CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

THE QUEST FOR THE SELF,
A Jungian Interpretation of "The
Sea and the Mirror" by W. H. Auden,

A thesis submitted in partial satisfaction of
the requirements for the degree of Bachelor
of Arts in

The English Honors Department

by

Joan Rumsey Evans

June, 1975
The thesis of Joan Rumsey Evans is approved.

California State University, Northridge

June, 1975
I want to thank all who have been so patient with me and helpful to me.

"I strive quite consciously and deliberately for ambiguity of expression, because it is superior to singleness of meaning and reflects the nature of life."
ABSTRACT

THE SEARCH FOR THE SELF

A Jungian Interpretation of "The Sea and the Mirror" by W. H. Auden

by

Joan Rumsey Evans

Bachelor of Arts in English

June, 1975

"The Sea and the Mirror" has been called the summit of W. H. Auden's vitality. Stephen Spender said of it, it is "difficult to think that future generations will not discover new and even deeper meanings in it."2

This poem was written in the turbulent war years of the 1940s. In those years Auden had completed his search for a personal ideology by which to live out the remainder of his life. His search began with Freud and evolved to Marxism in the early 1930s. By the end of the thirties Auden was considered a liberal humanist. For him it was just one further step to Christianity. He never felt it necessary to renounce his earlier experiences, but instead used them as a path toward the acceptance of the Word of God made human in Christ. "The Sea and the Mirror" is an
explanation of that acceptance. But it is more. It is also a twentieth century man's attempt to come to terms with the reality of life which necessitates a realization that death is imminent.

I have analyzed this poem using the Jungian premise that an integration of the personality is only possible if man searches the depths of his unconscious. I believe that in this poem Prospero, who stands as Auden's poetic persona, has made that search. Now that he has freed himself to die he can live. The sea is an unchartered, but not barren region through which man must travel in order to be reborn. The island is safety midst turbulence, but the island is also the setting for rebirth.

Caliban looms as an unpleasant apparition. He stands in contrast to Ariel, but he also symbolizes the search and holds the key. Prospero has been living under the magic of Ariel's inspiration and rejecting Caliban who lurks in the depths of man's unconscious. Until Prospero can acknowledge Caliban he is incapable of becoming a whole personality. At the end of the poem Caliban says, not until "swaying out on the ultimate wind-whipped cornice that overhangs the unabiding void," do we hear the real Word which is our only raison d'etre. I believe that, in Jungian terms, the wind-whipped cornice is the depths of man's unconscious.
W. H. Auden was a questing poet, relentlessly seeking answers to a life that he felt man must accept out of necessity, not choice. In his early writings the only concept consistently taken seriously is "love thy neighbor as thy self" (Spears, p. 65). He held true to this commandment even during the years he did not believe in the Christian God of his forebears. His search was always for a better way in which mankind could exist in harmony in this troubled world. It was not until midway through his life when he wrote "The Sea and the Mirror," the work with which this paper is concerned, that he made his peace and accepted a belief in a force beyond the limitations of man. In "The Sea and the Mirror" he has Caliban say,

Yet, at this very moment when we do at last see ourselves as we are, neither cosy nor playful, but swaying out on the ultimate wind-whipped cornice that overhangs the unabiding void—we have never stood anywhere else—when our reasons are silenced by the heavy huge derision—there is nothing to say—there never has been—and our wills chuck in their hands—there is no way out—there never was—it is at this moment that for the first time in our lives we hear, not the sound which, as born actors, we have hitherto condescended to use as an excellent vehicle for displaying our personalities and looks, but the real Word which is our only raison d'etre. ("The Sea and the Mirror," p. 402)

"The Sea and the Mirror" is a drama of the eruption of belief in which the conscious and the unconscious selves are brought into relative harmony, a harmony that Carl
Gustave Jung termed Individuation. Jung wrote, "Psychology and the study of art will always have to turn to one another for help and the one will not invalidate the other." However he is aware of the limitations of psychology and adds, "Psychology does nothing toward the elucidation of the colorful imagery of art, except bringing together materials for comparison and offering terminology for discussion" (Modern Man in Search of a Soul, p. 154). Using this as a guideline Jung enables a reader of poetry to come to a greater understanding of what even the poet himself may not have been aware he was saying.

Both Jung and Auden were striving to come to terms with God's and man's place in the complex world of the twentieth century. Both ultimately saw God as the source of salvation and peace for mankind. Auden, by the end of "The Sea and the Mirror" affirmed his belief in Christ. Jung, through his studies, developed a method whereby man comes in contact with the God force that he believed lies in the depth of man's psyche. Jung wrote, "Depth psychology and religion are complementary approaches to the same central reality: the potentially creative forces at work in man." Combining this with Auden's belief that poetry, like psychology, is a struggle to reconcile an unwilling subject and object, it becomes apparent that the ideas of Auden and Jung are closely interrelated (Spears, p. 35).
Jung saw literature as falling into one of two categories, the psychological or the visionary. The psychological belongs to the realm of the understandable and is not the concern of the psychologist. "The visionary stems from material no longer familiar. It suggests the abyss of time separating us from pre-human ages or evokes the superhuman world of contrasting light and darkness" (Modern Man in Search of a Soul, p. 157). Auden's "The Sea and the Mirror" falls into the latter group and is therefore an apt study for Jungian interpretation.

