MAKING THE UNCONSCIOUS CONSCIOUS

THROUGH LANGUAGE

Jungian Influence on the Writing of Michael Harlow

A thesis

submitted in fulfilment

of the requirements

of

Master of Arts in English

by thesis only

in the

University of Canterbury

by

Helen Josephine O'Neill

University of Canterbury

2002

Acknowledgements

I wish to thank Michael Harlow for graciously making available notes and other material, for agreeing to be interviewed on several occasions, and for allowing an interview to be recorded to give the personal touch to this thesis. Thank you. also, Michael, for endorsing my coverage of our meetings. It is not often one has the opportunity to write about a living author who is still contributing significantly to New Zealand Literature, and to find that writer so approachable and so good humoured about the thesis proposal chosen by the student.

Special thanks to my supervisor, Dr Rob Jackaman. Without your perceptive comments, Rob, your accurate checking of my work, your constructive and honest criticism, your patience, approachability and incredibly permanently cheery manner, I would not have completed this thesis in time or without undue agitation.

And sincere thanks, also, to the departmental reader, John Newton. Your detailed comments, constructive appraisal and helpful suggestions for improving the structure of the thesis are much appreciated.

I wish to thank, also, the staff of the English Department, especially Anna Smith, for the endless enthusiastic encouragement towards me, an "extra-mature" student.

Sincere thanks to the Canterbury Branch of the New Zealand Federation of Graduate Women who contributed a valuable financial grant towards the completion of my studies. Your generosity to so many is a priceless service.

Thanks, also, to Bridget and John Nicoll. As a Jungian analyst, Bridget pre-read the material to check the accuracy of my Jungian references. Your supportive and insightful comments, Bridget, and your hospitable support, John, were most valuable.

Finally, I thank all those students, colleagues and friends, especially Mary C., who phoned me, and called, and accepted my busy-ness without making demands on my time, or expecting me to be always bright and welcoming.

Contents

Abstract.

The poetry of Michael Harlow shows significant evidence of the influence of Jungian analytical psychology. As he himself agrees, his work as an analyst and his work as a writer are complementary. While he does not include his personal case studies in his writing, he makes use of such theories as the process of individuation, the integration of the shadow side with the superior side of the self, the value of dream work, fantasy, myths and legends to explore the unconscious, and to alert readers to the struggle human beings have in reconciling the good and evil in their lives. He employs language, which Harlow believes is "quintessentially creative," to enter into the alphabets of sound and sign, to reach the silence of what is not expressed, and to work through the literal to the metaphorical, but allowing both to keep texts "open to surprises." This use of language is part of the therapist's work as well as that of the poet.

The material chosen for this thesis illustrates the connection between Harlow's work and his writing from three significant publications published between 1981 and 1991: *Today is the Piano's Birthday*, *Vlaminck's Tie* and *Giotto's Elephant*. When these works were published, interviews with Harlow, and reviews of the books appeared in *Landfall* and in the critical columns of newspapers and periodicals. These tended to be general overviews of the particular publication rather than containing reference to specific characteristics of Harlow's work over a period of time. This particular aspect of his poetry – the Jungian influence upon his language through which he "takes the *psyche* into the world" – has not previously been detailed in a thesis or publication. I have been privileged to have access to unpublished material and Michael Harlow has given his permission for it to be incorporated into this thesis.

Introduction: A Decade of Writing.

"Compelled to write ..."

Michael Harlow.

> I see my work as an analyst as part of my work as a writer; I see my work as a writer as part of my work as an analyst. Writer and analyst are complementary.

Michael Harlow, in a recorded interview with me (160), speaking of the influence of Freud and Jung upon his writing, considers that the above statement is central to his poetry. He adds:

> Both Freud and Jung were very clear, in fact, quite enthralled at the idea of the artist, as writer, being as effective as the therapist. Freud won the Goethe prize for *literature*. Both Jung and Freud paid a great deal of homage to the potential possibility for the artist to get access to unconscious processes, to make the invisible visible. Both were quite envious of the artist, and writer, and were intensely interested in how the artist worked with the raw material of the unconscious. Freud is believed to have said: "Before the creative artist, psychotherapy must lay down its arms." Both use what Freud's patient called 'the talking cure,' or 'chimney sweeping,' in order to free inner speech through spoken language.[1]

While Harlow does not use material from his own case studies in his poetry, Jungian psychological concepts are explored significantly, yet mainly unobtrusively, in his writing. These are: individuation, or the process of self-development (in which an individual integrates facets of the self towards wholeness); the integration of the shadow side (the repressed qualities in the self) with the superior qualities; and using dreams, fantasy and imagination to bring into consciousness aspects of the personal and collective unconscious, so that a person on life's journey works towards the reconciliation of good and evil within the self. As Harlow says in one of our interviews: "For me, writing is a

way of keeping myself alive in the world through language and imagination. Learning to trust your language, its unconscious origins, for example, is learning to mine the deep source of language itself – the personal and collective unconscious."[2]

Several poems from three collections, *Today is the Piano's Birthday, Vlaminck's Tie* and *Giotto's Elephant,* published over a decade of writing, significantly illustrate, as Harlow says, "my compulsion to write … to make myself more alive to myself and to the world. It's the most creative thing I can do."[3] In writing, Harlow is making the invisible visible through language, just as he encourages his clients to make the unconscious conscious through inner speech, the revealing narratives of dreams and spoken language. Language is pre-eminently the means the psychoanalyst uses in therapy to help the client make sense of life and of him/herself. Likewise, in literature, Harlow believes, a writer focuses on language, in all its richness, to keep the magic of words alive and in use, and to encourage readers to make sense of the world and of personal relationships. Harlow's inspiration for his poetry, then, finds a source in his reading, and in his work as a Jungian analytical therapist, as he encourages his clients to struggle with the conflicting problems of good and evil.

Harlow, of course, is not the only twentieth century New Zealand writer whose works show the influence of Jung's ideas. James K. Baxter, for example, according to his biographer, Frank McKay, "was reading … texts of Freud, Jung and Adler, not in potted versions, but in full…. A reading of Jung's *Modern Man in Search of a Soul* and *Psychology of the Unconscious* was leading him 'in the paths of righteousness', and giving directions to some of his poems."[4] McKay notes further that when Baxter was

working as a postie in the 1960s, other students and artists, also working as posties, "were all reading Jung whose language became for them a kind of lingua franca. Baxter was regarded as an inspiring mentor who had lived through experiences they hardly knew about.... [H]e could articulate with marvellous precision their problems and aspirations, and he knew Jung well.... One person compared Baxter to a good confessor who understood others because he knew himself so well."[5]

Kai Jensen[6] talks about Baxter's "relentless search for access to the deeper unconscious," and his use of archetype and symbolism in his poetry. He suggests also that critics have wrongly assumed that Baxter's poetry "is based on real, biographical experience, not on a theory."[7] Harlow, while acknowledging the influence of Jung on his writing, in answer to Hugh Lauder's question on the use of "experience" as opposed to literary theory, as well as a fictional use of psychoanalytic theory rather than a critical use, stresses the fact that he himself makes

> direct use of a particular kind of experience.... [It's] a way of using my actual experience: indirectly ... through *reading as a real event* (as real as climbing a tree or watching a sunset), and directly ... of the time spent ... undergoing analysis (not long enough).[8]

Harlow, of course, in his vocation as an analytic therapist, applies Jungian psychology directly to the daily therapeutic sessions he has with his patients. His personal experience with Jungian psychological analysis is more extensive than Baxter's was, covers a longer period, and is affected by up-to-date advances in psychoanalytic therapy. Moreover, Harlow voluntarily referred himself to psychoanalysis at an early age,[9] and then trained at the Jungian Institute and in New Zealand as a therapist. Freudian and Jungian thinking

are part of his conscious and unconscious processes. Harlow believes that "Baxter, perhaps, was wrestling within himself with his shadow, the darker suppressed side of his *psyche*."[10] While Harlow certainly wrote poetry from an early age, his major published collections appeared first only in the late seventies. By then his appreciation of Jungian psychological concepts were able to blend, I believe, with great facility, and inconspicuously (except, as in *Vlaminck's Tie* where the references were intentional) with his language skills. Two of Harlow's poems such as "No Problem, But Not Easy" from *Giotto's Elephant*, and "Today is the Piano's Birthday," the title poem of the 1981 collection, exemplify the poet's art of using language mythopoetically to "take the *psyche* into the world." This is rather different from what Baxter had done, who – as Jensen points out – "deliberately wrote on a basis of Jungian theory."[11]

In poems from the collection, *Vlaminck's Tie* (1985), which I shall examine first, Harlow uses letters, dream-scripts, personal experience of analysis, and material from his reading of Freud and Jung as a loose formative structure. The collection begins with a sequence of six poems in which he explores various aspects of a love affair. The sequence opens with the possibility of a romantic relationship, followed by the "now" moment of making love. The lovers make an arrangement to remain in touch while following different paths, but the affair gradually deteriorates towards a separation. As in other love poems, Harlow, at a deeper level, presents this as an allegory of a person endeavouring to make friends with his *anima* in the journey towards wholeness. Individuation, however, is not consummated, that is, the person does not become a psychological in-dividual. Harlow expands on the idea that natural affection is

insufficient in lovemaking, or, that what is apparent on the surface is never enough. Each person needs to strive towards fulfilment through the process of a living relationship between the conscious and the unconscious, through blending both personal and collective interests. As well as this, a person needs to relate to the invisible part, or soul, of the other. Harlow in this sequence articulates a Jungian concept, which states that it is beyond the "powers of imagination to form a clear picture of what we are as a self.... But the more we become conscious of ourselves, through self-knowledge, and act accordingly, the more the layer of the personal unconscious that is superimposed on the collective unconscious will be diminished."[12]

When the sequence of love poems appeared in *Landfall*,[13] the first poem was titled, "The *anima* has a predilection." In *Vlaminck's Tie*, however, the first line of the poem, "Always you are there," was used as title. Harlow explained later to Lauder: "Love poems ... each in their way [explore] various aspects of the love relationship; but all of them ... [respond] to the 'real' archetype of the *anima* or the female soul-figure that a man carries with him."[14] In the first instance, Harlow was reinforcing the sub-text of the love relationship, but later it seemed that the more overt statement was too laborious and unnecessary.

