, I feel obliged to consider such possibilities.

³⁰⁴ Here I am suggesting a slightly different definition for author and writer, where the author is the publicly recognised 'outer' authority of the writer, while the writer is the person who writes to express his or her psychic process.

³⁰⁵ G. Simondon, 'The Genesis of the Individual', in *Incorporations*, (eds.) J. Crary and S. Kwinter, Zone Books, 1992, p. 311.

³⁰⁶ *Ibid.*, p. 312.

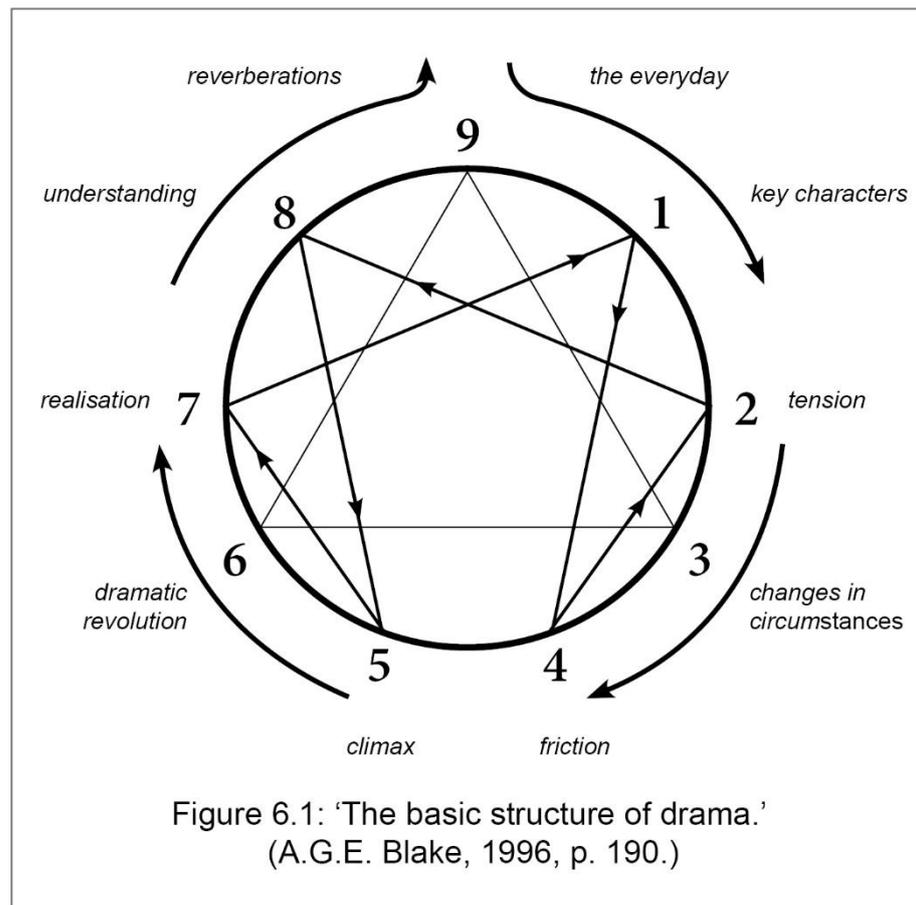
³⁰⁷ *Ibid.*, p. 315.

³⁰⁸ *Ibid.*, p. 315.

³⁰⁹ *Ibid.*, p. 317.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

I found the editing of the verse novel quite complex because while early drafts were written with a particular narrative in mind, it changed over time, as the pattern of constructed memories of events, places and dialogue gave way to other versions. The process of cutting in one place in the story and elaborating in another, inserting imagery from other terrains that had similar detail or mood and the reworking of certain characters, meant I arrived at a work that was very different from the original memories that had initiated the process. The mood and overall outlook, however, remained the same. I was confronted with a diverse range of ideas which I felt had a nexus in the intention of the verse novel. As Brophy says, the author needs to be quite clear about their intent.³¹⁰ Once that is established, the structure can be tackled. To clarify the intent of the verse novel required a layering of various patterns of thought until I could find the 'common ground', an island in a sea of woven thoughts. Once the first draft of 'The feathers of my wings' (working title for 'Patterns of Being') was complete, I analysed my structure using A. G. E. Blake's



³¹⁰ K. Brophy, 'The Prose Poem: A Short History, a Brief Reflection and a Dose of the Real Thing', *TEXT* 6, no.1, 2002, p. 8.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

enneagram for the basic structure of drama (see Figure 6.1). It led to several changes in the plot. I cut back on the number of characters, combined some and made the remaining characters more important. I decided to let Annie, Annie's mother, Margaret, her aunt Lilly and Aril all have voices so their perspectives could shed light on the events. This allowed adult perspectives to weigh against the child's perspective of Annie in the first two octaves. Also, this allowed the character of Aril to be developed in a more interesting way. Since the reader needed to be able to bring their own interpretation to the story, these changes opened up the plot to allow for these additional layers of meaning.

In Blake's discussion of 'legominism', which he explains as 'intentional transmissions worked by altering the structures involved (in works of art, rituals, and so on) so that at certain places something "not according to law" is inserted'³¹¹, he says:

One of the ways in which we can begin to approach what is truly esoteric is to think of the cases in which we have more than one version of the same story, or more than one explanation of the same issue. Putting the one over and against the other highlights their divergence. It is this that can open the doors of understanding.³¹²

This is the process that happens in a court of law, where witness testimonies are compared. An excellent literary example of this technique is in Faulkner's *As I Lay Dying*, where the layering of characters' versions of events reveals hidden truths.³¹³ Blake says octave one is about content, octave two is the regulating program and the third octave is higher knowledge. I imagine this more as a spiral where one travels on the circle of octave one until reaching point 3 and one can continue on the same circle or be jolted up onto the next plane, octave two, continue to travel on that circle, still influenced by both circle one and circle two but with the influence of the regulating program. At point six is an opportunity to be jolted up to octave three, higher knowledge. Some will take this path, others may progress in time but remain either in content only (octave one) or regulating program (octave two) only. What I have observed about my own way of thinking by applying this method is that, while I recognise the value in finding the points of divergence, I am also very keen to recognise the points of convergence because understanding and the potential for compassion lies where the two intersect. Difference is essential to life but there is also a place for cohesion. When it comes to human interaction, creative productivity is enhanced when there is a balance between separation (a celebration of difference) and connectedness (where people