Jung wrote, "The primordial experiences of visionary literature rend from top to bottom the curtain upon which is painted the picture of an ordered world" (Modern Man in Search of a Soul). Caliban in "The Sea and the Mirror" begins his long sermon as an echo of the audience speaking to the author. The audience came to witness a production of The Tempest for entertainment and a few hours of escape into a fantasy world. Almost anything is acceptable on the other side of the curtain, but allowing Caliban in is going too far; then the curtain no longer divides what they believe is real from the make believe. It shows instead that both worlds are but illusory and the real world is a world of disorder and confusion that includes even the Ariels and the Calibans. Still speaking for the audience Caliban says,

All we have ever asked for is that for a few hours the curtain should be left
undrawn, so as to allow our humble ragged selves the privilege of craning and gaping at the splendid goings-on inside. ("The Sea and the Mirror," pp. 377-8)

But amongst those splendid goings-on they never expected to have to come face to face with the misshapen reality of Caliban. The muse, who refuses admission to no one, mixing all sorts, has but one exception, the only child of her Awful Enemy -- "who does not rule but defiantly is the unrectored chaos" ("The Sea and the Mirror," p. 376). It is the child, who in Jungian terms, is the shadow in the unconscious. "For," Caliban says,

Isn't the essential artistic strangeness to which your citation of the sinisterly biased image would point just this: that on the far side of the mirror the general will to compose, to form at all costs a felicitous pattern becomes the necessary cause of any particular effort to live or act or love or triumph or vary, instead of being as, in so far as it emerges at all, it is on this side, their accidental effect? ("The Sea and the Mirror," p. 382)

By introducing Caliban into the order on the far side of the mirror, the author has let the real intrude on the imaginary and confused both worlds. But that is not irredeemable. At the end of the production Caliban can come back to be comforted and respected, after the experience of finding Himself, perhaps, for a few hours and for the first time in His life not wanted, more fully and freshy appreciative of our affection than He has always been in the past. ("The Sea and the Mirror," p. 383)
Worse for the audience is the fear that Ariel, the spirit of reflection, has not been reconfined. Their fear is that with his manifestation man will no longer be afraid of reprisal. He will, instead, admit his shortcomings and incestuous desires which will play havoc with the order man has imposed on his environment in order to attain universal reconciliation and peace. Caliban says,

We want no Ariel here, breaking down our picket fences in the name of fraternity, seducing our wives in the name of romance, robbing us of our sacred pecuniary deposits in the name of justice. Where is Ariel? What have you done with Him? For we won't, we daren't leave until you give us a satisfactory answer. ("The Sea and the Mirror," p. 384)

Jung wrote of the visionary poet, "The primordial experience is the source of his creativeness.... It requires mythological imagery to give it form. It offers no words or images, for it is a vision seen 'as in a glass, darkly'" (Modern Man in Search of a Soul, p. 159). Auden in the same vein believed that "Parables and mythic structures symbolize the relations between parts of the self or the self's relation to elements of society or nature." He said of poetry,

We want a poem to be beautiful, that is to say, a verbal earthly paradise, a timeless world of pure play which gives us delight precisely because of its contrast to our historical existence with all its insoluble problems and inescapable suffering; at the same time a true revelation about life which will show us what life is really like and free us from self-enchantment and deception. The poet cannot bring us any truth without introducing into his poetry the problematic, the painful, the ugly."
Auden chose The Tempest as the source of his expression of these images partly because it has often been considered Shakespeare's farewell to the stage. Similarities have been drawn between Prospero's laying aside his mantle and Shakespeare's leaving his art. It is possible to consider that Shakespeare had come to the realization that art fails to properly disenchant, which is Auden's central position in "The Sea and the Mirror."

In the epilogue to The Tempest, which Prospero addresses directly to the audience, he sees only despair:

```
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
(The Tempest, Epilogue: 16-19)
```

Not long after Auden wrote "The Sea and the Mirror," in which he accepts the Word of Christ he, too, chose to lay aside his mantle and spend his later years primarily lecturing and writing critical essays. He wrote in an essay in The Dyers Hand, "The Incarnation, the coming of Christ, the servant, recognized only by the eye of faith puts an end to all claims of the imagination to be the faculty which decides what is truly sacred and what is profane." For both Auden and Shakespeare Prospero exists as the poetic persona, "a detached moving reflection of life."

Stephen Spender wrote, "To Auden, The Tempest has always appeared to be the mystery play in which Shakespeare came nearest to expressing his philosophy in characters.
who have a symbolic significance."  

Auden himself wrote, "The Tempest seems to me a Manichean work not because it shows the relation of Nature to Spirit as one of conflict and hostility, which in fallen man it is, but because it puts the blame for this upon Nature and makes the Spirit innocent."  

Going along with this idea is the appropriateness of the island setting. Auden wrote, "Islands are dangerous and to be avoided because they isolate. They remove man from reality into a private dream world that weakens and betrays. They are associated with sensuality and with one's father. The disturbing realities of the world are not present, the sense of guilt [guilt that Jung says must be present for the quest to begin] is washed away."  