Moving on from these love poems, prefaced with a reflection on *Eros* and *Thanatos* (the life instinct and the death instinct), Harlow explores a topic probed by most writers, the universal theme of death. He looks at death from the physical aspect as well as the spiritual point of view, presenting both Freudian and Jungian attitudes. At a deeper level he considers the failure of human beings to recognise and acknowledge their

personal unconscious selves, and the collective unconscious. Death is also seen as destruction where the individual represses the shadow side and fails to confront the inner self. Each poem represents death from a slightly different angle. In "'Dressed to Kill' / a Valediction," Harlow considers death as "an instruction" as he asks the reader to view a body in a mortuary chapel, but to reflect on the fate of the *anima*. The image of a security guard revealing secret thoughts is an ironic presentation of the shadow side emerging as a narcissistic image in "Operation Identification." Death is explored from a political viewpoint in "The war of course is elsewhere," although Harlow believes it is impossible to separate the political from the personal, as human beings are, during life, at war with themselves. "Gossipmonger" and "Pensioners" present two extreme views of the person obsessed with looking outwards, and the other turned in towards self. In all these poems reflecting on *Thanatos*, or *mortido*, Harlow articulates both Freudian and Jungian attitudes as a destruction of the self and the process of becoming whole through sacrifice.

Baxter, also, like so many other poets, focuses upon the theme of death in his poetry. "Tangi"[15]demonstrates the influence of Jung with poignant images, as in:

> The shark's tooth, the flounder, the tears of the albatross,
> Understandable only when death is accepted
>
> As the centre of life – The opening of a million doors!
> The rush of canoes that carry through breaking waves
> The dead and the living!

As Jensen points out, Baxter's use of "doors" and "waves", for example, are symbolic of contact with the unconscious,[16] and his awareness of New Zealand natural scenery and of Maoritanga adds a sense of identity with the cultural tradition of burial. An interest in ritual and folklore, arising from Maoritanga and his Scots ancestors, seem to have been derived from Jung's respect for "archaic" cultures. Harlow does not allude to Maori or

Polynesian cultures in the poems I have selected for this thesis, but he exhibits in his poems about death a comprehensive familiarity with the traditions, legends and beliefs from a wide range of cultures, as exemplified in a poem such as "Operation Identification."

At the opening to the third part of the collection, Harlow makes specific reference to the *persistent imaginal*, a distinctive and original idea of his which will be examined more fully in Chapter One. The term "imaginal" is derived from "imagination" and encompasses the inner image of the self. The word "persistent" implies that the inner world is constantly creating and recreating levels of meaning. Harlow defines the term as

> a way of using the creative imagination in art/writing to bring the *psyche* into the world. Gaston Bachelard uses this phrase to describe a process of writing "for words to dream again."

Harlow therefore, explores not only the writer's skill in creating art, through language, from unconscious images brought into consciousness, but also finds inspiration in the skills of the musician and painter. Harlow believes, quoting James Hillman, that "every single feeling or observation occurs as a psychic event by first forming a fantasy image."[17] In these poems he exhibits a definite connection with material drawn from his reading of a wide range of authors. Experiences, as well as reading, Harlow says, provide sources for ideas that prompt expression of images recovered from the unconscious. A major section includes "Parallax Poem for the Co-Incident," in which Harlow explores the perception of space in poetry, and synchronicity, a principle that Jung applied to the phenomenon when physical events are linked to psychic events. Harlow applies this principle also to the way in which the imaginary and dream world affect the so-called real

world. "Naming, an occasion" is an example of Harlow's trusting his imagination and allowing language to take over. The unconscious is, therefore, being permitted to bridge the gap between itself and the conscious self. For Harlow, also, to "name" someone or something is to give it a life of its own, an identity, for the singular act of "naming" is an act of creating. Harlow's contention that language is searching for and working to create its own reality, in which the dynamic of the interaction and associational fluency of words and images are the generative source, will be dealt with through discussion of the poems in Chapter Three.

"Texts for Composition" completes *Vlaminck's Tie* as a means of tying together the themes already discussed from the poet's point of view, and of presenting similar moments of recognition and perception through sound and music. To connect this section with the other four chapters in the collection, Harlow quotes Kandinsky who said: "The artist's eye should always be turned in upon his inner life, and his ear should always be alert for the voice of inward necessity."[18] While an examination of this section of *Vlaminck's Tie* strictly lies outside the focus of this thesis, the poems nevertheless further reinforce Harlow's contention that sound and music are elements present in every poem he writes.

Giotto's Elephant, a collection published about four years later, contains material that continues the theme of reconciliation between the person and the *anima*, and the reconciliation between good and evil in self, but makes specific reference to writers, such as Thomas Merton, Guillaume Apollinaire, John Clare, and Xenophon, to illustrate the

struggle all people make on their soul-journeys, and how difficult that process may be. Merton, the Cistercian monk, was influenced by Freud, and eventually, by Jung. He longed for the solitary life where he could achieve perfection, but was named Superior General of a community of monks and had to fulfil this office by directing and preaching to others, and living in community. Clare, on the other hand, had responsibilities to his family, but because of a sense of irretrievable loss from a previously failed relationship, and the Act of Enclosure which changed the landscape for him, he experienced a loss of identity which contributed to a mental illness. Confined to a country asylum, however, he found a kind of freedom that allowed him to continue writing his poetry. Harlow honours Apollinaire as a poet who allowed his unconscious images to surface and broke new ground in the writing of poetry. Xenophon was the Greek historian who referred to the *psyche*, or soul, in connection with dreams and the unconscious self.

In these poems in *Giotto's Elephant*, the Jungian and Freudian connections are less overt than in *Vlaminck's Tie*. Harlow plays with language to emphasise his assertion that "through reading as a real event … we operate on a wealth of deep experiences that we can recover from the unconscious."[19] Other poems, such as the title poem, "Giotto's Elephant," deal with the importance of the place of the imagination, "the hole behind the words," or, as Octavio Paz, a Mexican-born poet whose work Harlow admires calls it, "the unsaid fabric of speech."[20] Three of these poems, "No Problem, But Not Easy," "In which," and "How Nice," took their inspiration from case studies reported in *The Inner World of Choice*, a psychological work by Frances Wickes. Others, such as "Dreamwork is" and "Spoons," are conceived from Harlow's own dreams.

The title poem in *Today is the Piano's Birthday* (1981) with which I conclude the thesis, celebrates the innocent child in us bringing about reconciliation. Harlow refers to this poem as a "musical" poem in which the children are the notes spelling out the story. The children weave a connectedness into the disconnection in the lives of the parents. In a similar way, the child in the unconscious successfully informs the conscious self. Harlow considers this poem significant in his writing because here he is emphasising the possibility of the reconciliation of opposites. The piano, with its range of notes, symbolises the mystery of birth, love and death. It is a summary of life itself, the soul-journey. Its musicality, the rhythms and word values, in the sense of playing seriously with language, is very much present in his current writing.

Poems chosen for this thesis, therefore, illustrate Jungian concepts which Harlow uses to show how language or speech is integral and primary to the therapeutic process: as Harlow, quoting Aeschylus, says, "Words are physicians to the mind dis-eased." Through poetry, Harlow contends, the poet, in endeavouring to make sense of his relationship with the self, with God and with others, presents to the reader images from dreams and the unconscious, bringing them into relationship with conscious values. Talking and reading, Harlow believes, can change the way things look and feel, and consequently we can change by listening to ourselves and to others.

Two of Harlow's poems, "Today is the Piano's Birthday" and "No Problem, But Not Easy," are key works. Both poems have been printed and reprinted many times as being particularly significant in Harlow's writing. "Today is the Piano's Birthday"

appears first in the collection *Nothing but Switzerland and Lemonade*, 1980, and also in *New Zealand Love Stories*, 1999. "No Problem, But Not Easy" appears first in *Giotto's Elephant*, 1991, and later in *100 New Zealand Poems*, published by Bill Manhire, 1993. They represent points of reference that constitute Harlow's desire to make articulate the inarticulate through language. He believes that every word has multi-levels of meaning and that the texts and sub-texts of poetry have the potential possibility to stretch the boundaries of meaning. Both these poems deal with the developing relationship between the *anima* and the person, and, in Harlow's words, "they work." Both describe the soul journey on which all are engaged, and which, for the individual, is "to become wholly oneself, light and dark made one."[21]

In this thesis I have extracted specific poems that demonstrate Harlow's use of language in making reference to the Jungian process of individuation by which a person becomes a psychological "individual." The poems in *Vlaminck's Tie* are more explicit in their treatment of this process, especially the "love" sequence with which I begin the thesis. On the other hand, poems from *Giotto's Elephant* illustrate aspects of the lives of notable men from literature, art and history who encountered obstacles in their efforts to achieve self-realisation, but psychoanalytic theory is less discernable. In spite of my chronological use of poems initially (*Vlaminck's Tie* [1985] and *Giotto's Elephant* [1991]) it seems appropriate to conclude the thesis with "Today is the Piano's Birthday," written in 1980, as it is the poem most frequently included in collections, anthologies and other publications, and which today still continues to portray successfully Harlow's singular style of stretching the boundaries in form, language and psychological insight to

achieve his belief that it is impossible to write anything but out of our image-making capacity – the persistent imaginal.

This thesis does not attempt to address psychoanalytic theory directly, but rather it engages in an analysis of the practical application of the Jungian influences upon the language of the poetry of Harlow – making the unconscious conscious through language. In replying to Lauder during the interview recorded in *Landfall*, Harlow says:

> In this book [*Vlaminck's Tie*] I've had no hesitation in making direct use of a particular kind of experience. It's not, and I'll emphasise this, not a matter of importing theory or making a literary gloss of certain psychoanalytic models, or even using it as a structure of explanation....[22]

In preparing this thesis I have had several informal conversations and discussions with Michael Harlow, as well as having access to unpublished notes from lectures he gave to members of the medical profession, and hand-outs supplied to creative writing groups of which I was a participant. Harlow has agreed to this material being included in the thesis. In the addendum there is also a transcript of a recorded interview with Harlow, which he has approved for inclusion in this thesis.