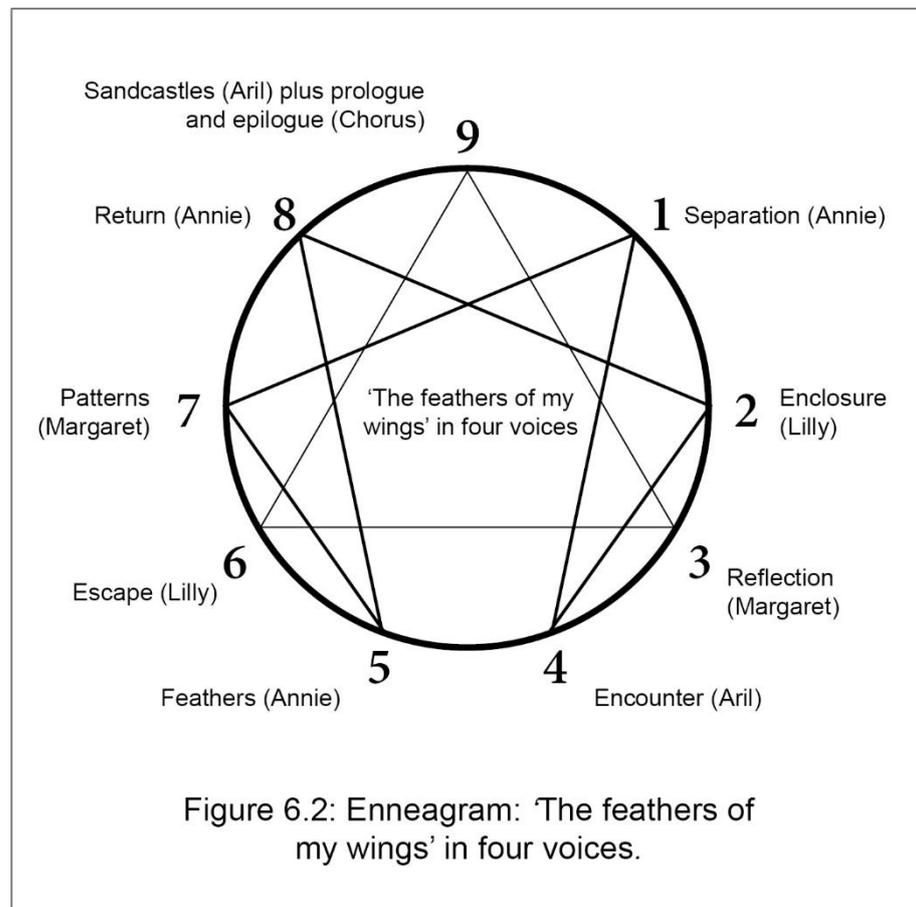
³¹¹ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 171.

³¹² A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 173.

³¹³ W. Faulkner, *As I Lay Dying*, Vintage Books, New York, 1990.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

can work cohesively in a team). People are attracted to those who are like themselves and challenged by those who are different, but in our increasingly global world, skills in identifying potential convergence among people of difference will facilitate mutual understanding. Hence this underlying personal belief has influenced the way I perceive patterns and intuit meaning. In layering certain intellectual concepts over the intuitive action of my verse novel, I have identified divergence to ask myself if there is a gap in the structure of my novel. At the same time I have looked for convergence, since where connection is not evident in 'content', it may be found in the 'regulating program' or in the 'higher knowledge'. I plotted the section headings for 'The feathers of my wings' onto an enneagram and proceeded to interrogate the way I had structured the verse novel with questions adapted from A. G. E. Blake's chapter, 'Drama' (see Appendix 1. and Figure 6.2).



Before any structural edit can be completed, the mythology (the inner complexity of the narrative) has to be identified and considered. Once the basic structure is set, one can go to work on filling in any gaps in plot or character development, looking again at each line for word choice, grammatical context and line breaks. Since I work in open verse, the cutting and pasting of text

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

can lead to shifts in line spacing and sequencing. While there is no punctuation in the verse, there needs to be a structure for the reader to identify the flow of the narrative and to be able to perform the work aloud to an audience. Overall, this type of line break has a purpose but is sometimes difficult for readers of traditional poetry to come at. This is a verse novel about the psyche but contemporary readers are not always expecting different levels of consciousness. My style of writing is aimed at conveying these different levels of consciousness and the language has to be poetic to achieve that because prose cannot so easily enter the other realms. The language needs to be accessible if it is to reach a wider readership, so I arrived at the following pattern:

- each new sentence starts on the left hand margin
- subsequent lines are tabbed in
- there is a single space between sentences
- there is a double space between paragraphs

and there are four spaces between numbered sections. This structure still allows me some flexibility within the 'sentence' to use tabs for clauses, lists and asides. Sometimes the line breaks are used to signal a different state of consciousness, such as traditional formatting that follows the left hand margin, for a very structured sort of thinking. I tend to open up lines for more 'inner' thinking or subconscious awareness, to make the process feel less restricted by conditioning.

During the course of writing the verse novel I tried several different types of poetry. When I moved to Victoria for a while and lived near Mt Bulla, I experimented with rhyme and four line stanzas. This experiment showed me the psychological impact of the different landscape, the cultural influence of Henry Lawson and the dark shadows of the tall stringy barks and the Alpine climate. There was a darkness which made me understand the way immigrants used to write about Australia in negative tones. This was not my experience in the South Australian landscape. When I returned to South Australia I returned to the open landscape and began to write again in open verse. I removed the focus on the media and political issues related specifically to the Stuart case and created a fictional character named Rufus, an Aboriginal man who suffers a similar emotional see-saw in the hands of the justice system. I kept the name Rufus because there was a history of fighting between white settlers and Aborigines at Rufus River in Victoria, so I feel the name is symbolic of the tragic consequences of colonialism. I tightened the plot of the verse novel and concentrated on the way each character dealt with the loss of Dawn. Dawn also represented the curious innocence of childhood which was not only lost to her but also to her family. A 'loss of innocence' was also experienced by the men in the story, who suffered the effects of war which rendered them traumatised and psychologically wounded. The story is told by the women

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

because they mirror the pain and have to make choices about the future and how to move forward. I wanted to imagine a way of compassion and acceptance rather than anger or revenge.

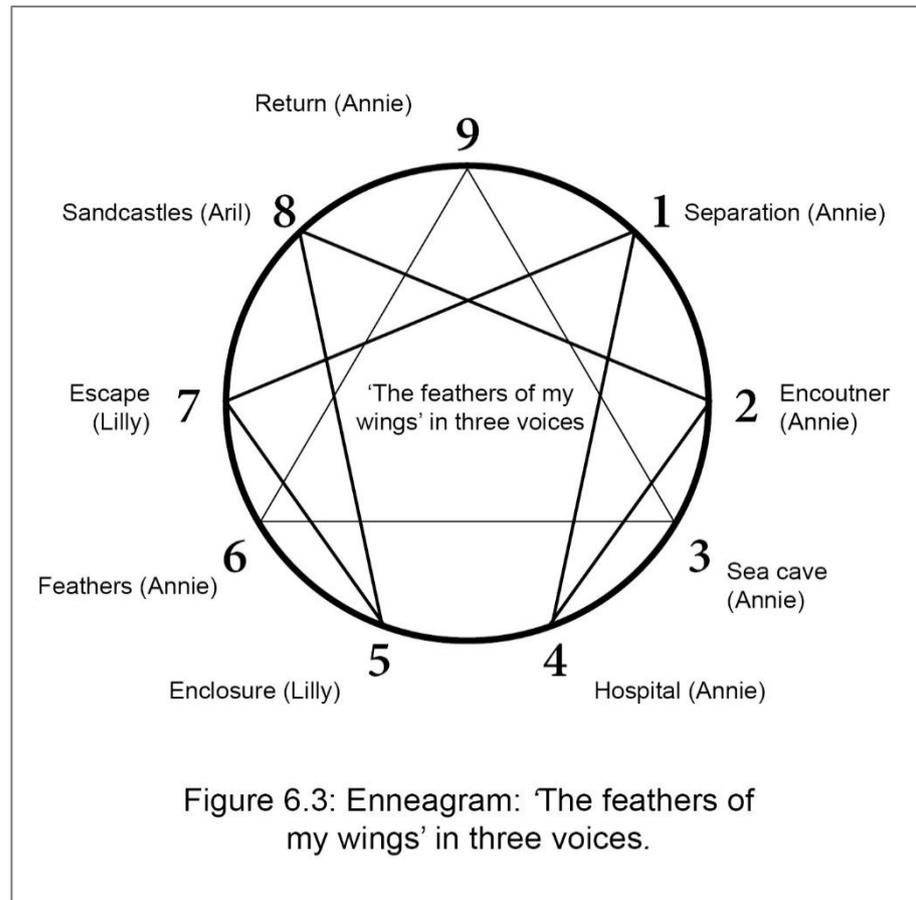
I decided to interrogate the structure again, asking different questions, which were more focussed on the periodic figure and the inner triangle of the enneagram:

1. Should there be a prologue/epilogue and would it sit at point 9?
2. Should Annie be represented at each corner of the triangle to represent her as the main protagonist and the one whose transformation this triangle precipitates?
3. Should Margaret, Lilly and Aril be at each corner of the triangle because they represent aspects of Annie's anima? What of the Aboriginal woman, who also represent aspects of Annie's anima?
4. Should 'return' be part of the epilogue?
5. Should the order of sections be changed so the second half reflects the first half? Does it need to be a mirror?
6. Should the titles of sections in the first octave have more to say about balance? The circus scene has some important images of 'balancing'. Should that be signposted in the title of section 2?