W. H. Auden began seriously writing poetry in the 1920's. He has been described as having reached his literary culmination in the early 1940's with several long poems, one of which is "The Sea and the Mirror" (Spears, p. 131). Poetically he progressed through three easily defined stages. His first preoccupation was with the studies of Freud which is easily understandable as Auden was attempting to come to grips with his own homosexuality. In the turbulent years of the 1930's as he watched Hitler begin his obsessive rise in Germany he turned to Marxism and his poetry became political. Auden's Marxism, it should be noted, was not Communistic but a liberal humanism that he believed would overcome the ills of
society. By the forties with war raging throughout Europe it became apparent to Auden that no cultural or sociological institution would replace the search for God or in Jungian terms the Self. He said, "Jung hardly went far enough when he said, 'Hitler is the unconscious of every German,' he comes uncomfortably near being the unconscious of most of us" (Spears, p. 115). It was at this time, that defeated by his past solutions, he regained touch with his Christian origins. He realized that political dogma was self-serving and only a Kierkegaardian belief in "The Wholly Other Life," the existentialist surname for God, would suffice to help man in his precarious journey through life (Duchene, p. 51). Kierkegaard believed that man cannot live without a faith in something. If faith breaks down man has to leap even into uncertainty if he is to avoid destruction. Existentialism, like Jungian psychology, attempts to adapt religion to a civilization in which gods and revelations are no longer self-evident. It may or may not lead to a faith in God, but it does serve as a means of realizing the limitations of the Ego and of seeking a force beyond the Ego by which to live. 14

Similarly Jung believed that the absence of symbolic mediation between man and God such as Protestantism leads to cultural failure. But the decadence of Protestantism has a worthwhile purpose in that it enables man to "re-discover gods as psychic factors." 15 This is the failure Auden experienced in the late 1930's when he discarded
the structures of society and permitted, in Jungian terms, the re-emergence of the archetype. According to Jung the religious truths of Christianity may be recovered by direct experience of the other side of consciousness.  

"The Sea and the Mirror," written in America as Europe was being riddled by war is a renunciation of art as the speaker of truth and an acceptance of the 'Word' made flesh in Christ. Auden believed that art is not and must not be magic. Its purpose is to serve as a mirror in which the reader is made conscious of his own feelings. The proper effect of art is to disenchant and to show man that his present state is neither as virtuous nor secure as he thought, but order is possible.

Caliban speaking of the dramatist, says,

The more truthfully he paints the [human] condition, the less clearly can he indicate the truth from which it is estranged.... The more he must strengthen your delusion that an awareness of the gap is in itself a bridge,... the regarding of your defects in his mirror becomes... a madness of which you can only be cured by some shock quite outside his control, an unpredictable misting over of his glass or an absurd misprint in his text.

Our unfortunate dramatist, therefore, is placed in the unseemly predicament of having to give all his passion, all his skill, all his time to the task of "doing" life--consciously to give anything less than all would be a gross betrayal of his gift and an unpardonable presumption--as if it lay in his power to solve this dilemma--yet of having at the same time to hope that some unforeseen mishap will intervene to ruin his effect, without, however, obliterating
Carl Gustave Jung's career spanned many of the same years as that of W. H. Auden. His major concern was to discover how man could come to understand his collective unconscious and as a result learn to integrate the forces of his unconscious with his ego. He called this process Individuation. He wrote, "I use the term 'individuation' to denote the process by which a person becomes a psychological in-dividual,' that is a separate, indivisible unit or 'whole'." ¹⁷

As a child Jung was relatively isolated from other children and lived in close contact with nature. This, as well as being exposed to what is termed 'supernatural phenomena,' led him to the discovery that not all occurrences are explainable by rational understanding. For a while he was both a friend and colleague of Freud, but their relationship dissolved because of Freud's inability to accept any of Jung's discoveries. Jung believed that beyond the personal unconscious unlocked by Freud lie deeper memories that are not part of individual man's childhood experiences, but are of a collective nature inherited by all mankind. In these archaic remnants of earlier times lie the origins of myths of primitive man, myths that are still very much a part of each of us. These archetypes, as he termed them, break through the conscious ego in dreams and fantasies. He described
archetypes as characteristic aspects of psychic energy that flow through a human being. They are a strange array of archaic figures, themes and objects that appear and disappear on the other side of consciousness. They derive their energy from instincts as well as from spiritual, moral and ethical drives (Experiment in Depth, p. 51).

Miranda in "The Sea and the Mirror" speaks of archetypal figures, figures that appear in her fantasies. She says, "The Ancient prayed for me;/Down his wasted cheeks tears of joy were running..." Alonso speaks of archetypal themes when he speaks of the sea and the desert. The sea is watery vagueness "where fish/See sceptres descending with no wish/To touch them..." The desert is "The sunburnt superficial kingdom/Where a king is an object." ("The Sea and the Mirror," pp. 366-68, 373). The title, too, refers to archetypal themes. The sea is the unconscious through which man must travel to be reborn and the mirror either reflects a distorted image of life or disenchants. For Auden the latter is the only acceptable state. He believed that the artist in his work should seek "the place where he must prove whether he has achieved the knowledge of the Self which is the goal of the quest he is undertaking." In "The Sea and the Mirror" Prospero, as the poetic persona, fulfills this goal by coming to an ultimate acceptance of Christianity and the belief that Christ saved man not in spite of his weaknesses but because of them.
Jung's theory of Individuation is a methodological procedure for bringing archetypes to consciousness which helps man to realize a 'greater personality,' a procedure which some people go through naturally without the aid of psychology. It enables men and women to develop latent psycho-perceptive faculties which provide the means of rediscovering the reality behind religion. It is the reality which provides meaning and purpose to life and the mainspring of life (Experiment in Depth, p. 44).