I have, therefore, been fortunate in receiving first hand information about the sources of inspiration for Harlow's writing, his method of composition, and his major preoccupation in the development of his work, that is, his emphasis upon "bringing the *psyche* into the world of speech and story and poem, for 'every word was once a poem, isn't it?'[23]"

Notes.

[1] 5th Interview. H.O'Neill with Michael Harlow. [HO'N] 8 April 2002.
[2] 4th Interview, [HO'N]3 August 2001.
[3] 5th Interview. [HO'N]8 April 2002.
[4] *Life of James K. Baxter*, 92.
[5] Ibid. 192.
[6] *Whole Men*, 144.
[7] Ibid. 148.
[8] Lauder, Hugh. "Interview with Michael Harlow," *Landfall* 152, 444.
[9] Recorded interview, in addendum, 158.
[10] 6th Interview (HO'N) 5th September, 2002.
[11] *Whole Men*, 130.
[12] Jung, C.G. *Collected Works*, vol. 7, 175.
[13] *Landfall* 147, 319.
[14] Lauder, Hugh. "Interview with Michael Harlow," *Landfall 152*, 445.
[15] Weir, J.E. *Collected Poems*, 400.
[16] *Whole Men*, 139.
[17] *Landfall* 152, 444.
[18] *Vlaminck'sTie*, 62.
[19] "Interview with Michael Harlow," *Landfall 152*, 444.
[20] Ibid. 442.
[21] Hyde, Maggie & Michael MacGuinness. *Introducing Jung*, 151.
[22] *Landfall* 152, 443/4.
[23] From "Cassandra," *Takahe* 35, 47.

Chapter One: "Poem Then, For Love."

"That fine cosmological pair."

Michael Harlow

Material in *Vlaminck's Tie* makes use of a particular type of actual experience - indirectly, through reading, and directly, from time spent in Zurich undergoing analysis and attending lectures at the Jung Institute. Direct experience came also from personal and collective familiarity with death and love. To Hugh Lauder, Harlow said:

> And perhaps, just as direct is the 'experience' of that fine cosmological pair, love and death, or Eros and Thanatos – archetypes as naturally polarised aspects of experience. Eros as the love-life principle or instinct; Thanatos as the death instinct. As aspects of personal and collective experience there's really nothing 'new' about any of it, or particularly strange, or even surreal. It's not just a socialist-realist approach to writing, nor is it mimetic or naturalistic reportage. Rather it is a way of acknowledging what in fact we commonly know: that we operate on a wealth of deep experiences that we can recover from the unconscious … [through a] rich matrix of feelings and experiences through dream-images, mythic material individual and collective, and fantasy … all in an effort to recover the Art of Memory.[1]

This act of recovering material from the unconscious, or act of imagining, Harlow refers to as the *persistent imaginal*, a phrase which is part of the title poem: "Vlaminck's tie/the persistent imaginal." In an interview with me Harlow elaborates as follows:

> I'm thinking of a way of language, a discourse, that reaches beyond the rational and the concrete, the scientific and logical, that wants to stretch the boundaries of the literal, the "sensible", the comfortable and the formulaic, for example…. Where one is working (at least some of the time) with multiplicity of meaning, and interpretation; where symbol goes deeper than sign or signal; where no one language (or discourse) has a monopoly on our unknowing and uncertainties; we will always be practising a kind of waywardness of words (Adam Phillips), and there will always

> be the "clamour of the incongruous", the irrational, and the un-acceptable.

An example of the *persistent imaginal*, Harlow says, is reflected in the sequence of six poems with which the collection begins, where the "external phenomenon or experience has a psychic component and counterpart – what I call a mytho-poetic discourse, or a way of 'languaging' through and with the imaginal."

"Poem Then, For Love" (9) articulates the introductory theme:

> *Eros*, rose
> into the first
> fine provocations
> of light
>
> On the
> dark side
> *Thanatos*, mortido….

Love and death are cosmological archetypes, and natural opposites. *Eros*, the love-instinct, is the female soul-figure. Jung refers to it as "a *kosmogonos*, a creator and father/mother of all higher consciousness."[2] According to Greek mythology the cosmogonic *Eros* is one of the first of beings, produced without parents. In the legend *Eros* was worshipped in Thespiae, and games were celebrated in his honour on Mount Helicon, the home of the Muses, the gods of poetry and music. Another legend concerns the love affair between *Eros* and the beautiful *Psyche*.[3] In this short poem, perhaps, Harlow is writing a philosophical allegory about the mystical union between divine love, *Eros*, and the human soul, or *psyche*.

Harlow believes the themes of poetry are rightfully universal themes, such as death, religion, war, and, of course, love. Love poetry explores the many aspects of

human relationships; but at a deeper level, love poems articulate the way in which a man, for example, responds to and confronts the female soul-figure, or *anima*, within his *psyche*. *Thanatos*, the "dark side", the death-instinct, is double-sided. On the one hand, as Jung believes, there is grief, for the hope of a continuing relationship has gone. On the other, the soul, or *psyche,* has now attained its missing half, and becomes whole. Harlow implicitly refers to this double side by concluding the introductory poem with the word "mortido" and no period, perhaps indicating that death is an end to mortal life, but a beginning to a different way of being.

Love, then, incites one towards, or becomes an impulse for rising into a happy state, or the "light." At the opposite end, darkness is a descent into unhappiness. According to Harlow, who makes this statement frequently in lectures and interviews, death is what makes this life "both liveable and lovable." Examples to support this statement are found in both psychological and literary texts, both of which influence Harlow's writing. In our conversation about this poem Harlow elaborates: "From the moment we are born we take the first step towards death. And the seasons of nature remind us of this, for the seeds must die for new life to abound. The natural and spiritual experience of death and rebirth is a process of becoming whole." This fact was understood in Biblical days as quoted in the Gospel of John: "Unless the grain of wheat falls to the ground and dies, it remains a single grain; but if it dies it brings forth a rich harvest."[4] Even in the Iron Age young maidens were sacrificed so that the next year's harvest would be plentiful.

To reinforce the theme of love and death Harlow makes use of the positioning of words, levels of meaning and even punctuation. *Eros* is an anagram for "rose." A lover often gives the beloved a rose. "Rose" is also the past tense of the verb "to rise." Dawning love involves an ascent into a higher plane of happiness or integration. "Provocations/of light" suggests a calling forth to fulfilment during the whole life journey. Harlow believes all language seeks a relationship, a connection to sound as well as to meaning. The absence of punctuation marks after "*Eros*" and until "*Thanatos*" highlights the rising and falling tones in the words. Absence of punctuation marks invites the reader to use rising inflections. The upper case letter used for "On" suggests a change of tone leading to the comma after "*Thanatos*," and a falling inflection. As "mortido" has no period, the voice is left on an upward tone indicating the thought is unfinished. This seven-lined poem, in brief, describes the life journey of a person from *Eros*, or birth, to *Thanatos*, or death. Allegorically, it signifies the dawning relationship between two people until its conclusion in darkness by severance. It is also the soul-journey of one's superior side until reconciliation with the shadow and the attainment of wholeness, or denial of one's shadow and consequent projection of it upon others.

This prologue prepares the ground, and the reader, for the sequence that follows.

Sequence: "Poem then, for Love."

The six poems that follow this prologue describe a love relationship with moments of intensity, departures, contact and memories. At another level the sequence articulates the man attempting to get in touch with his *anima* to the point of recognition.

"Always you are there," is the first poem in the sequence (11). In it Harlow encapsulates the dawning of a relationship. There is recognition of someone waiting in the wings, someone familiar, but a commitment has not yet been made. More pointedly, perhaps, Harlow speaks of the continual presence of the *anima*, not only in the ordinary events of every day, but also in the collective unconscious:

> … standing
> outside the door when someone
> shakes the house down, packs
> the children away. You appear
> at the bedsides of friends who
> are leaving town, and finally….

The *anima*, on its shadow-side, sometimes puts obstacles in the way, and suggests thoughts of joy when a person is grieving; paradoxes are always present in soul-life experiences. In love relationships also, sorrow and joy, or giving up something in order to obtain something better, are facts of life. The development of a relationship involves acceptance of the other, compromise and negotiation. Harlow expresses it in this way:

> Shadows grow out of your hands;
> you bring hills into a room.
> There is no question of regret,
> you are busy with the secret
> joy of one who is inconsolable….

After expressing the recognition of the difficulties a love relationship faces, and having to confront the *anima* in times of death and darkness, Harlow lifts the poem into

ecstatic moments when one may "swing on the/bell of the sun, hang by a song;/we may sing." Until these lines, Harlow directs his thoughts to the second person – "Always you are there," "You appear," "You are busy." Now that there is recognition of the shadow, the poem continues with the first person plural - "we may swing," "we may sing." Lightness and happiness, illustrated by swinging and singing, follow this union and understanding. When inner language connects with outer speech there is progress in understanding ourselves. We cannot always explain in words such a profundity, what Harlow calls "the mystery of being," but we know, as the poem says: "Oh, there is some/small promise when you say *I do/not believe, I know.*" Harlow is recalling, by this italicised statement, an answer Jung made on a BBC broadcast, *Face to Face*, in 1959. When asked, "Do you believe in God?" Jung replied, "I do not need to believe in God; *I know.*"[5]

Harlow's final lines in this poem are similar to ones used in another poem dealing with relationships and making friends with the shadow, "No Problem, But Not Easy," to be discussed later. In fact, the idea of "touching" is frequently associated with "light," or "darkness" and "shadows," and "hands." The poem concludes:

> … When I
> touch your body there is light
> buried in my hands; there is the
> distinct possibility of romance….