These questions helped me rethink the novel. I plotted the section headings onto an enneagram to get a sense of the outer process and also to look at how the inner periodic figure of the relationship between events and characters was playing out. It helped me to refine the plot to what was essential to the story. Margaret's sections were not as poetic as the others. I realised this was due, in part, to her character being based on someone who was still essentially back at point 3, involved in seeing the world in very material terms and unable to think poetically. This was a challenge and brought me to one of those points where the writer has to decide what is relevant to the reader and be prepared to eliminate a character. Also, I realise this aspect of the story is something I may achieve better in prose where there is the benefit of an omniscient narrator to navigate the reader around the inner and outer thoughts of the character. I kept Margaret in the story as Annie's mother, but she no longer spoke as a narrator. The shift from four voices to three voices required a full re-work of the verse novel. Some facts that were originally told from Margaret's perspective were integrated into the perspectives of Annie or Lilly. It did improve the balance of the structure overall (see Figure 6.3).

I needed to interrogate my intent for the verse novel and realised that the sense of justice that is being dealt with in the verse novel is not based on the political and legal system of contemporary

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

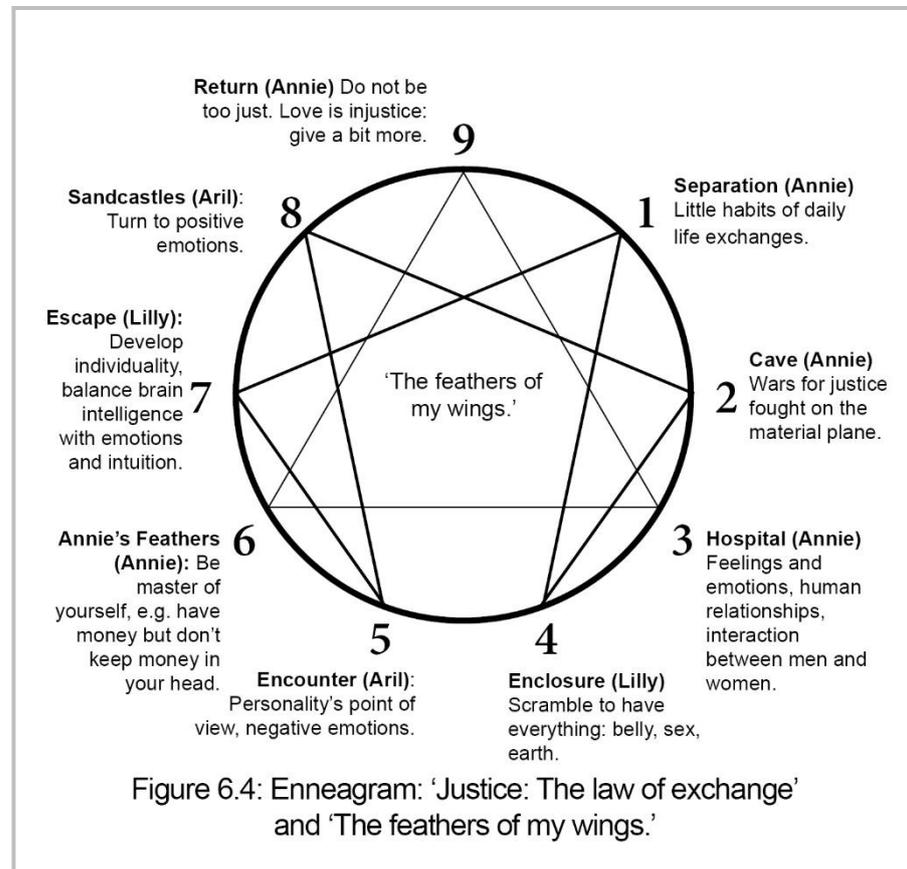


society. The values put forward have nothing to do with right and wrong or good and bad, black and white, even though these binary oppositions are present automatically by dint of our cultural heritage. In reality, it seems that justice is rarely a cut and dried result because human beings are complex and their experiences are influenced by many factors. I plotted points on an enneagram that were selected from the first of two improvised lectures by Omraam Mikhael Aïvanhov titled, 'Justice I'.³¹⁴ I layered that over the enneagram of 'Patterns of Being' (working title, 'the feathers of my wings') to see if there was a correspondence in the underlying representations of 'justice' and the process of converting negative emotions into positive emotions (this theory very closely connects to the theory of 'self-remembering'). This caused me to move some sections. I went through Oomram Mikhael Aïvanhov's lecture and plotted what I felt were the main points of his argument onto the enneagram. Then at each point I wrote the new chapter heading from the verse novel that corresponded (see Figure 6.4). I considered how the action in the novel compared with the main example Aïvanhov used at that stage of the process. Although nothing

³¹⁴ O. M. Aïvanhov, 'Justice I' in *Complete Works: Cosmic Moral Laws, Volume XII*, Editions Prosveta, Lyon, 1975, pp. 65-77.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

fitted neatly or exactly in a factual way, there were *correspondences* I could *feel*. Where I could not identify a correspondence, I asked myself if I could improve the structure of the verse novel.