Individuation is a journey of confrontation between the ego and the contents of the unconscious that manifest themselves along the way. It is a journey described by Caliban in "The Sea and the Mirror" that

is infinitely long and its possible destinations infinitely distant from one another, but the time spent in actual travel is infinitesimally small.... Before he [the traveler] can blink it [the journey] has come to a standstill again and there he stands clutching his battered bags, surrounded by entirely strange smells and noises—yet in the smelliness and noisiness how familiar—one vast important stretch nearer Nowhere, that still smashed terminus at which he will in due course, be deposited, seedy, and by himself. ("The Sea and the Mirror," p. 392)

Caliban goes on to warn the prospective traveler of this odyssey that by taking the first step, the step described above, he has made a definite start, but it is only the main depot, the Grandly Average Place. It is still possible for Caliban to suggest that one go no
farther for one will never feel better. The next stop is far outside this land of habit that "so democratically stands up for your right to stagestruck hope, and well inside one of those, all equally foreign, uncomfortable and despotic, certainties of failure or success" ("The Sea and the Mirror," p. 393).

At this point, too, both Ariel and Caliban are free to warn the traveler, should he decide to continue the journey, not to speak to them if they meet again; but once the journey begins they (Ariel and Caliban) will no longer be able to refuse the request that they serve as guides. Then they will only be able to obey the traveler's foolish commands. The average person, who never having felt really well in this "climate of distinct ideas" (p. 394) will plead with Caliban to carry him back, give him passage home, back to the childhood of dreams where the "minotaur of authority is just a roly-poly ruminant,... [where] the whole rich incoherence of a nature made up of gaps and asymmetrical events plead beautifully and bravely for our undistress" (p. 394). But at that moment when the average person cries for deliverance from anxious possibility he, Caliban, has no option but to be faithful to his Oath of Service and transport him not to the specific Eden that memory conceives of as the "ultimate liberal condition (never yet known) but directly to that downright state itself" (p. 394). It is a state of secular stagnation. In that state where existence is free
at last to choose its own meaning, the traveler will plunge headlong into despair; he will fall through silence. Caliban describes the landscape in Jungian terms of volcanoes and "hot springs from which steam rises without interruption straight up into the windless rarefied atmosphere" (p. 394). The journey for Caliban and Jung must be accomplished alone if it is to be undertaken at all. Jung said that once man decides to embark on this internal odyssey the feeling will be quite similar to drowning and only a preoccupation with reaching the deep centre, the sacred, will enable man to keep his sanity, for the archetypes he encounters along the way can be perilous. Only a strong ego can withstand the onslaught and for that reason it is not a journey for everyone. But for those who are successful it is a rare and enhancing experience.

Caliban then speaks to the smaller group of people who have had more opportunity in this world. These are the reformers who have tried to make social changes, but find the world no better, the people who have tried to bring light to a mankind that prefers to remain in darkness. In discouragement they turn to Ariel "to deliver them to a blessed realm above the twelve impertinent winds and four unreliable seasons, the Heaven of the Really General Case" (p. 396). They beg to be absorbed for good into the stationary, self-sufficient absolutely reasonable One. But instead they find a nightmare of exciting action and
the emotional poverty of an adventure story for boys. Everything is in a state of perpetual emergency and everlasting improvisation where all is need and change. All the phenomena of the empirically ordinary world is extended. All voluntary movements are possible, but any sense of direction, any knowledge of where on earth one has come from or where on earth one is going to is completely absent. In this state of Everlasting Not Yet, there is no relief. Only on the black stone on which bones are cracked can existence in a cry of agony find an unequivocal meaning. These alternate routes of the "facile glad-handed highway" or the "virtuous averted track" (p. 399) by which the human effort to make its own fortune arrives all eager at its abruptly dreadful end, foreshadow Auden's conclusion that the answers to existence lie not with flight from this world of chaos, but with a belief in that Wholly Other Life. Similarly Jung believed that the answers lie not with flight but with knowledge of man's own deep centre.

Jung's concept of the Individuation process involves dividing life into several stages (Jacobi, p. 41). The first thirty to forty years of life he believed furnish the text, the remaining years supply the commentary. He saw the change of life as a time of conflict between the onset of biological ageing and the urge and possibility for further spiritual and psychic development. At that time in life it is necessary for man to decide what has been
achieved and what has still to be achieved. It is a time of reckoning and taking stock, a time of slowing down and reevaluating one's values. It is a time of discovering what was missed in life and can still be recovered and a time of accepting what can be recovered no longer. If this readjustment does not occur, according to Jung, neurosis results. He believed that in the soul of modern man is the archaic remnant of the primitive man who kills the leader of the tribe as soon as he is no longer capable of begetting progeny. He wrote, "The old man who cannot bid farewell to life appears as feeble and sickly as the young man who is unable to embrace it" (quoted in Jacobi, p. 47 ). Individuation is a task only for the years following the change. Jung believed that it is right for younger man to concentrate on things outside himself such as having children and finding his place in society. He said, "Seen in correct psychological perspective, death is not an end, but a goal" (quoted in Jacobi, p. 47 ).

Auden when he wrote "The Sea and the Mirror" was in his mid thirties facing the transition into his middle years. It has been written, "Auden is a subtle and even touching poet of the process of ageing, with a gift for spiritual biography and for the middle-aged graces of wry happiness" (Wright, p. 39 ). Auden's is not a hedonistic philosophy but one which is compatible with Jung who wrote, "Most people in their search for happiness neglect
the fact that happiness is not the goal set by the Creator. The true goal is a complete and comprehensive development of the personality which gives incomparable value that is never lost. By attaining inner peace man derives the highest form of happiness" (quoted in Jacobi, p. 48).