Here, at last, the "light and the dark" are reconciled; they touch each other, and "lie down together" in a love relationship – a phrase Harlow uses frequently.[6]

Although Harlow expresses in this poem, "Always you are there," the possibility of a man beginning to make friends with the *anima*, on another level it is the dawning of a

human love affair. On life's journey, as Harlow indicates, the two themes are intertwined. Not only must a person make peace with the shadow, but also in the process of relating to another human being, each person needs to recognise the shadow-side in the other. In another poem, "In Which," from *Giotto's Elephant*, this thought encompasses the whole poem. Jung's influence is evident in this concept. Jung is reported to have said: "When the *anima* is recognised and integrated a change of attitude occurs toward the feminine generally … for life is founded on the harmonious interplay of masculine and feminine forces, within the individual human being, as well as without."[7] Harlow exemplifies this belief in his poem by his carefully-placed pronouns, "you," and "we," until the final lines in which occur "you say *I do*…" and "I touch your body." In a human relationship, the poem declares, each person needs to accept the distinct role of each partner individually, and the dual roles of the pair. The distinct roles sometimes signify that each person is "busy" about daily concerns, or enjoying other friendships, "at the bedsides of friends," and even blocking the advances of the other, as in "Shadows grow out of your hands." These activities "bring hills into a room," Harlow tells us. Yet being there for each other tomorrow, ensures a "distinct possibility of romance."

This poem is typical of several poems in the collection, *Vlaminck's Tie*, where the words may be read at different levels, the reading depending upon the viewpoint of the reader. Harlow explained in an interview: "The position of the observer alters the outcome."[8] He added further: "All writing is subjective and depends upon the perception of the person writing and the person reading." The actual meaning of the poems, therefore, is not as important as the nature of love, which is a mystery to ourselves, as well as each of us being a mystery to each other.

In "Always you are there," reference is made to "Tomorrow, [when] we may swing on the /bell of the sun," suggesting a further and more intimate contact. The next poem, "And just now" (a phrase with which the poem concludes), develops the suggestion hinted at in the first poem, of a possible romance.(12) Everywhere in "And just now" there is music created by the rhythm and the sounds in the words. Harlow is particularly skilled at harmonising the sounds of words with their meaning and reinforcing the meaning through the rhythm. In his work there are often references to Greek myths and legends and fairy tales, which, he says, often "form the basis for the ideas, especially about universal themes we can all relate to, that set our thoughts alight."[9] In particular, Harlow saw, in the tale of Orpheus, the power of the word in song and music which did "charm the beasts and demons, enliven the stones, quiet the dis-eased mind, and connect one to the soul."[10] Freud and Jung both realised, with their use of word association tests, that going into the depths of the *psyche* or soul, one needed, perhaps, to go into the depth of words. Harlow would add that, it was not so much the words themselves, or the piece of music played, as the intrinsic power of words and music to enter the depths of the soul.

This poem has been included in *New Zealand Love Poems* and *Essential New Zealand Poems* indicating that the editors read this second poem in the sequence as a complete love poem in itself.

As in the first poem, a free verse style and the present tense are used throughout in "And just now." However, this poem, with its three stanzas, more strongly underpins the development of the Jungian idea of becoming aware of and reaching to the depths of the soul consciousness. Physical and emotional feelings are unified. Whereas in "Always you are there" there are hints about "tomorrow," "some small promise," "distinct possibility,"

which indicate a lack of certainty, in the second poem the reader is centred in the present moment:

> The way the light swarms over
> your shoulders.
> The day is remarkable that lifts
> the town to walk on stilts.
> The sun wheels down,
> windows shine….

The actual moment of physical touching is described in words that we associate with a beautiful day. Here is the ecstasy of love, an intensity of bliss. The sounds of the words such as "lifts," "stilts," "spill," "spinning," "sings," "this," and "wheels," "leap," "seeds," all of which contain front vowel sounds, [i] and [I], reinforce the imagery, giving a lightness and sense of joy to the whole poem. Kit Powell (whose collaboration with Harlow is acknowledged in section four of the collection and on page 145 of this thesis) has, appropriately, put the words of this poem to music. Harlow frequently talks about his interest in the use of assonance, consonance and other kinds of rhyme which can be used, not only for a general musical effect, but, as he said in the Lauder interview, to

> … sharpen voice-stress and concentrate word-energy so that pivot-words or images achieve clarity. I need to hear the voice hit certain word-images, for example, otherwise there's a kind of blurring effect…. This kind of rhyming, and attention to vowel and consonant clusters, *focus* the scoring voice, and the eye (the reading eye listens, and hears …); and it can create a mosaic-like patterning of certain sounds that have a structural as well as semantic purpose.[11]

The first stanza approaches the moment with references to the external, physical world. The second stanza moves from the literal to the metaphorical with emotive language in "crowns of flowers/small fires leap; seeds spill/in the bright air." The lovers are on a heavenly plain, "Like planets spinning/into sight, passatempo our bodies/turn the

hours." Time together is spent with total awareness of each other and each second is fully enjoyed – as "passatempo," tiny snacks, like seeds, on which to nibble while time passes. Outer consciousness is just as real in Harlow's terms as inner feelings. He explained that "the 'outer' and the 'inner' want to resist each other, but paradoxically, at the same time, they want to unite."[12] This union is illustrated in the third stanza, for the world has changed and an understanding has been reached:

> For love your hair sings,
> and earth's curve.
> For love I pour light
> into your body like this –
> oh, there is music to be heard,
> and just now….

The creative act has taken place. On another level, consciousness is acknowledging the unconscious.

Continuing the theme of love from that "Just now" moment, the next poem, "The Arrangement,"(13), explores further the idea that individuals journey along different paths but keep in touch. A phrase towards the end of the poem, "chasing time," contrasts with the sense of time spent lingeringly in "And just now." Attention to conscious affairs, Harlow suggests, means that there is less time for an awareness of the unconscious realities. The relationship is not damaged or finished because "there is an arrangement," but the future is calling. One cannot stay forever in the present moment. Soul-making is a journey. The poem begins:

> Your letters arrive
> almost daily, and on time;
> there may be songs filled
> with light, there may be none.

Of course there is an
arrangement. When you say
it's time to move on;
…. – I can see
we are on the way to a fine future….

There is communication from the loved one in reality, and from the inner world of the unconscious, or the dream world. These communications come when needed, "on time." Sometimes moments of epiphany are recognised again; sometimes they are not. Thoughts or phrases that once evoked passion rise up from remembered words, ""like spring undressing, I will fly/through the points of your eyes,"" and "that fine calligraphy/of sky." These references to words and images remembered are from past stories, or archetypal patterns from our collective unconscious. Any journey of soul-making includes patterns of instinctual behaviour. Harlow believes, as Jung declared: "Our imagination, perception and thinking are influenced by inborn and universally present formal elements."[13] Recollecting the remembered images the lovers shared, Harlow's poem continues: "… as if to meet you/in the middle of a story that's/half gone … Oh, well/somewhere there is a story." Stories, myths and fairy tales, part of our ancestral heritage, are, according to Jung,[14] and Harlow, the true basis of the individual *psyche*. The lover connects with the beloved through an archetypal process which brings into consciousness a previously unconscious experience.

At the end of stanza one, Harlow emphasises the importance of words: "Oh, we are happy, love/to make use of words even/if it is a trial." Letters, songs, calligraphy, story and sentence are examples in the poem of ways of communicating and connecting. In the

next stanza Harlow again, as in "Always you are there," moves on to the future. He compares the attitude of the two lovers, or the man and his *anima*:

> … When you say
> it's time to move on; that your body
> is a heave of old desires you are
> ready to shake down …
> … I refuse to know what comes
> next (á cause de ma folie.) …

For one, the "old desires" can be left behind, accepted and no longer a problem; for the other, there is a fixation about some unfinished business. Yet "the arrangement" implies an understanding, or acceptance of the fact that the progress in each case is different.

This poem, more than the other two, exemplifies Harlow's preoccupation with language in dealing with relationships. Harlow states:

> In therapy, we talk to make sense out of our relationship to ourselves and others … to integrate the unconscious with the conscious, the irrational with the rational, the dream with the dreamer…. The field of psychological theory and literature have always had a 'serious flirtation,'… a liaison dangereuse: how to render the invisible visible, the unconscious conscious; to ask, as we do, what does it mean to live in the world with ourselves and others. To be 'able to speak in front/Of ourselves with all our ears alive/And to find out what we want,' as the poet W.S. Graham puts it. Freud and Jung would have said the same.[15]

"I" and "you" in the poem, the lovers (and the conscious and unconscious) have an "arrangement." They are "in the middle of a story that's/half gone." Words are needed to keep the relationship alive, even though its permanence is being tested. The story may require more dreaming. The resolution may be in the future to be dealt with when time permits. Harlow refers to the old adage, "Let's sleep on it."

In "The Arrangement," Harlow emphasises that to take time to talk things through, and to deal with language, renews and strengthens the agreement, but both lovers must be ready to listen, in order to encounter each other. This meeting happens not once, but "always," as the poem concludes. A human relationship, as well as an endeavour to render the unconscious conscious, is an ongoing journey. To Lauder, Harlow explains, however, that language can be a "prison house,"

> That is, on the one hand, our ability "to language" enables us to be free to our perceptions and experiences, and to shape them into one kind of reality. On the other hand the sometimes painful and frustrating awareness [indicates] that sometimes we can never quite satisfy certain experiences and feelings in our ability to express them. This is a *tension* I'm acutely aware of, and one that fascinates me; the idea that however truly creative language is, there is also the notion that language covers up an absence…. This tension is at the centre of a great deal of my writing.[16]

Words from letters, songs, and patterns in the clouds remind the receiver, in the third poem, of special moments of contact ecstatically described in "And just now." Because the lovers are apart, physically, these moments are recorded, in quotation marks, as memories or dreams: " 'When you appear on the balcony/like spring undressing.' "

"The right touch" (14) which follows in the sequence, indicates close contact (as in "Just now") is different from the contact made in letters, memories and dreams. Here, Harlow introduces the autoscopic phenomenon of the "mirror-image." According to Harlow, it is a psychological fact that we see ourselves in a dream as in a mirror. The dreamer watches the self as an autoscopic image. In a seminar Jung gave in 1952, the experience of a certain patient who "saw herself outside herself" was discussed.[17] This experience was different from the usual conception of "seeing one's double," in that there was a projection of a partial aspect of the person, but not exactly the same. Jung's

response to that was that the patient was "producing a compensation." The patient eventually accepted "the image" as her *psyche* and her own. In Harlow's poetry, "mirrors," like "eyes" and "windows," are symbolic of differing ways of seeing, especially seeing into the depths of the unconscious. At times the mirror reveals the "landscape of the body," as in "Stop-Time: Galata Kebabci/Dunedin,"[18] and there are many references to "turning the mirror to the wall," "clearing the mirror," "behind the mirror and its eyes," standing, or dreaming "before the mirror," and "mirror grow[ing] moss." In all these images, Harlow expresses the need for insight, for connecting with the self. In our conversation about this use of language in his poems, Harlow referred to the fairy story of the evil queen looking into the mirror: "Mirror, mirror, on the wall/Who is the fairest of us all?" The queen saw the image she wanted to see, her vanity distorting her vision, until the truth was revealed.