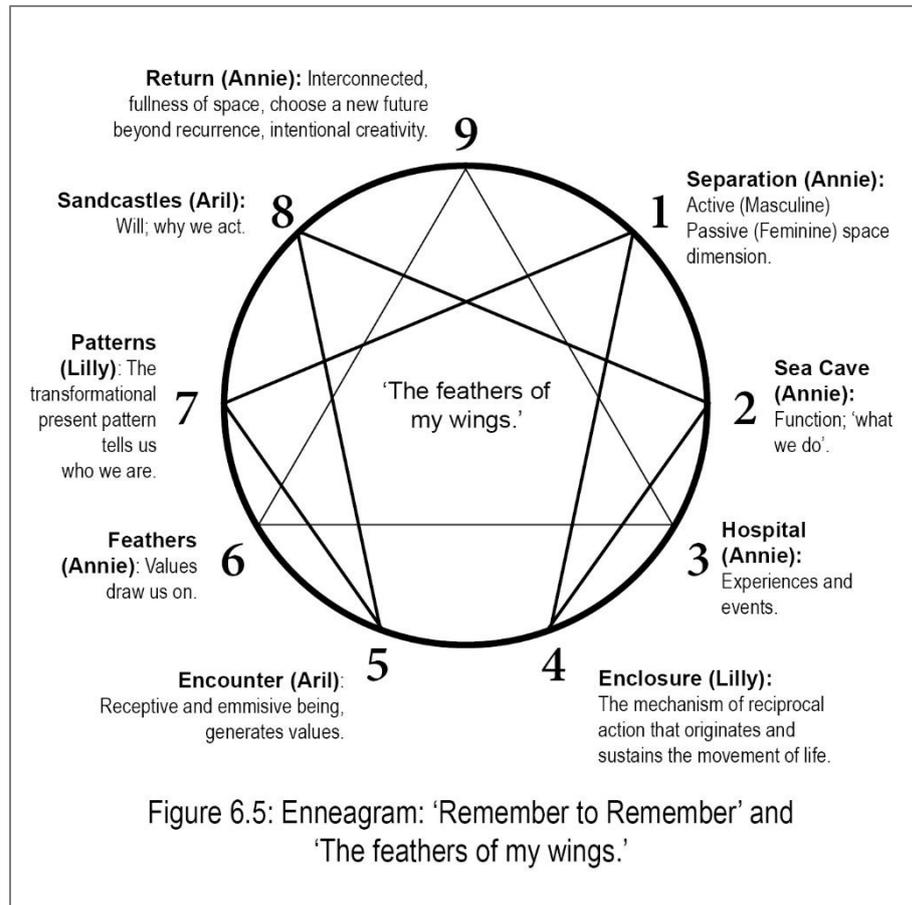


I was fairly settled with the first half of the verse novel but considered some new ordering in the last octave by reviewing A. G. E. Blake's chapter titled 'Remember to Remember' (see Figure 6.5). I drew an enneagram that mapped Blake's line of argument from this chapter. Then I layered that over the enneagram of the verse novel to see if Blake's concepts corresponded with the way I had progressed the drama in my verse novel. Blake points out that Jung's theory of wholeness of the individual is represented on the enneagram in the inner communication of 8-5-7 where 5 represents the 'ego', 7 represents the 'shadow' and point 8 the 'archetype of individuation'.³¹⁵ As I went deeper into what this journey meant for me personally, I began to explore the meaning of the mythology in my verse novel. I had used the word 'pattern' in one of the section titles already but I now saw it as having even more meaning to the work. Since the verse novel is supported by theory of the transformational present it was important to rework the whole text into the present tense. I reviewed Blake's enneagram of the transformational present and considered how that

³¹⁵ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 343.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

might correspond to my verse novel (see Figure 4.1). The title of 'Patterns of Being' emerged, based on the idea that most of us function, get on with daily life, as we are expected to



do and as we learn through our schooling. Once we are adults, out in the working world and raising families, we act according to the formulas of our society and family. We begin to identify with certain values or ways of being. We can make choices about following the status quo, fitting in, acting the role we have been given. We can survive physically at this level of functioning, being a member of society without any real need to exercise our will. But if we are to decide to have change, we need to exercise our will, or more appropriately, 'let will have us', since it is not based on a self-serving need but a desire to serve a higher purpose, to evolve awareness.³¹⁶ This requires the integration of function, being and will. The patterns in this integrated way of 'being' show us who we are.

The more we become aware of 'who we are', the more we realise we are interconnected to all, which is what evolves at point 8, the 'archetype of individuation'.³¹⁷ Because Ariel represents

³¹⁶ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 348.

³¹⁷ *Ibid.*, p. 343.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

Annie's anima and in point 9, Annie is reconciled, point 8 in the structure of the verse novel represents transformation. I really wanted 'sandcastles' at point 8 because it is the unfolding of Aril's memory of events. Even though Aril's memory is a complete fantasy, just as Aril is a fantasy, she is relevant on the psychic level as a representative of Annie's anima.³¹⁸ When the reader is introduced to Aril, she is a primal character, very much in the reality of basic survival (function). When people have to struggle for everyday survival there is no room for higher consciousness. Many of us continue to live as if we were fighting for survival and keep very busy because then we can justify not having time to stop and remember who and what we are. In many ways, Aril represents this state of living. At the same time though, she is an 'open' fantasy, a vehicle to allow readers to ride through the story and make their own associations based on their personal experiences.³¹⁹ If the reader does enter into the other levels of awareness suggested in this story, they can still use the vehicle of Aril to arrive at their own conclusions. Aril's voice expresses her material existence. The paradox is that she comes from the 'other' world, the 'collective unconscious'. At point 8, Aril's memory and the events in the newspaper around Rufus relate back to point 2, the events in the cave.

The challenge of assessing the relevance of putting 'sandcastles' at point 8 (see Fig. 6.5) was that I was forced to consider why it felt like it must be in this critical position, representing transition when on the surface, Aril's transition is not strongly stated and she is not the main protagonist. There is a shift because she has moved from an animal existence to a human existence. She now has a mate where she can begin to balance her masculine and feminine aspects. She has to accommodate for difference and she also remembers the past, which means she has to confront her own shadows. Aril's actions are based totally on her will. We see why she acts. But Aril is also a figure of Annie's imagination. The transition is also in Annie's anima. I also had to think more deeply about point 5. Does the chapter titled 'Encounter' represent aspects of receptive and emissive being? Is there a sense of 'child and elder' in the duality represented here as Blake suggests? (See Fig. 6.5). Is the integrative action focused in this chapter at point 5 and does this chapter demonstrate the present-moment characteristics of values? The female

³¹⁸ In The Australian Oxford Dictionary:

ariln. *Bot.* an extra seed-covering, often coloured and hairy or fleshy, e.g. the red fleshy cup around a yew seed.

³¹⁹ Susan Friedman, 'Psyche reborn: Tradition, re-vision and the goddess as mother-symbol in H.D.'s epic poetry' in *Women's Studies*, vol. 6, 1979, p. 159. Friedman ends her discussion with the statement;

Out of the cocoon of the old "husk of self," the poet spins a new mythos that contains both continuity and metamorphosis. In 'Patterns of Being', Aril is the outer husk which holds the seed of Annie's imagination and as the husk opens, it reveals new ways of perceiving and of being.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

principle is receptive being and the masculine principle is represented by emissive being. Aril tells about her life with the kangaroos and her experience of puberty. She sees her first love but her love is unrequited. Her story reveals that she is discovering feelings of connection. She has a desire to be with a man. She is aware of her childhood leaving and her responsibility as an adult to create her own family and means of survival (she is moving from child towards elder). On a psychic level, Aril (as an archetype of Annie's psyche) recognises her need to identify with the masculine. The integrative action is focused in this chapter because the whole event on the beach is reviewed from Aril's 'outside' perspective which paradoxically is also from Annie's 'inner' perspective. The values are expressed in the present-moment. The values expressed here reflect the tone of the overall story because Aril observes, feels and acts. She does not make any 'moral' judgements about others, she does not identify with any victimisation and she does not feel anyone else's dilemma. She is being in her own experience with a drive to reach connection with other humans and especially with a mate.

After working through each chapter in this way, I was satisfied that the three octaves represented 'Function' as 'what we do', 'Being' as 'how we are' and 'Will' as 'why we act' (see Figure 6.6).

As A. G. E. Blake states:

If we reached some creative insight or some deeper perception, we find it difficult to remember how it came about. It is for that reason that we consider the creative step to be spontaneous, unconscious, and generally out of our control. We do not know how to make it happen again. As T. S. Elliot says: "We had the experience but missed the meaning..." What we have to do is build a bridge of remembrance, a way of recapitulation that can engineer the same event again. This then is true mastery. The completion of understanding is to be able to recreate an insight at will. Progress takes place within the present moment as we integrate our experience in and out of time.³²⁰

A. G. E. Blake refers to Carlos Castenada's practice of 'recapitulation' which acknowledges that as we make a conscious effort to remember, 'what we remember does not remain the same'.³²¹ There is a 'transformation' and this is represented in the inner lines of the enneagram where there is an action that is constantly 'entering into itself':

The inner lines are 'self-observation' without any artificial 'self' invented for the job. What threads through and informs the nexus of selves is not a self but *intelligence*.³²²

It is important not to confuse this with observing one's mind. The constant babble of the mind is full of illusions and the practice of self-observation aims to reduce that babble (especially by

³²⁰ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 388.