Inner peace is what Auden was seeking for Prospero in "The Sea and the Mirror." Prospero had turned to magic because, he says,

> When I woke into my life, a sobbing dwarf Whom giants served only as they pleased, I was not what I seemed; Beyond their busy backs I made a magic To ride away from a father's imperfect justice, Take vengeance on the Romans for their grammar, Usurp the popular earth and blot out for ever The gross insult of being a mere one among many. ("The Sea and the Mirror," p. 353)

But now he knows that magic is "the power to enchant/That comes from disillusion." He has begun the journey by surrendering "the fascinating counsel of his books to the silent dissolution of the sea/Which misuses nothing because it values nothing.... Today I am free he says to Ariel/And no longer need your freedom" (pp. 353-5).

Jung's theory of Individuation involves recognition of the psychological makeup of man. During the first stages of life, when man's interests are outside himself he builds up a persona. This is the segment of the ego concerned with man's relations to the surrounding world. It is a relatively stable facade adapted to the demands of
present day civilization. Junq wrote, "One could say, with
a little exaggeration, that the persona is that which in
reality one is not, but which oneself as well as others
think one is" (quoted in Jacobi, p. 27 ). If the persona
is lacking, one has no protecting "face" and is exposed to
the world with all one's moods like a child. It is formed
by the successful union of the ego-ideal (what one imagines
one ideally is) with the ideal of the surrounding world
and what it expects of one.

During the first half of life as the persona
stabilizes the shadow is formed. The shadow is the sum of
the qualities conforming to one's sex that were neglected
or rejected while the ego is being built up. It functions
like a mirror image of the ego and its qualities lie in
the personal unconscious. It is composed partly of re-
pressed, partly of unlived psychic features which for
cultural reasons were excluded from consciousness.19
Caliban is Prospero's shadow in "The Sea and the Mirror."
Prospero says to Ariel

    thanks to us both, I have
    broken
    Both of the promises I made as an apprentice;--
    To hate nothing and to ask nothing for its
    love....
    But Caliban remains my impervious disgrace.
    We did it, Ariel, between us; you found on
    me a wish
    For absolute devotion; result--his wreck
    That sprawls in the weeds and will not be
    repaired:
    My dignity discouraged by a pupil's curse,
    I shall go knowing and incompetent into my
    grave. (p. 356)
Jung believed that shadow qualities could be projected as qualities of some person with whom there is a strong positive or negative tie. However by being aware of this as Prospero finally is, man gains self-knowledge which in Jungian terms is the supreme spiritual goal. Caliban speaks of this relationship in reference to budding artists in the audience. Someday after they have become successful they will wish to be free of Ariel, the imaginative spirit, who has kept them from coming face to face with reality.

You finally manage to stammer or shout 'You are free. Goodby,' but to your dismay He whose obedience through all the enchanted years has never been less than perfect, now refuses to budge. Striding up to Him in fury, you glare into His unblinking eyes and stop dead, transfixed with horror at seeing reflected there, not what you had always expected to see, a conqueror smiling at a conqueror, both promising mountains and marvels, but a glibbering fish-clenched creature with which you are all too unfamiliar, for this is the first time indeed that you have met the only subject that you have, who is not a dream amenable to magic but the all too solid flesh you must acknowledge as your own; at last you have come face to face with me, and are appalled to learn how far I am from being, in any sense your dish; how completely lacking in that poise and calm and all forgiving because all understanding good nature which to the critical eye is so wonderfully and domestically present on every page of your published inventions. (p. 387)

He goes on to ask where he, the glibbering fish-clenched creature, could have acquired the social amenities. The author metaphorically becomes 'a society matron who is
always too busy to give proper attention to her children, but sees that they are given the best in materialistic goods as long as they stay out of her way. He says,

Even deliberate ill-treatment would have been less unkind.... Had you tried to destroy me, had we wrestled through long dark hours, we might by daybreak have learnt something from each other; in some panting pause to recover breath for further more savage blows or in the moment before your death or mine, we might both have heard together that music which explains and pardons all. (pp. 388-9)

Or if, he further explains, he had been really free to be an urchin forced to beg or steal he might "have come by the bumpy third-class road of guilt and remorse smack" into that very same truth which the author was meanwhile admiring from his distant, comfortable veranda but would never point out to him. But now that the author's charms no longer amuse and his spirits have ceased to obey, he is left alone with Caliban, the dark thing he could never abide to be with.

Can you wonder then if I do not yield you kind answer or admire you for the achievements I was never allowed to profit from, If I resent hearing you speak of your neglect of me as your 'exile,' of the pains you never took with me as 'all lost'? But from now on we shall have, as we both know only too well, no company but each others. The only hope lies in our both learning, to forgive and forget the past, and to keep our respective hopes for the future within moderate, very moderate limits. (p. 390)

By accepting the shadow as one's own possession, man gains power over it and is then able to delve deeper into
his unconscious and come into contact with the archetypes of the collective unconscious. Only by doing this will Prospero be able to return to Milan and be

an old man

Just like other old men, with eyes that water
Easily in the wind, and a head that nods in the sunshine
Forgetful, maladroit, a little grubby
And to like it. (p. 358)