After the opening lines in "The right touch," the image of the mirror indicates the beloved is no longer "in the picture":

> You undress
> by moonlight; your body is an adventure.
> The mirror goes on
> forever. I begin to suspect
> you are leaving the story
> I have been holding in my arms
> All these years, or almost….

Harlow opens the poem by describing a continuation of a romantic interlude in a close relationship, in a dream, perhaps. However, where there was physical touching in the first two poems in the sequence, and daily written communication in the third poem, the contact now is a chance occurrence, a mystery or an attempt to approach and recapture the previous closeness. "Moonlight," and the reference to the "moon," in Harlow's terms,

is always a symbol of a mystery. Reflection shows that only the self is now in the mirror; the other person is out of focus. When the beloved the dreamer believed was part of the self is not in the dream, the love story develops into a death story, for the loved one has left the story. In the dream, sometimes, the self we thought we knew with time and insight appears as a stranger. Looking now for "the right touch," to remedy the situation, the dreamer plays the old children's game of *Fort Da* (translated from "go away" and "there"), or Appear and Disappear.[19] The speaker walks out of the room, and, as the poem continues: he "return[s] with a/small song for company/and the right touch to write in/the ending." A song is the way to the inner soul. But the dream has changed, and the desired "adventure" is not consummated. The image has vanished in the moonlight for the "moon [is] a perfect accomplice."

Repetition of "mirror" and "moon" or "moonlight," and the later reference to "the dark space," highlight the sense of mystery or unreality. Harlow is emphasising a statement that he uses frequently in lectures and talks to writing groups: "Love is a mysterious act involving human beings who are mysterious not only to each other, but to themselves." More than that, Harlow in this poem deliberately uses symbolism to intensify the dream image. "And just now," was centred in the present moment of reality, but in this poem there are suppositions: "I begin to suspect," "if," "will I," "may be." Nothing is fixed or certain as the images change. In the interview with Lauder, Harlow clarifies his use of "working through the literal to the metaphorical, but at the same time allowing them sometimes to share equal planes of concentration and emphasis." Harlow, then, explains his approach to the symbolic nature of language:

> *Surreal*, for me, in the very real sense of attempting to explore language beyond external or surface realities … [is using] as

> source material the rich and, yes, sometimes strange dislocations of internal, interior realities. To throw a bridge from the inner to the outer, as Klee once said.... The imaginal, the fantastic, the sometimes weird logic of dreams ... the very fact of the symbolic nature of language ... to point to something unknown by using the known and the accessible to express that which lies beneath the world of appearances ... may well be seen as ... the proper stuff of the imagination.... In *Vlaminck's Tie* the connection is less on surrealistic underpinnings ... and more on explicit and overt reference.[20]

Jensen, discussing Baxter's use of symbols, points out that Jung believed "archetype and symbol ... are the only way we may gain some knowledge of the collective unconscious." In comparing Jung with Baxter, Jensen states Baxter also felt that "[a] symbol cannot be explained; rather it must be regarded as a door opening upon the dark – upon the world of intuitions and associations of which the poet is hardly conscious."[21]

Harlow would agree with Baxter that "by definition the Unconscious is unknowable"[22] and he develops the idea further as he speaks of the imaginal as

> a way of allowing and encouraging images to speak in poesis – as in myth, fairytale, phantasy and especially dream; where myth (collective and personal) and metaphor, symbol and paradox, and the tension-filled dynamic of ambiguity are the language currencies of discovery and revelation.[23]

"The right touch", therefore, investigates what is behind and beyond a dream, and asks if there is an ending to the story. Both Freud and Jung believed that dreams emerged autonomously from the unconscious and that symbols revealed psychic realities, pointing the dreamer to something as yet unknown to the conscious self. Jung believed, also, that dreams are prophetic. At the end of the poem, therefore, Harlow is asking if the dream has an answer. The poem concludes with the stark lines:

Will I hear that cry

in the dark space
behind you?

When the dream has gone, will the relationship have disappeared also, the speaker asks. Getting in touch with one's inner world, finding the right word to express one's love, looking for the "right touch," is, as Harlow says in a later poem, "No problem, but not easy."[24]

Not finding the "right touch" in the fourth poem in the series leads on to "My love in bed I will not lie." (15) Again the poem centres around "tak[ing] off," "elsewhere," and "leaving." From *Eros* the reader is led towards *Thanatos*. In extracts from "Letters from Adjoining Rooms,"[25] also in this collection, Harlow talks of "*Eros* and *Thanatos*, that fine cosmological pair. Company they will keep under the sign of *Vlaminck's Tie*, & with other estimables, riddles, & revised Greek koans [riddles used in Zen Buddhism] that have got in among the cracker-jacks." The theme of "My love in bed I will not lie" is paradoxically about love and hate. Just as in "The arrangement," the "letters" were on time, now "Of course the moon is right on time." The moon is again "an accomplice," taking the loved one away. The desire to recapture the moment of love, to become enlightened, is imminent, but other things intervene. The first two stanzas, using images from the previous poems, but verbalised in more aggressive terms, articulate the mood of gathering impatience and almost sternness:

My love in bed I will not lie
You take off in the middle of it all;
Of course the moon is right on time.

I would wrap my legs around your waist
On point in air pin you against the light,
But too much is happening elsewhere….

The loving relationship that existed in "And just now," has become dysfunctional, because one lover is being honest, "I will not lie," and the other is evasive, "You take off." The next two stanzas reveal the speaker's apparent disregard as to the outcome. On the other hand, "the pleasures of an old regard" might keep the flame of love alive. Indifference and love are both strong affections, and close companions. The poem ends on a note of assurance: "It is a comfort to know this speech/You make on leaving is also/About love." Harlow deliberately makes the point of the part each person plays in the process of in-dividuation. A relationship is more than lying down together. It is about "touching each other," on every level. Harlow's recurring theme of the journey of soul-making, working towards a sense of wholeness by the reconciliation of opposites, is most apparent in this poem. While, as in the third poem, there can be an arrangement, and many ways of communicating, when the lovers do not share the dream, nor give quality time to each other, the chance of a deep relationship is unlikely. Likewise, on a personal basis, all elements of the *psyche*, both conscious and unconscious, need to be integrated for the true self to emerge.

In "My love in bed I will not lie," therefore, Harlow shows how a relationship can become dysfunctional if there is deception, an inability to confront the issue, or, if both partners in the relationship are on different levels of the individuation process. This poem, a definite turning point in the love story, is constructed more formally than the other four, perhaps because the intimate closeness has failed. Now the lines are almost of equal length; each of the four complete stanzas develops the story further. Each line begins with a capital letter. The words are restrained and clipped. The first person plural, "we" and "our", has disappeared. The earlier poems had a distinctly familiar tone with

emotive language scattered throughout the lines. Harlow's style here is literal and objective. In the last line the impersonal "It is a comfort," implies detachment. The double meaning of the word "lie" in the title, as well as in the opening line, suggests the stage of insight that the speaker reaches is confirmed in the final line by the words, "and clearly." Harlow is using every language device to describe both the failed relationship, and the act of leave-taking. He also declares that a failure to confront the unconscious may impede the process of individuation, which Jung calls a "religious quest" or "spiritual journey."[26]

This concept of "leaving" is taken up as an echo with the title and the first word in the last poem in this sequence which Harlow calls, "Poem then, for love." It is simply called:

"Leave it" (16) and begins:

> Leave it:
> on the table
> with these small
> islands of stones,
> and that fine Bakubu king
> in ebony, his plum-coloured belly
> a wishing-ring….

A note of finality and confidence is sounded in this poem. Objects gathered or given, which may once have been significant, are now left "on the table." We are reminded, perhaps, of "putting the cards on the table," or "tabling the matters," "letting them lie on the table." The objects are, of course, symbols pointing to ideas that lie beneath the world of appearances. As Harlow frequently says in conversation or lectures: "Objects turn into ideas with astonishing ease." One object, the Bakubu king, collected in Cameroon, is

given more detail than the stones, but is mentioned in a detached manner, although it must have had significant meaning. There is a clarity in the description but the word "fine," indicates little emotion. The imperative: "Leave it," is terse. Descriptive words, such as "plum-coloured belly," "perfect pitch of morning," "chevrons of lavender," which occur in the second and third stanzas, are rare examples of metaphor in this poem. By comparison with the starkness of the rest of the poem they provide a hint of things once loved by the couple.

Words of renunciation and moving on are assertive, in the next stanza, with no expression of regret. The one moving on "may be looking for words/to sing the perfect pitch/of morning;" but the speaker knows that "every/thing that is/in the world changes/what is real." The one departing is trying to find reasons for the fact that their world is falling apart: "why last night/certain stars … were discovered/leaving town." The past cannot be relived, or undone. Harlow's words emphasise the importance of the "just now" moment of the second poem which cannot be retrieved: "Let be/what is, love." Moreover, love cannot be bought or sold; it has no "commercial outlet."

The final stanza includes a spoken reminder to the one departing that the lingering fragrances of their memories are like "chevrons of lavender/shedding their points." There may be no visible reminder (as the meaning of the lavender flower for them both has abated) or any possible way of buying back the friendship. The phrase, "leave it," repeated, and the unspoken, "and shut the door" which could be prefaced to "On the way out," at the beginning of the second stanza, express the finality of the situation, even though the speaker still uses the endearment term, "love."