³²¹ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 338.

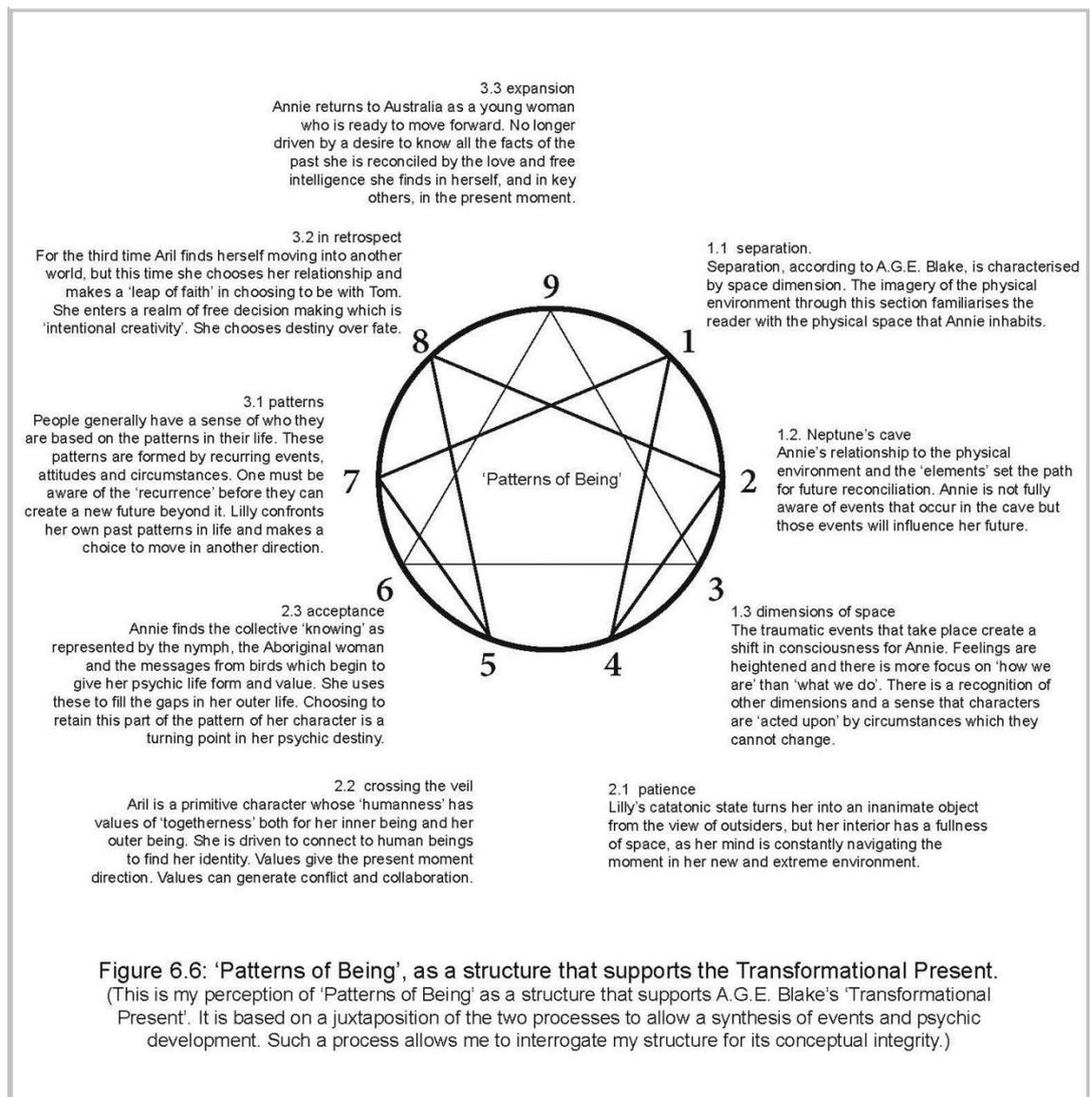
³²² *Ibid.*, p. 346.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

turning negative thoughts into positive thoughts). The term 'self-observation' refers to the knowing which comes from what might be called the 'Higher Self'. Practice makes these distinctions more obvious. Gurdjieff said it was necessary to have a burning question if we are to progress in our search for reality:

In this region, what matters is not so much inner intensity as quality of seeing... *To 'remember to remember' is to be able to bring back and enhance what is meaningful in our experience.*³²³

The process of writing a verse novel allows the opportunity to develop this quality of seeing. In reviewing the overall structure for the verse novel, the working title changed several times. There was the motif of the butterfly and I considered a different motif for each section. The nymph, Aril, and the Aboriginal woman were also present as archetypal figures. I decided it was more

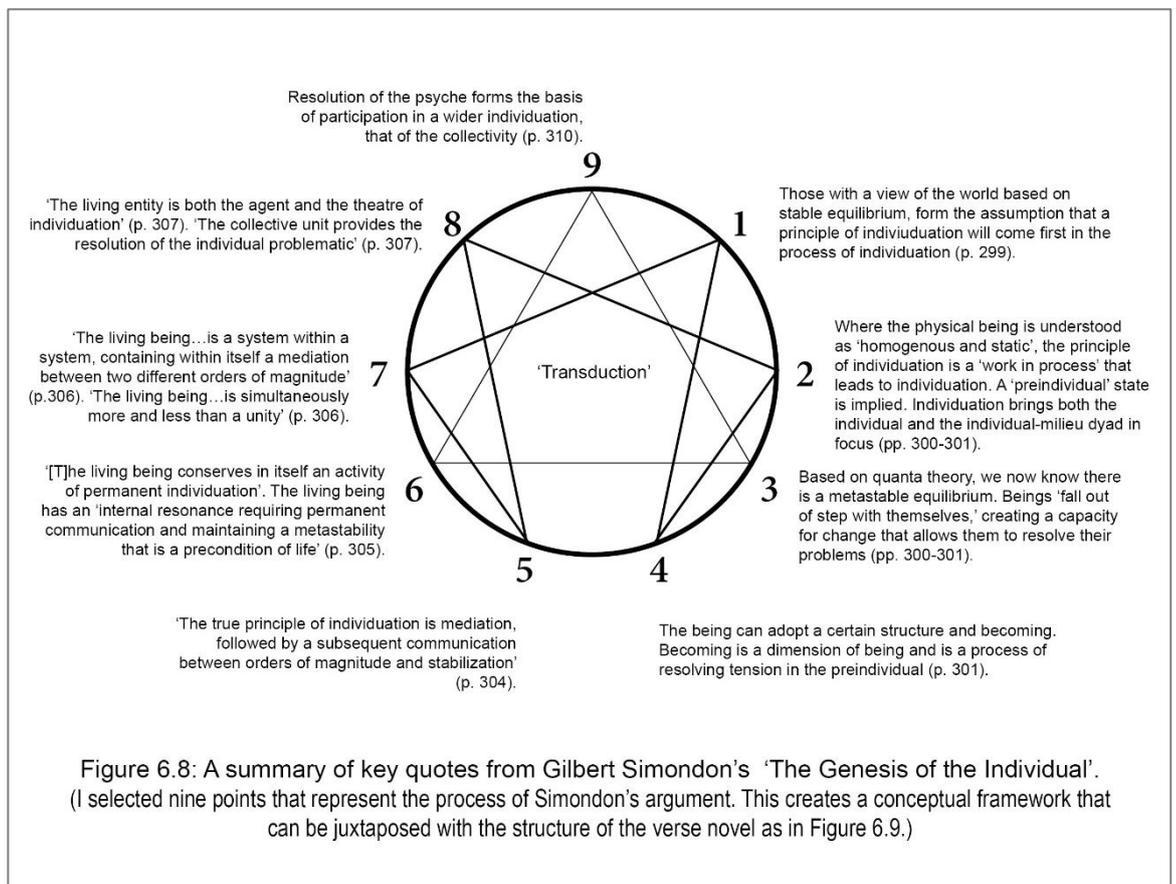


important to focus on the patterns in the verse novel: life patterns, behavioural patterns and transformational patterns. I resolved to settle on the title as 'Patterns of Being'.