But he wonders

shall I ever be able
To stop myself from telling them what I am doing,--
Sailing alone, out over seventy thousand fathoms--?
Yet if I speak, I shall sink without a sound
Into unmeaning abysses. Can I learn to suffer
Without saying something ironic or funny
On suffering? I never suspected the way of truth
Was a way of silence. (p. 358)

In the collective unconscious is the anima for man and the animus for woman. These serve as mediators between the ego and the archetypal figures that appear. 20 They are the images of the opposite sex that all people carry within them. Individuation depends on the interpersonal relationship with the opposite sex as well as the archetype from which the image of the opposite sex is born. It represents the central fact of otherness in human life; the otherness that it is necessary to experience in order to develop wholeness. It is also intrinsic to man's relation with God. For Auden this was a difficult concept
as he was a homosexual and not able to accept this otherness. Homosexuality is described in Jungian psychology as a result of failure during the initial struggle for liberation from the dependence on the mother. If efforts at differentiation fail, the active identification of the ego with the anima and continued identification of sexuality with all feeling may be expressed in overt homosexuality (Ulanov, p. 236). When this occurs the man's emotional life is still subservient to the mother archetype. The normal struggle is typified in the myth of the hero slaying the mother/dragon and with the slaying his initiation into manhood. The homosexual male experiences masculinity in terms of serving the actual or symbolic mother's purposes and in an effort to make his maleness secure he turns to men. Jung wrote, "If the anima gives up the desire to help and nurture everyone, preferring to achieve an individual relation to the ego, it may finally break its identification with the maternal instinct" (quoted in Ulanov, p. 236). Therefore when Prospero says,

```plaintext
I am glad that I did not recover my dukedom till
I do not want it; I am glad that Miranda
No longer pays me any attention; I am glad I have freed you,
So at last I can really believe I shall die (p. 352)
```

Prospero, the poetic persona, has actually broken his anima's desire to nurture and is now capable of using the anima for the purpose, which according to Jung, it was
intended.

According to Jungian psychology the idea of Individuation is not a modern concept, but can be traced to the teachings of Jesus. When Jesus condemned the Scribes and Pharisees who made clean the outside of the body but paid no heed to the inside he was speaking of the separation of the persona, the first step toward the realization of the Self (Matthew 23: 27-8). When Jesus spoke of leaving the dead to bury the dead and of hating thy father and mother he was, according to Jungian theory, telling his followers to break their traditional ties in order to embark upon the quest (Luke 9:59-60, Luke 14:26). The goal of the quest was for Jesus the understanding that the kingdom of heaven is within man, the same goal that Jung called contact with the deep centre (Luke 17:6).

Jungians describe the condition of Self-hood that is attained when the deep centre is reached as being like the earth revolving about the sun. People who have completed the labyrinthine journey will have a shift of the center of gravity from the ego to the self which results in less intense emotional involvement and is a natural preparation for death (Pops, p. 21). Biblically the most impressive symbol of the deep centre is when St. Paul says, "Yet not I but Christ liveth in me" (Galatians 2:20).

"The Sea and the Mirror," subtitled "A Commentary on Shakespeare's The Tempest", has been considered the pinnacle of Auden's career. Each character speaks in a
different form, many of which are highly complicated. He uses, for example, the ballade, the villanelle, sestina, sapphics, elegaics, terza rima, syllabic verse as well as the prose of the later Henry James. "The Sea and the Mirror," frequently called a closet drama, takes place in the theater after a performance of The Tempest. The stage manager addresses the critics in the Preface and the prompter, in the Postscript, echoes Ariel's poem to Caliban with an "I" which is a merging of elegance and art with drab mortality. It is also an acceptance of all the elements of the unconscious. Ariel says,

only

As I am can I
Love you as you are--

Never hope to say farewell,
For our lethargy is such
Heaven's kindness cannot touch
Nor Earth's frankly brutal drum;
This was long ago decided,
Both of us know why,
Can, alas, foretell,
When our falsehoods are divided,
What we shall become,
One evaporating sigh

...I (p. 404)

The first scene of the poem is Prospero's farewell address to Ariel. The second scene, delivered sotto voce to the other characters and the audience, takes place on board ship. The characters, preparing to return to Italy, are still in the world of the play, but they present detached summations of what they believe happened to them. They comment on the meaning of their confrontation with the magic of Prospero and their future lives. They are
leaving the Enchanted Island of art and emerging into 'real' life. Caliban, in the final section that takes up over half the poem, speaks directly to the audience and also echoes their feelings. He explicitly develops speculations about the relation between art and life suggested both by the play and the dual roles the other characters have just been playing. The epigram to "The Sea and the Mirror" is a poem by Emily Bronte which speaks of the soul which is similar to the deep centre of Jungian psychology.

And am I wrong to worship where
Faith cannot doubt nor Hope despair
Since my own soul can grant my prayer?
Speak, God of Visions, plead for me
And tell why I have chosen thee. (p. 349)

The preface deals with the limitations of art and the differences from life. For the audience art is enjoyable because its predictability lacks surprise. The play has given the audience Aristotelean satisfaction, "We are wet with sympathy now; /Thanks for the evening...." (p. 351) but it did not solve the problem of existence.