"Leave it" concludes the sequence of six poems which may be thought of as an interpretation of the rising of *Eros* into the light endeavouring to be reconciled with the dark side, *Thanatos*. Harlow believes, like Jung, that love is a riddle, as in the last poem when the one leaving was attempting to "unriddle why" their intimate relationship of the past had ceased functioning. Recognising one's shadow and making peace with it, as changes occur along the journey, is the work of the *psyche*. From the time of realisation that the *psyche* is there in "the mirror," of the fourth poem, until the time of connecting the real outer world with the real inner world, the journey, Harlow suggests, is unpredictable and unmapped. Some things, like the "wishing-ring" in the last poem, need to be left behind for deeper treasures to be discovered.

The progress of this love relationship is styled by the language and structure of the poems. For Harlow every word has a long and deep history, and any single word has several levels of meaning, for, as he often says in poetry workshops, "attention to the etymology of words is attention to the unconscious of language." Poetry, Harlow believes, is about creating language to build a bridge between the conscious and the unconscious. He says: "[My poems are] words which try to go beyond themselves, which try to reach that *silence* behind and beyond words"[27] Each poem in the sequence has its particular style.

The Penguin Dictionary of Literary Terms and Literary Theory defines style as follows:

> The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his

> sentences (whether they be loose or periodic), the shape of his paragraphs – indeed, of every conceivable aspect of his language and the way in which he uses it…. It is the tone and "voice" of the writer himself…. [A]s Buffon puts it, [it] *is* the man.[28]

To Lauder, Harlow explains his style in this way:

> Aside from being a discernible idiolect, or a personal and characteristic set of grammatical and tonal markings, for me [style is] the curves of one's thinking or imagining…. The literal … is limiting; it inhibits a sense of 'meaning' by demanding a 'singleness of meaning.' Conversely, the metaphorical rescues us from that inhibition; it makes possible 'fictions,' which are after all the truths of the imaginal.[29]

Later, in the same interview, Harlow adds:

> I'm almost always conscious about line in terms of *duration* rather than in a regular stress count or accent. It's the directness of the feeling tones that matters most to me, and then one can bend or rearrange syntax, for example, to get the most out of the feeling curves the words take.

"Leave it," therefore, reverts to the style of "The right touch," where the lack of unity and understanding was beginning to be apparent. In the fourth poem, each stage of thought occupies a stanza, but the lines are of uneven length. Punctuation marks indicate hesitation. In "Leave it," there are again lines of uneven length, and only four full stops in the twenty seven lines, indicating a resolution has been reached. Where the first stanza deals with material objects that evoke and are memories, stanza two attempts to put feelings into words. The final stanza concludes that both the material objects, which are real and visible, and the world of the unconscious, which is also real, but invisible, must connect if individuation is to happen. By the harmony of thought, style and language Harlow develops the progression and the changes in the love relationship.

At one level this sequence of poems is similar to those written by the Elizabethan sonneteers. Poem one begins with "a distinct possibility of romance," when "we may sing …and swing on the/bell of the sun," and have "light/buried in my hands," when physical contact is made. This progresses in the second poem to that "just now" moment when the lover "pour[ed] light/into your body," and "music" is heard, as "our bodies/turn the hours." The sun, fire and stars accompany the moment. "An arrangement" indicates a period of being apart when "letters arrive," sometimes containing "songs filled/with light," and sometimes not. "Meeting in the middle of a story," implies there actually still is a story, but they "may need to sleep on [it]." "Light" in poem four is replaced by images of reflected light, such as the "mirror," the "moon," and the opposite of light, "dark spaces." The beloved is "leaving the story" while the lover tries the game of Appear and Disappear, returning with "a small song…and the right touch." There is, however, the possibility of a "cry" of regret. Poem five indicates a final effort on the part of the lover who will brook no deception, even though the "moon" and light" are present for him. The beloved "take[s] off" and leaves, and there is an acknowledgement that "we hate, and lately." The lover shows insight into the failure of the relationship; the beloved has business "elsewhere," and will not confront the issue. A powerful set of opposites is unfolded: love and hate, willingness and unwillingness, confrontation and avoidance, light and darkness, beginning and ending, flying and falling. Finally, the only mention of light is in reference to natural light when "certain stars light years/from here were discovered/leaving town." The sun, the stars and the spinning planets of their love affair have gone. The departing one may be "looking for words/to sing," and searching for

reasons why the affair has finished, or attempting to buy back some of the former closeness, but to no avail. There is no "commercial outlet" for the story now.

At a deeper and, perhaps, more significant level, the poems, as Harlow explained to Lauder, not only explore

> various aspects of the love relationship, but [respond] to the 'real' archetype of the anima or the female soul-figure that a man carries with him. And in various ways in these texts, the Eros figure [is] poised or balanced in opposition (sometimes) to the Thanatos, or death principle or instinct.... I do believe that every external phenomenon or experience has a psychic component or counterpart.... And I suppose that one 'statement' I'm making ... through the poems ... is that until one explores that deep matrix of language source, the unconscious, one isn't fully enough living *in* language but at the surface of it. Groddeck, Freud, Jung, and Heraclitus ... as legitimate voices of experience are simply and openly guides along the way.[30]

Harlow, with his Greek background and interest in Greek legend, as well as his time in Zurich undergoing analysis and attending lectures at the Jung Institute, explores the nature of story in the collective unconscious overtly in this sequence of poems.

In the sequence titled "Poem then, for love," Harlow uses language to bridge the gap between love and death, light and darkness, *Eros* and *Thanatos*. The hypothesis of Heraclitus, which he called the rule of *enantidromia* ("a tendency towards the opposite"), states: "Nothing remains fixed, permanent, unaltered. Everywhere in life we see 'the ever whirling wheel of Change.' Life is a contest of opposites."[31] Jung was influenced by this teaching of the Greek philosopher and taught that conflict, the interaction and union of opposites, *coniunctio oppositorum*, play an important part in the process of a love relationship:

> The problem of opposites called up by the shadow plays a … decisive role … since it leads … to the union of opposites in the archetypal form of *hierosgamos* (sacred marriage). Here the supreme opposites, male and female … are melted into a unity purified of all opposition and therefore incorruptible.[32]

Jung was referring to the study of alchemy in this extract, but he saw it as a way of understanding the mysteries of life. He adds:

> Just as all energy proceeds from opposition, so the psyche too possesses its inner polarity, this being the indisputable prerequisite for its aliveness, as Heraclitus realised long ago.... In my medical experience as well as in my own life I have again and again been faced with the mystery of love, and have never been able to explain what it is.... No language is adequate to this paradox.[33]

Harlow recognises the hypothesis of Heraclitus and the fact that Jung was influenced by it, when he includes in the final poem in the sequence, the words:

> … Let be
> what is, love, you know
> every/thing that is
> in the world changes
> what is real....

As the love poems in the sequence put more emphasis upon *Eros* than on "mortido," there are other poems in *Vlaminck's Tie* which refer specifically to the opposite end of the scale. "'Dressed to kill'/a Valediction" is one of these (34).

Notes.

[1] "Interview with Michael Harlow," *Landfall 152*, 444.
[2] *Memories, Dreams, Reflections*, 386.
[3] Keightley, Thomas. *The Mythology of Ancient Greece and Rome*, 130f.
[4] *John*, 12, 24-25.
[5] Bennet, E.A. *What Jung Really Said*, 167.
[6] Cf. "No Problem, But Not Easy," in *Giotto's Elephant*, 29.

[7] Jung, Emma. *Animus and Anima*, 87.
[8] First Interview, [HO'N] 21 March, 2001.
[9] Fifth Interview, 8 April, 2002.
[10] Harlow, Michael. "Language and Healing, Psychotherapy and the Fascination of Fictions." 2. Paper delivered at Queenstown Conference of Royal New Zealand College of General Practitioners, 1998
[11] "Interview with Michael Harlow," *Landfall 152*, 449.
[12] First Interview. [HO'N] 21st March, 2001.
[13] *The Archetypes and the Collective Unconscious*, 42.
[14] Bennet, E.A. *What Jung Really Said*, 101.
[15] "Language and Healing, Psychotherapy and the Fascination of Fictions," Abstract/p.1
[16] "Interview with Michael Harlow," *Landfall 152*, 442.
[17] Bennet, E.A. *What Jung Really Said*, 112/3
[18] *Giotto's Elephant*, 15.
[19] Freud, Sigmund. *Beyond the Pleasure Principle*, 12.Cf. "The War of course is elsewhere," 42.
[20] "Interview with Michael Harlow," *Landfall 152*, 443.
[21] *Whole Men*, 136.
[22] "Interview with Michael Harlow," *Landfall* 152, 444.
[23] 6th Interview (HO'N) 5th September, 2002.
[24] *Giotto's Elephant*, 28/9.
[25] While Harlow was writing Vlaminck's Tie, Elizabeth Smither was under the same roof . They communicated by throwing paper darts to each other, updating each day's work, 39.
[26] Collected Works, 11&13. References in many places.
[27] Hill, David. "Michael Harlow," *On Poetry: Twelve Studies of Work by New Zealand Poets*, 53.
[28] Fourth Edition, edited by J.A. Cuddon, revised by C.E. Preston, 1999.
[29] "Interview with Michael Harlow", *Landfall* 152, 443.
[30] Ibid. 445.
[31] Bennet, A.E. *What Jung Really Said*, 92.
[32] *Collected Works*, Vol. 12, 36/7.
[33] *Memories, Dreams, Reflections*, 379, 387.

Chapter Two: Thanatos/mortido.