³²³ A. G. E. Blake, *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, p. 347.

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

explanation of individuation as an attempt to do this. Of course, his explanation is weighted with the discourse of science. In order to better grasp Simondon's line of argument, I attempted to summarise his points around the outside of an enneagram (see Figure 6.8). I made a choice as to what was essential at points three and six, as the places in the argument which provided the 'shocks'; openings that might allow me to move into another way of seeing, to change my perspective. I also considered the triad (points 3, 6, 9) which provided the ultimate resolution, using my own ability to amplify the facts into relevant values by adjusting my focus. As I did this, I was aware that I could only bring to the exercise my current understanding of the concepts which were very likely to change over time, based on further experience and insights.



Analysis was required to extrapolate the data onto the enneagram but synthesis was the process of correlating the concepts with the dramatic progression in 'Patterns of Being'. This technique was helpful to grapple with complex concepts and to see how they could be integrated consciously into the pattern of my creative work (see Figure 6.9). Ultimately, it was a process of transduction that took place in me, in the writing of the verse novel and in the process of structuring the verse novel. This was a process of discovering how I have constructed my memories consciously and unconsciously. The narrative was written with an intention to share a

6. The structural edit of 'Patterns of Being': from chaos to order via the focus of layered thought patterns.

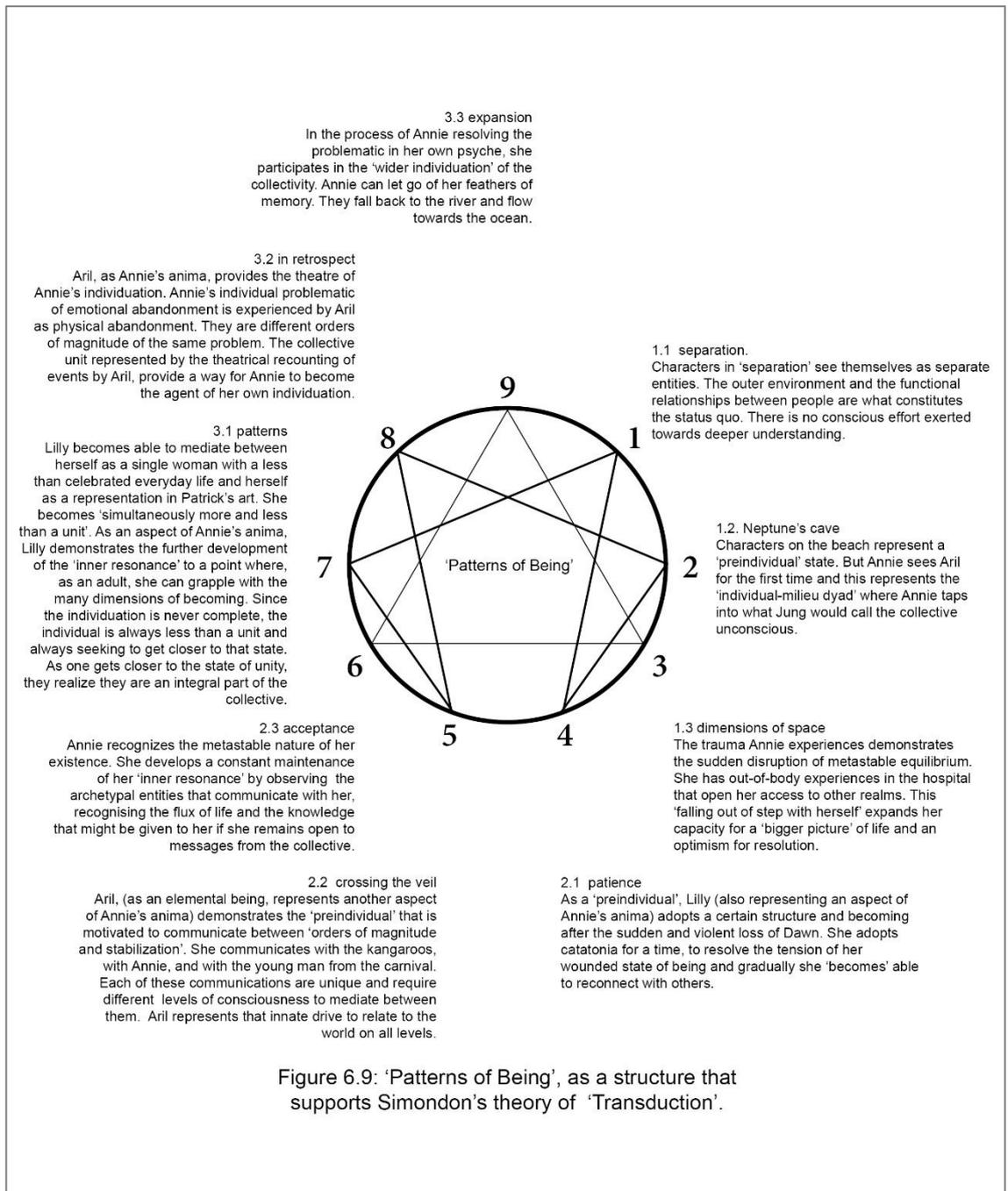


Figure 6.9: 'Patterns of Being', as a structure that supports Simondon's theory of 'Transduction'.

sense of turning negative emotions into positive emotions. In this process, once the intention was clear, the structure could be brought full circle and the chapter headings could be reworked to reflect that intention. The information was applied to finding meaning: in me, in my writing and in the individuation of the characters within my writing. In this way, the work developed an 'inner resonance' that emerged from the process of layering perception. Such structural weaving focused attention on the interconnectedness of each concept, so that collectively, there was a sense of resolution.

Conclusion

In conclusion, the verse novel is a form that can embrace complex concepts and multi-layered levels of consciousness. It has ancient roots in the wisdom genre and elements of wisdom teaching are evident today in contemporary Australian verse novels. A verse novel in the wisdom genre is not just literature but also pedagogy. The wisdom the author intends to teach will evolve from the context, culture, politics, religion and personal experiences of the author. Hence in H.D.'s *Helen in Egypt* the lesson of individuation is influenced by Hermetic wisdom, 'self-remembering' and science of the twentieth century, such as chaos theory and microscopy. While the verse novel is often called a 'rebellious' form, it is because it cannot be defined as 'poem' or as 'prose'. Traditionally, we identify a form based on such binary opposites, however, a verse novel is a complex form and does not fit neatly into definition. A verse novel can appear chaotic on first reading. There are patterns woven through the structure that reflect the shift between layers of consciousness.