This world of fact we love is unsubstantial stuff;
All the rest is silence
On the other side of the wall;
And the silence ripeness
And the ripeness all. (p. 352)

In the first section Prospero, addressing Ariel, says, "Ages to you of song and daring, and to me/Briefly Milan, then earth" (p. 352). Under Ariel's influence death was inconceivable, but now he is prepared to begin the quest
by turning his magic over to "the silent dissolution of
the sea" (p. 353) which he says

misuses nothing because it values
nothing;
Whereas man overvalues everything
Yet, when he learns the price is pegged
to his valuation,
Complains bitterly he is being ruined
which of course, he is. (p. 353)

This passage points both to the archetypal significance
of the sea and to the intrinsic isolation of man. For
Jungians, however, isolation is not something to be
dreaded, but instead accepted as the first step on the
interior odyssey toward truth. The sea was significant
to Auden. He wrote, "The sea or the great waters, that
is, are the symbol for the primordial undifferentiated
flux, the substance which became created nature only by
having form imposed upon or wedded to it." He believed
that art was capable of imposing order upon "the
undifferentiated flux. He also wrote, it "is a place
of purgatorial suffering. Through separation and apparent
loss, the characters disordered by passion are brought to
their senses and the world of music and marriage is made
possible" (The Enchauffed Flood, p. 11).

In the first section Prospero says to Ariel, "Now
I am that I am" which are an echo of God's words to Moses,
but here spoken as an acceptance of himself, a mortal man,
one among many. He realizes that books teach that most
desires end up in stinking ponds, but if one learns to
accept and not attempt to manipulate art it can reflect
He says,

We have only to believe you, then you
dare not lie;
To ask for nothing, and at once from
your calm eyes,
With their lucid proof of apprehension
and disorder,
All we are not stares back at what
we are. (p. 354)

He is saying that art is capable of pointing out the
shortcomings of the human condition, but only if we do not
try to change it to suit our purposes. He goes on to
express the belief that if we could but once see nature as
in truth she is, we would fall in love forever. One peep
through the mirror is quite enough for those who are true.
"To those who are not true,/A statue with no figleaf has a
pornographic flavour" (p. 354).

Prospero believes all have been pardoned except him-
self as Antonio remains his failure. But even though
pardoned for their past deeds, the characters have not
been able to see truth reflected in the mirror of art.
Miranda says, "My Dear One. is mine/As mirrors are lonely"
(p. 372), which reflects the true condition of the cast.
Prospero, knowing that they have not been properly dis-
enchanted says, "Will Ferdinand be as fond of a Miranda/
Familiar as a stocking?" (p. 356) Will Miranda later be
able to "go into raptures over existing at all?" (p. 356).

Prospero feels peculiar as if he had been on a drunk
since the day he was born and

suddenly now, and for the first time,
am cold sober,
With all my unanswered wishes and unwashed days
Stacked up all round my life; as if through the ages I had dreamed
About some tremendous journey I was taking,

And now, in my old age, I wake, and this journey really exists,
And I have actually to take it, inch by inch,
Alone and on foot, without a cent in my pocket,
Through a universe where time is not foreshortened,
No animals talk, and there is neither floating nor flying. (p. 358)

Prospero's section ends with a plea to Ariel to sing,

O brilliantly, lightly,
Of separation,
Of bodies and death,
Unanxious one sing
To man, meaning me,
As now, meaning always,
In love or out,
Whatever that mean,
Trembling he takes
The silent passage
Into discomfort. (p. 359)

Prospero finally is able to listen to the truth the spirit of imagination imparts and by that admission is ready for his silent journey into reality unprotected by any of the superficial barriers constructed by man.

Antonio opens the second section with a reference to the mythological Circe, "As all the pigs have turned back into men... we can all go home again." (p. 360) Cynically he says, "Yes brother Prospero, your grouping could/Not be more effective.... Your loyal subjects are grateful enough/
To know their place and believe what you say." (p. 360)
But he goes on, "How easy you have made it to refuse/
Peace to your greatness" (p. 360) He negates Prospero's desire to have everybody love one another, and says, "While I stand outside/Your circle, the will to charm is still there" (p. 361) Antonio represents both the other vow Prospero made as an apprentice, "I shall never ask anything for love" (p. 356) and those who refuse magic because they see it as only enchanting. He also represents in Jungian terms the opposites of light and dark, good and evil. Jung believed that God is day and night, summer and winter, war and peace as well as surfeit and hunger. Auden wrote, "The difference between God and the Devil is not that God does not know the meaning of good and evil and that the Devil does, but God loves and the Devil will not love" (The Enchafed Flood, quoted in Bahlke, p. 56). Antonio, by not allowing Prospero to return to the world of innocence and childhood and by forcing him to acknowledge his guilt, is the motivating force behind Prospero's acceptance of the quest he is about to undertake. Antonio says,

Your need to love shall never know Me: I am I, Antonio, By choice myself alone. (p. 361)

Antonio adds a refrain after all the speeches as a reminder of Prospero's failure.

Ferdinand speaks next still under the spell of magic, enchanted by his love for Miranda. The only danger presented here is if the love wears off. He says,

Neither without either could or would
Stephano, still trying to reach the green pastures of childhood and not properly disenchanted by art is drunk again. Addressing his own belly he speaks of a "lost thing looks for a lost name" (p. 362). In seeking a unification of mind and body he is attempting to reject the dualism of spirit and nature. The mirrors offer him a warped picture and Prospero's failure continues to be what he feared, the magic of art.