"Every death is an instruction"

Michael Harlow

Several poems in *Vlaminck's Tie* concern death, or the end of a relationship. "'Dressed to kill' / a Valediction"[1] is, as the sub-heading indicates, a reflection upon death. In a letter to Elizabeth Smither, Harlow says:

> I am sorry for the death of your dog copping it under the wheels of a car. I am, and if it don't sound too heavy or sententious, then I guess every death is an instruction. How else to keep it at least companionable?... *Eros* and *Thanatos*. And very much about the house these days; love poems turning into death songs with astonishing ease. The death-side of forty to be sure, prediction waits inside the body, *etsi*?[2]

As well as being a response to the death of Smither's dog, the reflection arose from dreams analysed while at the Jung Institute in Zurich, and recalled during this period of writing. In the letter there is specific reference to Freud and Jung whose works Harlow had borrowed from the library:

> What would happen if I managed to throw a 'faint,' one of those convenient psychoanalytic swoons as dear ole Freud did in times of crisis.... Death-experience imitatio? Knocking out the Conscious, closing down on the untidy and the threatening? No mystery there, it seems. One could do worse ... than thinking about *mortido* ... a very insistent and persuasive dragon at any age.... And, not so long ago ... sitting at the kitchen table I was, a shade of soul went 'walkabout.' Like a very quick trip, down, in a lift.[3]

Extracts from these letters provide evidence of the part reading plays while Harlow is writing. They also reflect Harlow's preoccupation with universal themes such as death,

which motivate him to "bind the actual to the imaginal as fully as my experience, at any one time, allows…. Where the background planes – quotation, reading extracts, epistolary conversation, dream material – are tilted and pitched forward in to the foreground- they can share equal space and assume co-value."[4]

Several of the poems reflecting on death are concerned with political issues, such as Harlow's experience of the Resistance Movement in Greece and political refugees in Africa. However, Harlow believes that what takes place in the external world affects our own private world also. He asserts that, in his own experience, he does not separate the personal from the political.

"'Dressed to Kill' / a Valediction" (34) is placed in a funeral parlour. The poem begins with the image of an embalmed corpse, like a wax figure in a department store, or an overdressed fashion model, "dressed to kill." The juxtapositioning of "valediction" and "dressed to kill" intimates an ironic view of a body laid out "on a slab" in the embalmer's parlour. The first nine lines describe the corpse "impeccably/dressed … [in] travelling clothes, that/bloom of talcum the embalmer's/deft craft." The "cosmetics" belie the appearance that accompanied the body in the "last bent years." This is not a resemblance of the person once known, but an effigy, some undertaker's idea of the "current version." Harlow continues with the supposition that we accept such a distortion to counteract the feelings of grief:

> We 'wear it,' perhaps to ease
> the violence of growing old to
> please some part of a sleepless
>
> time; we prize a public face
> and words sleep under a dumb
>
> tongue….

With death, something of the reality of the person's life is denied, Harlow implies. The language of the farewell speech, or valediction, concentrates upon the public image, and words are inadequate in bringing alive again the person who once lived. Past deeds are inscribed in insubstantial utterances, and we try to understand how the spirit of the person is carried on through the generations.

Up to this point in the poem, Harlow conveys something of the solemn, almost detached atmosphere of a funeral service. Written in paired lines that are almost even in length, the poem presents an effect of a procession following a coffin, the mourners walking two by two. There is a division in thought after the ninth line, which continues until the fifteenth line, as the focus turns to philosophising upon the attitudes of the mourners. From those viewing the body, the usual acceptable behaviour is evident. The speaker then questions such attitudes as:

> …we look through your lady's
>
> eyes, long, to know what points
> of light keep her moving when
>
> falls the hard arm of the night;
> and we listen ….

The body has died, but the poet questions whether the soul is living on. The "light" is "moving" somewhere. Turning inward to the centre of our being, "we listen." The final lines are much more penetrating in thought. We find the answer, perhaps, in "your children/knuckling bones in the dark/hollows of the willow grave." Harlow is delving into scriptural texts to present the idea expressed in *Ezekiel*, 37, 6/7, which says: "The Lord Yahweh says this to these bones: I am now going to make the breath enter you, and you shall live." Harlow makes reference to the connection between the kingdoms of

nature and human life. A "willow grove" suggests a place set apart for burial. "Dark hollows" signify not only the graves but also the faces of people in mourning. "Knuckling bones" implies playfulness, and also applying oneself to the task. The task of the offspring of the dead person is, while remembering the one who has died, to live out the principles inspired by that life as their own soul-journey proceeds.

Perhaps Harlow is making reference to the collective unconscious here. Jung's idea of the collective unconscious is stated in *Modern Man in Search of a Soul* (215):

> If it were permissible to personify the unconscious, we might call it a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and from having at his command a human experience of one or two million years, almost immortal.

Baxter, also, uses images evoking what Jensen calls "the realm of the archaic psyche"[5] with reference to Norse mythology in his poem addressing his dead friend, Bob Lowry, in "Ballad of One Tree Hill:"

> I had forgotten
> You are in Helheim now, under the twisted roots
> Of Yggdrasil. There they speak
> Another way, as if a stone were to say,
> 'My wound is great' – Friend,
> I will learn that tongue myself in the end,
>
> Because those I love go
> To the house of Hella.

In an early examination of Baxter's poetry,[6] John Weir says that "The diamond cutting-edge of much of Baxter's best verse has come from his painful awareness of Loss. [From] a lament for the lost innocence of childhood … to a recognition of the need to accept reality…. [H]e sought life and found death." In these poems Baxter employs archetypes and symbols from folklore and mythology.

Harlow, in the letters to Smither, quotes several examples of Freud's attitude to death, such as "If you want to endure life, prepare yourself for death."[7] But he was also aware of Jung's writings about death, life after death and his conversations with the dead.[8] Again, in *Modern Man in Search of a Soul* (129), Jung declares "As a physician I am convinced it is hygienic … to discover in death a goal towards which one can strive; and shrinking away from it … robs the second half of life of its purpose." As indicated in the discussion on "Poem Then, For Love" (17), Harlow explains that *Thanatos*, the death-instinct, is double-sided, involving grief for the departed, and wholeness for the soul. Therefore, he is aware of the connection with the collective unconscious in "Dressed to Kill".

Harlow also sees a connection between his references to the mineral, vegetable, animal and human kingdoms and their interaction in the ritual of death and burial with such words as "slab," "earth," "air," "bones," "willows" and "children." In the letter to Smither, Harlow elaborates: "Every death is an instruction… How else to keep it companionable? Of which, 'companionables' these days there are one or two."[9] Harlow is referring to the effect one event has upon another: the death of the dog, his dreams about death, and the death of his brother; or the way that something which happens to one person tends to influence the lives of everyone else. His reading of Jung at the time also dealt with the fact of clusters of significant events occurring together. Jung had postulated a connection between such events, which, on the surface, appeared to be unrelated. He called this *synchronicity*. In *Collected Works*, for example, Jung states his belief that these causeless events were creative acts "as the continuous creating of a pattern that

exists from all eternity, repeats itself sporadically, and it is not derivable from any known antecedents."[10] The recognition of patterns of order, as Anthony Storr points out, affects human beings as *meaning*. As Storr explains,

> In Jung's view, changes in the collective unconscious, which might take centuries to complete themselves, were responsible for alterations in the way men viewed the world and thought about themselves.... It was only in 1950 that the Pope proclaimed the Assumption of the Virgin Mary as part of divine revelation. Jung considered this as a significant step toward incorporating femininity into the image of the divine, and pointed out that the impulse to do this did not come from the ecclesiastical authorities but from the Catholic masses.[11]

The mourners are following a universal pattern of showing respect for the dead, and their children will later use those same bones in their games but without being aware of the pattern. But the mourners are paying more attention to the "wax-figure" which, Harlow implies, is "someone's current version" of how the dead person was rather than the spirit of the person. In reality, what happens after death is a more important question for Harlow.

From every death, therefore, as Harlow reminds us in the sub-title, we have something to learn. What is apparent, the outward show, the mechanism of extraversion (where the prevalent flow of energy is outward), must be balanced against the subjective response to events, or introversion. Both attitudes are healthy, and according to Jung, such "mechanisms" are only part of the whole personality.[12] Harlow endorses that fact by stressing that the outward appearance of the "wax-figure" indicates little about the "points of light", or of the *psyche* of the dead person. At another level, perhaps, the shadow lies unrealised. It would like to become reconciled with the body, but the body is

not listening.

Where the primary inspiration for this poem may have come from the death of Harlow's brother, or Harlow's recalling of dreams analysed at the Jungian Institute, or even of the death of Smither's dog, Harlow's major concern in "'Dressed to kill' / a Valediction" is with the *psyche* of the dead person. The "wax-figure brother," made up so prettily, is the shell that encloses the *psyche*. Harlow speaks instead to the *anima*, within the dead man's body.

A different approach to the subject of death is presented in "Operation Identification" (41). The poem was inspired, as Harlow says in the notes to the collection, by his reading of texts by the psychologist, M. Esther Harding, whom he quotes as follows:

> The psychic mechanism of the shadow and its projection are a necessary defense against the terror of the unknown.[13]

This reference to the projection of the shadow is found also in Jung who says: "Projections change the world into a replica of one's unknown face."[14] In "Dressed to Kill," for example, Harlow is interested in the "points of light" that kept the *anima* moving on the soul-journey, and facing up to the "hard arm of the night," or the shadow side. We, on the other hand, he says, cover up the real person or dress up our outward appearances rather than confront our own shadow side, which he refers to as "pleas[ing] some part of a sleepless/time." Harlow treats the shadow ironically in "Operation Identification," by using an image from various advertisements that were, as he told Smither, "floating around in my head." He recalls the stickers handed out by security

firms to provide protection for houses, such as: "All articles of value on these premises are visibly marked for instant police identification."[15] Harlow takes this literal fact to an imaginary depth. The identification signs are marked with invisible ink. Likewise, the shadow-side or repressed part of one's being, is invisible, or kept out of sight, most of the time. Harlow, then, uses this metaphorical stratagem to illustrate the security devices people use to ignore the shadow.

The opening image in the poem is that of a security guard, undertaker, customs officer or detective – obviously an elegant dandy – arriving at certain premises. Significant smells, sounds, sights and movements, detailed in the first stanza, indicate the characteristics of this fantasy-figure, such as:

> the fine scent of almonds;
> on his lips a small tattoo of sound
> The plumes of his pocket handkerchief
> are almost a wonder
> I can see he has signed on
> for the trip, but has something else
> in mind: a buff-coloured ticket
> with a number, and a name,
> 2 eye-size coins....