The process of writing a verse novel can create the sense of moving from chaos to order. In H.D.'s *Helen in Egypt*, she tells the story of Helen of Troy from the Stesichorus version which says Helen was not in Troy but in Egypt. She returns to the incident of 'the writing on the wall' and uses the Greek and Egyptian mythology to 'remember' her struggle to integrate her animus and anima and her quest for 'wholeness'. H.D.'s Moravian religion includes both the masculine and the feminine principle in the trinity and likewise, Gurdjieff's 'self-remembering' encompasses a 'law of three' which also says the universe is based on three forces: active, passive and neutralizing which form the 'trinity' of the whole. Gurdjieff's 'Law of seven' says 'no process in the world goes without interruptions'. This law reminds us that in a static world nothing would live. Change is essential to evolution. When plotting a novel, it is the 'interruptions' to life that cause the dramatic progression. H.D. says she uses 'templates' as part of her patterning structure. Many of her writing colleagues in Paris in the early 1930s were members of Gurdjieff's Rope Group. H.D.'s account of 'the writing on the wall' in *Tribute to Freud* alludes to the writing process and geometrical forms which suggest that H.D. may have been aware of Gurdjieff's theories and may have applied them to her own process of writing.

This study experiments with applications of Gurdjieff's enneagram in the editing process of 'Patterns of Being' to determine how Gurdjieff's teaching might be applied to the craft of writing today. Using an enneagram helps a writer move through the complex layers of information to find order. Adalaide Morris discovers H.D.'s references to chaos theory due to her recurring patterns.

Conclusion

Deeper investigation of the enneagram, and the relevance of chaos theory to the processes mapped out by its geometry, suggests there is further evidence to support Morris' observation of chaos theory in H.D.'s poetry. Charlotte Mandel discusses H.D.'s 'focus' as influenced by her father's use of the telescope and her grandfather's photography and microscopy. A. G. E. Blake explains that the way an enneagram works is similar to using a microscope, where understanding is only achieved through a process of focussing on patterns in order to perceive significant meaning. H.D. had access to the science of microscopy through her grandfather, and that suggests she may have easily grasped how to use the enneagram in her writing process.

What Freud diagnoses as a symptom of megalomania, H.D. sees as inspiration. H.D. sees the 'writing on the wall' as 'an illustrated poem', and one which influences how she structures *Helen in Egypt* using the three octaves of the enneagram and also as a memoir of her Moravian 'mindfulness'. Just as the Moravian memoir traditionally has three versions, *Helen in Egypt* has three sections, 'Pallinode', 'Leuké' and 'Eidolon'. Each represents a different level of consciousness. 'Pallinode' explains the process of 'self-remembering', 'Leuké' deals with psychoanalysis and analytical psychology, using Theseus to represent Freud as the analyst but closely following the line of argument in Emma Jung's essay, 'On the Nature of the Animus'. In 'Eidolon', the Hermetic wisdom which is threaded through the whole work takes precedence as the arrival at 'wholeness' requires an acceptance of the divine feminine represented by Thetis. Each section layers a new perception of the process of Helen's individuation.

Emma Jung's essay, 'The Anima as an Elemental Being' is helpful in identifying imagery in 'Patterns of Being' as aspects of the personal psyche and also of the Collective Unconscious. Discovering these connections after writing the verse novel makes clear the relevance of the intuitive approach to writing, which has been developed over many years of practise in 'stream of consciousness' writing. To allow the different levels of consciousness to surface in the work gives the poet the opportunity to 'self-remember'. This highlights the predictability of collective archetypes subconsciously surfacing in the work but also that such imagery would not account for the whole. The organic patterning that evolves intuitively in the work is found to be closely mirrored by the effect of layering enneagrams of important concepts that have informed the work. Where the two do not complement each other suggests a gap in the structure that may require editing. It becomes clear how closely the intuitive writing follows the dramatic process as described by A. G. E. Blake. When one experiences this first hand, the precision of the unconscious to follow such a pattern is remarkable. As I write more books, I will have the

Conclusion

opportunity to observe if this phenomenon repeats itself. I would encourage others to try this also because it would be useful to have other styles of perception reflected in this process and to document other writers' experience with the process of using the enneagram. I plan to incorporate this method into my teaching. I believe it is helpful for teaching essay writing as well as creative writing.

The Jungian approach to individuation is highly relevant to *Helen in Egypt* and 'Patterns of Being', Emma Jung's work on the anima helped me identify how characters represent the anima in my work. James Hillman shows the importance of the anima/animus syzygy to consciousness, which explains why the anima fantasies are relevant to the over-all intent of 'Patterns of Being'. Primarily the story is about how one can use 'imagination' to create a lived experience that is resilient and rides above trauma, not as a form of denial, but registering the inherent dangers and misadventures in life for their lessons while becoming a resource for new solutions. These new solutions call for compassion, open-mindedness and personal responsibility. The goal is to maintain a balanced psyche.

Gilbert Simondon's perspective on the individual adds another dimension to understanding 'Patterns of Being'. Simondon's theory of individuation suggests a constant 'non-linear process' where individuals can never actually 'arrive' at perfection so there can be no clear definition of what individuation is. The individual transforms rather than moves in a straight chronological line. Simondon calls this 'Transduction' because instead of movement or 'doing', this process of individuation is a change of 'being', where Simondon asserts, 'the living entity is both the agent and the theatre of individuation'. In A. G. E. Blake's chapter, 'Remember to Remember', the third octave of the enneagram represents that state where the self-reflexive inner lines reach an awareness of 'knowing' what one is doing and so can reach an 'intentional creativity'. There is a hypothetical '*return to the source*', to 'be' at point 9. There is a transformation of negative emotions into positive emotions and this process is a movement 'beyond the opposites'. Hence there is a sense of 'unity'. This pattern can be found in *Helen in Egypt*: the first octave is 'Pallinode' (explanation) and represents the outer circle, a process of 'self-remembering', the second octave is 'Leuké' (seeing the light), representing the inner lines, a process of being self-reflexive using the methods of Freud and Jung, and the third octave 'Eidolon' (image) representing the inner triangle, the transformation based on the trinity using Hermetic wisdom.

Conclusion

After writing several drafts of a verse novel, the authorial intent of the work has to be clarified in order to carry out a careful structural edit. The patterns one forms in the method and selection of research begins to bring the intention to the surface if it is not already clear. When dealing with complex concepts the focus can be blurred. As I reviewed key articles and chapters, I found it helpful to plot their lines of argument onto enneagrams. I had to choose the most relevant points for their linear progression and also for the reflexive consequences. The moments of 'shock' or change at points 3 and 6 had to be determined for the rest to fit properly. This exercise showed the pattern within each argument and then I layered them on my enneagram of 'Patterns of Being' to get a sense of whether my understanding of these concepts and their relevance to the story was congruous.

This process of using the enneagram should not be a rigid 'modelling' but an intuitive 'focus' on the themes. If one approached this method by keeping everything on the same level of consciousness, in the same timeframe or in the same space, the process would become baffling and chaotic. It is instead, a process of going back and forth from all these conditions, where certain criteria within the same enneagram analysis might not fit one character (Annie) but might fit her archetype (Ariel). There is a constant weaving back and forth between levels of consciousness and aspects of time. Each person's way of perceiving is different. Perhaps no-one will completely follow how I use an enneagram or how H.D. used her templates; what matters is whether the method can be used by anyone, just as anyone can use a microscope. Not everyone will see the same image or derive the same meaning. A. G. E. Blake's explanation of dramatic progression provides a useful tool for analysing the structure of a literary work and I have expanded that to try using it as a tool for structural editing. What A. G. E. Blake provides is a series of questions about structure that writers can adapt to the nature of their creative work to identify and achieve their authorial intention. This can be particularly helpful when dealing with a complex structure such as the verse novel.