Gonzalo looks back to the island "where all our loves were altered" (p. 363). His prediction that Ferdinand lives came to pass, but he does not feel justified. He feels that it was his harping on the supposed loss of the heir that brought on the plot against Alonso's life. Sebastian, Alonso's brother, only had to murder the sickly Alonso to attain the throne which is a replay of the circumstances years before that led to Prospero's exile on the island. Sebastian in The Tempest says of Gonzalo, "He doth but mistake the truth totally," which Gonzalo realizes when he says in "The Sea and the Mirror,"

The truths today admitted, owe
Nothing to the councillor
In whose booming eloquence
Honesty became untrue. (p. 364)

In The Tempest he says,

My lord Sebastian,
The truth you speak doth lack some gentleness
And time to speak it in: You rub the sore,
When you should bring the plaster.
Sebastian has just blamed Alonso for marrying his daughter against advice to an African and hence the necessity for the ill-fated voyage. Gonzalo believes that if he had accepted the Absurd and straightforward note he would have now begun to Dance Jigs of Self-Deliverance, but "he made instead the song/Sound ridiculous and wrong" (p. 364). Still he does not realize that he has only exchanged one enchantment for another and, although the phantasy is different, it is still a phantasy. Art, or in this case magic, has prevented him from seeing the truth.

The next speakers are Adrian and Francisco, two lords who in a couplet show that they have learned nothing and are captivated by the entertainment only.

Alonso in his address to Ferdinand speaks the most archetypically. His is a tale of sunburnt situations, watery depths, fire and ice, "sands were a crown/Has the status of a broken-down/Sofa or mutilated statue...." (p. 366-8) In this warning to Ferdinand where he speaks against becoming too enamoured of himself, the mirror still has not properly disenchanted. He says, "Remember as bells and cannon boom/The cold deep that does not envy you..." (p. 367). The purpose of this speech is that the answers do not lie in art; the answers instead lie within each man.

Only your darkness can tell you what
A prince's ornate mirror dare not,
Which you should fear more--the sea
in which
A tyrant sinks entangled in rich
Robes while a mistress turns a white back
Upon his splutter, or the desert. (p. 366)
Alonso's new enchantment is that he imagines all who left the island are "delivered from mistrust" (p. 368). He substantiates Antonio's accusation and Prospero's apprehension.

Sebastian is the only truly disenchanted figure in the entire play. He realizes that nothing has happened, we all live and are wicked still.

What sadness signalled to our children's day Where each believed all wishes wear a crown And anything pretended is alive. (p. 370)

The crown symbolizes enchantment; the sword symbolizes reality and disenchantment. Sebastian dreamed of being a king. That was part of the children's day, the fantasy world. He awakens to the real world. By thinking his brother's death, he thought himself alive. Now he must face the real world. The "sword pricks ourselves alive" (p. 371). He is glad to be ashamed.

Just now is what it might be every day, Right Here is absolute and needs no crown,      In dreams all sins are easy, but by day It is defeat gives proof we are alive; The sword we suffer is the guarded crown. (p. 371)

Trianculo is the clown with his head in the clouds. He can never get down. His role is to warm people. His dreams lift him into solitude. He sees below him childhood, a world that for him is solid. He says, "I may get my joke and die" (p. 372).

For Miranda in the changing garden of life the characters are all linked as children in a circle dancing.
Her fantasy has not even been altered. It is she who says that mirrors are lonely. She believes that "My Dear One is mine" (p. 372-3) which reflects ownership. She has not been enlightened. She has only traded her dependence on her father for a dependence on Ferdinand. Antonio says after Miranda speaks,

One link is missing, Prospero,
   My magic is my own;
Happy Miranda does not know
The figure that Antonio,
The Only One, Creation's 0
Dances for Death alone. (p. 373)

After the speeches of the supporting cast Caliban begins his long address to and for the audience. He speaks of the performance of the cast of The Tempest. He says it has been

So indescribably inexcusably awful....
Here we really stand, down stage with red faces and no applause; no effect however simple, no piece of business, however unimportant, came off; there was not a single aspect of our whole production, not even the huge stuffed bird of happiness for which a kind word could, however patronizingly, be said." (p. 401)

But only by fully realizing and accepting this state are we now

blessed by that Wholly Other Life from which we are separated by an essential emphatic gulf of which our contrived fissures of mirror and proscenium arch--we understand them at last--are feebly figurative signs so that all our meanings are reversed and it is precisely in its negative image of Judgment that we can positively envisage Mercy; it is just here, among the ruins and the bones that we may rejoice in the perfected Work which is not ours.... The sounded
note is the restored relation." (np. 402-3)

At this moment by accepting the shabby reality of life, the duality of light and darkness, that Jung speaks of, man is able to embrace the idea that there is a force greater than himself.

For Auden the purpose of art was to show man his "condition of strangement from the truth" (Bahlke, p. 54). He believed that for art to fulfill its purpose it must confront man with his true self in order that he may move toward reconstruction of his being. An awareness of the gap within is the bridge which leads to contrition and surrender.

The problem posed by this drama is how one gets off the stage of life and into what, if anything is real beyond it (Nelson, p. 92). The solution is the realization that life bears the same relation to "that Wholly Other Life" that the stage production bears to life. With that realization one can glimpse the possibility of perfection. And even though life has not improved, all the evils and inadequacies are still present, perhaps worse, now it is not in spite of them, but because of them that we are blessed. Those of us who are anxious now know there is an "unbothered state;" those of us who feel isolated realize there is a "restored relation." With those realizations life is not empty and meaningless but full and satisfying simply because it is what we have been given.


13 Quoted in Thornberg, p. 18.


List of Works Cited