The process of studying H.D. and focussing in depth on her verse novel *Helen in Egypt* and her memoir, *Tribute to Freud* while writing my own verse novel was very rewarding. I did not set out to write like H.D. or to use this research directly in my verse novel but to inform myself about the craft of writing and also to discern how H.D. rose above the gender opposition of her time. H.D. mastered the genre of the verse novel because she understood psychology and mythology. H.D.'s interest in Gnosticism and science gave me an entry into a diverse range of books that have changed my perception of the world. Quantum physics, Gurdjieff's mathematics and

Conclusion

Esoteric spirituality were all new to me and will equip me to continue writing in a meaningful way as new science changes our understanding of the world.

H.D. taught me the benefit of reading deeply in psychology, especially Jungian psychology which is open to esoteric thinking and can inform a poet about the anima/animus syzygy. By recognising the anima fantasies in the story and using animus logic in the structural edit (as guided by some of the inherent questions raised by the enneagram), I was able to observe the multiplicity of the process.

By writing intuitively I was able to discover my own mythology and trace my evolution as a person and as a writer. I identified the healing in imagination. By learning to use the enneagram, I could identify various levels of consciousness in my early drafts and see how the different points of view I had been reading were emerging simultaneously through the text. I could decide what was essential for the story. I learned how to perceive what was important to say in the story and what was no longer relevant. This aspect by itself was helpful for personal growth. I learned to identify many levels of meaning in the text and to understand my own mythology. The process is no longer a mystery. I feel well equipped now to continue writing to explore the new terrain I have opened in my awareness. It is like moving from point one to point nine on the outer circle of the enneagram, only to realise that one is starting on a new process and it is opening out so that each section of the verse novel, 'Patterns of Being' might evolve into another novel, memoir or play that further explores my observations, intuition and awareness.

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APPENDIX

Q&A: based on the 'enneagram of drama' to interrogate the structure of the verse novel.

Appendix 1.

These notes deal mainly with the dramatic progression represented by the outer circle of the enneagram (please see Figures 6.1 and 6.2.). I asked these questions based on my understanding of A. G. E. Blake's, 'Drama' in *The Intelligent Enneagram*, Shambhala Press, Boston, 1996, pp. 171 - 193.

8.1. Does the ordering of the sections fit into three octaves, 9-3, 3-6, 6-9?

There were three stages in the novel but the first section, 'Separation' was ninety-seven pages and represented the everyday environment until the murder on the beach and the scalding accident. In this version, it could be that the first octave represented the three women's versions of the events. The sections 4, and 5 represented the mythical characters that evolve in Annie's psyche: Aril, the Aboriginal woman, the 'nymph' and the suggestion of augury with birds. The third octave traces the resolution for each of the characters, Lilly, Margaret and Annie, with a final recollection by Aril. To this set of three octaves a prologue and epilogue were attached.

8.2. Does point three have an event that changes the circumstances of the protagonist and opens possibilities for transformation?

Point 3 had 'Reflection' by Margaret. It was not the most appropriate positioning since the drama at the beach and the subsequent experience in the hospital were pivotal to the whole story. It became clearer that the story was also about my own psyche and the events which had evoked the personal journey symbolized in this story. There are many layers of meaning which are woven in the text. The cave scene and hospital scene needed to be at 3 because they represent the 'shock' point when circumstances are changed. The image of the cave is also symbolic of the feminine principle and an analysis of the story using Emma Jung's essays dealing with animus and anima revealed the highly relevant nature of the nymph as a mythical creature representing the anima.

8.3. Does point 2 raise an anticipation of how it might culminate?

Point 2 as 'Enclosure', spoken by Lilly, does indicate a level of detachment which might be a significant marker for the outcome but the link back from 8 'Return' to 2 'Enclosure' was not meaningful enough and suggested some rearranging needed to take place. According to Blake, the events at point 8 in the future should have direct bearing on the events at 2. This aspect could be satisfied by reversing points 9. 'Sandcastles' (Aril) and 8. 'Return'

(Annie). Aril's reflection on the cave is directly connected to the action that takes place at the cave and is perfectly placed if action in the cave takes place at 2. This reflection is kept as late as possible in the story to add weight to the unsubstantiated facts of the murder case. Lilly's story does raise the anticipation that Chad had something to hide. But there might be another solution.

8.4. Is there an insight at point 6 that raises the protagonist's conscious awareness?

Point 6 'Escape' (Lilly) shows the transformation occurring in Lilly as observed by Patrick. It shows the use of art for self-awareness but this would be better in the third octave to show the process of transformation. Point 5 'Feathers' (Annie) now seems better placed at 6 to show Annie's awareness of nature and the elements/spiritual realm as her path forward. Annie observes everything around her and develops an understanding of events slowly pulling threads together. At point 6 she has the option of coasting along and remaining in the realm of socialisation and cultural norms, focussing on the negative outcomes and memories, or of moving into another position of raising herself above the judgements of others and the politics of the day. Instead she chooses to develop the 'other' awareness that is symbolized by the Aboriginal woman, a figure for the Great Mother Earth who becomes ever present after her time with the Aboriginal women in the hospital. All of these archetypes reinforce Annie's anima.

8.5. Are the seeds of destruction sown in the beginning, made apparent in the middle and possibly neutralized at the end?

The seeds of destruction sown in the beginning are made apparent in the middle sections spoken by Aril and Annie and neutralized in 8. 'Return' (Annie) and the epilogue. Such considerations suggested 'return' might work better at point 9.

8.6. In point 0, does the setting represent a relative state of normalcy, against which the more interesting events will be portrayed?

At point 0 the story starts with the child, Annie and her mother travelling to visit Aunt Lilly and Uncle Chad. The first days are filled with visits to the beach and regular country life to be contrasted with later events.

8.7. Does point 1 connect to point 4 where the transformation becomes actualised?

With point 4. 'Encounter' (Aril) has a connection to point 1 but does not actualise a transformation for Annie. It becomes apparent that it is the first priority for the story of Annie to be the main protagonist who is transformed. In the process, Lilly is also transformed but while she is a separate character, on a psychic level, she also represents another aspect of Annie as an adult. Annie's remembering places Lilly as she imagines her and Lilly is representative of an aspect of Annie's anima. Aril is also an archetype of Annie's anima. But 'Encounter' at point 4 is not as effective now.

8.8. Does point 2 connect to point 8, where the ultimate meaning of the action will be found?

Point 2. 'Enclosure' (Lilly) does not connect as well to point 8. 'Return (Annie). This suggests it would be better to have 'sandcastles' at point 8, with the mythical nymph finding a mortal to love, who is a traumatised soldier, an animus who brings the news about Rufus, also an animus figure attached to the earth. As Emma Jung suggests, the anima needs to be balanced with the animus so they can be integrated into the psyche. 'sandcastles' reflects the ultimate meaning of the story, the way Tom and Aril are separate but a couple that tolerates and compliments each other while acknowledging their interconnectedness with the earth and all other creatures and humans. They straddle all the realms in their own unique ways.

8.9. Does the course of events in point 3 plunge the protagonist into a different world in points 3-6?

The disappearance of her cousin and the experience in the hospital have plunged Annie into a fantasy world (or a sensitivity to other dimensions) which she has to navigate simultaneously with trying to piece together what reality is in the world of adults around her. Margaret's 'Reflections' are not so relevant and their position at 3 is inappropriate.

8.10. Does section 6-9 concern an internal disturbance of the course of events which makes possible a new realisation?

Annie is confronted with the truth of the murder at point 6 and she realizes her connection with the natural and the supernatural environments. Lilly leaves the institutional setting to move to Sydney to be with Patrick and she begins to get a better awareness of her own fears and projections. Margaret's character does not really move in the same ways. She is a foil to them really, an example of a character that does not evolve but moves back along

Appendix

the 6 to 3 line. I have to make a decision about what this character can add to the purpose of the verse novel.