Harlow comments in his notes to this poem that he remembers being conscious of the Greek ferryman, Charon, whose job was to take the souls of the dead across the rivers of Lamentation and Woe.[16]

As the poem develops, the figure emerges as a narcissistic image with the introduction of terms such as "gloves," "mirror," "moon," "discovers/himself," and the soft voice in "my ear." This has become a menacing presence and there is an air of tension as the body being visited faces up to an inspection. The body search then follows:

> And yes, there is something
> he would like to show me, he says
> brushing my sleeve inside the mirror;
> something quick like the hard-talking
> blade of an axe we can hear
> driving chips of flesh-coloured wood
> high into the air….

It is quick and thorough. Secret thoughts and inmost desires are tossed upwards. Surrender has its subtleties and the process is not easy. The shadow is part of the living human being and cannot be argued out of existence. It would like to live in harmony with the person, but the person often lacks the courage to confront self. To make itself known the shadow often projects itself in dreams to cause the unknown to be less frightening. Interpreting the dream and recognising the shadow involves moral effort and can take a long time. Harlow reveals this process in the poem, saying: "Of course/he has a plan for the century;/he understands the subtleties/of surrender." The influence of Jung and Hillman, whose works Harlow was reading at the time, are reflected in the emotional level of the poem. Jung said, for example: "To become conscious of it [the shadow] involves recognising the dark aspects of the personality as present and real … these have an emotional nature."[17]

The active figure in Harlow's poem is revealed frame by frame. First, the reader, whom Harlow calls the "me-figure," catches the "fine scent of almonds," a significant detail from detective fiction where that scent may indicate arsenic poison. The introductory remarks the figure makes are not distinctly intelligible, making them sound sinister, as "a small tattoo of sound." The dual image here, visual and aural, adds to the tension. Like a conjurer, the figure then whips out his "pocket handkerchief" and presents

his credentials – "a buff-coloured ticket." As is the custom in the societies of various peoples, a coin is produced, for the journey of the spirit. Coins are also put on the eyes of the dead person to keep them closed. These images suggest that deeper meanings lie behind the actions. Scents pertaining to death by poison, sounds like the beat of drums, magic actions, and legendary signs alluding to mythological customs, all indicate hidden feelings and experiences. Signs, mystery and preparation for death are symbolic of the shadow side of the *anima*.

In the second stanza due importance is given to the mirror. This emphasis suggests that it is a significant psychological invitation to look at oneself just as one is. To achieve this recognition, one must peel "off [the] gloves … and look." The "first," or perhaps, new moon, indicates a new beginning, and saying "goodbye" to the familiar reality. The warning is given to go "quietly." The atmosphere, the veiled threats, the whispered commands and the pose that is struck – "rearranging the snap-brim/of his hat" – like the click of his fingers, all contribute to the "swarm" of feelings that buzz and "hum" around the reader. The figure uses every device to get the attention of the one being visited. Harlow implies that facing up to the shadow is an invitation that can be accepted or rejected, but is also a challenge. After the confrontation, if accepted, the person has a revelation of qualities and impulses that can be recognised in other people, but until now have been denied in the self. The shadow side is not only a personal attribute, but is also part of the collective unconscious, which is made up of archetypes belonging to all peoples. References to myth and dream confirm this in the poem.

The final stanza takes the reader closer to the shadow-figure with these menacing

words:

> And yes, there is something
> he would like to show me, he says
> brushing my sleeve inside the mirror;
> something quick ….

The invitation is to enter the *psyche* and face up to the true self. This can be painful, fearful and difficult, "like the hard-talking/blade of an axe," and demands energy and resolve, for the shadow "has a plan for the century." Harlow, here, is reflecting upon Jung's description of how he deliberately submitted himself to the impulses of the unconscious over a period of about three years. Jung writes:

> The essential thing is to differentiate oneself from these unconscious contents by personifying them and at the same time to bring them into relationship with consciousness. That is the technique for stripping them of their power…. Today I no longer need these conversations with the *anima* … because I have learned to accept the contents of the unconscious and to understand them… and I have never lost touch with my initial experiences. All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912…. Everything I accomplished in later life was already contained in them.[18]

Jung voluntarily submitted himself to this long period of research to work with the unconscious for the sake of inner change. Jung was, in the twentieth century, an exponent of the way in which working with archetypes, like the shadow figure, can influence analytical psychology. Harlow also allowed himself to undergo analysis to become a Jungian analytic therapist. His familiarity with the process of analysis as well as his comprehensive reading of both Freud and Jung give credibility to the levels of meaning in this description of the activities of the archetypal figure in "Operation Identification."

Baxter, also, referred himself to psychoanalysis. He studied psychology at Otago University and moved to Christchurch, as he said, "ostensibly to begin a second Varsity

career, but actually to visit a Jungian psychiatrist." [19] He later visited a psychiatrist in Auckland to revisit his childhood and come to terms with his relationship with his mother. He described this as "going to the cleaners,"[20] and his later poems reflect something of the effects of this personal analysis. Jensen insists that to fully understand Baxter's writing one needs to realise that he did "systematically employ psychoanalytic theory … in his writing from his late teens onwards … [and that he includes in his poetry] many and varied descriptions of the shadow." [21]

The poem, "Operation Identification," concludes as Harlow puts the responsibility for facing up to the shadow, squarely upon the individual as: "with one long glance/he clears the mirror." Until this line the "me-figure" has been looking at the mirror. Now, after confronting the shadow figure, the "me-figure" is invited to look in the mirror to achieve self-realisation. Harlow states the decision is a personal one. To become an integrated human being is the choice of the individual.

"Operation Identification" uses a household marker to explore and connect to the psychic makeup or shadow-figure in a person. In this way Harlow moves from the literal to the metaphorical to go beyond a singleness of meaning. His reading of Jung at the time of writing this poem influenced the thought patterns behind the poem. Likewise, in "Dressed to Kill" Harlow uses the corpse of a person to elaborate upon the destination of the *psyche* within the body. Like Baxter, Harlow employs archetypes and symbols from folklore and mythology, but presents the attitudes of both Freud and Jung towards death.

Continuing with the theme of *Thanatos* in the poem "The war of course is elsewhere" (42), dedicated to Lauder, Harlow takes the reader on a historical journey

back in time to the Trojan Wars, the French Revolution, the Second World War, and onward to present day atrocities from sprays and poison gases to atomic and nuclear warfare. While dealing with death that results from these wars, Harlow is again referring to the collective unconscious. Historical events, Harlow insists, have psychic components. He explains to Lauder:

> In terms of the actual texts themselves, there's another aspect to it that allows … the poems to operate at another level besides the immediate one of responding to an event. … And that is the fact that external or outward events have psychic components and contents. What takes place in the external world reflects and tells us about our deepest and most private purposes. … There's the suggestion that somehow the images of history … have a strong claim on our attention and our imagining; and more often than not these political images are experienced as being threatening or potentially destructive, which may well stir up one's sense of the pathological – and that of course is part of daily life…. 'The soul cannot exist without its afflictions.'[22]

Harlow begins his poem with a comparison between reality, "a year of terrors," and the tendency of human beings to think of the terrors as someone else's problem, or outside reality. While the war or event of terror takes place "out there," Harlow says:

> … we draw maps
> and colour out the world;
> with blocks we raise towers
> for invisible cities, and
> watch them fall. The war
> of course is elsewhere….

Our collective responsibility is ignored. It is someone else's war. Just as the young child can make an object disappear by pushing it off the edge of the table, so the object can only appear again by someone else's manoeuvring. This is, again, the Fort Da game.[23] By colouring in the world we can believe it has disappeared. Building towers of bricks we can raise up imaginary cities, and then knock them down again. Harlow says that if we do

not attend to the shadow in ourselves – as illustrated by the two poems already discussed concerning death – we will not attend to the cultural collective unconscious. The outward show belies the inner person. In conversation, Harlow quoted a Greek proverb, which translated, states: "Better to look to your own eggs first before you take them out of the nest of someone else." The wisdom of this proverb, Harlow says, can be applied to a person such as Hitler. The Nazis under Hitler were projecting outwards, wanting to expand their own territories. In their own country there was repression and fear. The collective unconscious (the ancient cultural heritage, or amalgam of universal archetypal images) was ignored by the Nazis. By inducing psychological fear in others, Hitler dominated. If the shadow side in an individual is repressed, one's life becomes intolerable. Tyranny, domination, overpowering others eventually brings about the fall of the tyrant him/herself. So it was with Hitler. Likewise, by ignoring the personal shadow side, one can invite a breakdown in one's own personality. The shadow may be seen, falsely, as a hindrance to wholeness, for the shadow is often perceived as a negative aspect of a person's individuality. It is connected to projections that are bound up with the unconscious, which is not perceived. Tyrants, like Hitler, fail to confront and acknowledge the shadow, and, therefore, they cannot integrate the conscious and unconscious.

While Hitler and the Nazis is an example Harlow selects to explain the psychological thinking that prompted this poem, the references to wars are symbolic, covering many centuries. The reader is asked to:

> … imagine we are Athenian
> wives; we lie rigid in the dark, waiting for tumbrels
> down the road. We are in
> urgent need of information….

By nightfall you can hear
it humming on the street;
in hands that return home
tearing light from the
throats of doors….

The images of those not in the war but waiting for news, listening to radios, experiencing the horrors of bombing and nuclear explosions, drive home the responsibility of everyone when one country declares war upon another or other countries. Yet, Harlow insists, "we stay home listening for/the innocence of children/that stills the heart." We deny it is our responsibility. We are not guilty, and therefore, our hearts are not moved for the plight of others. Hitler was supposed to have said: "Those madmen are running around Europe throwing incendiaries, trying to destroy the soul of Europe." He, like many tyrants, was trying to ignore his own shadow and project it upon others.[24]

"The war of course is elsewhere" uses the collective term, "we," throughout the poem, except in line eighteen where Harlow says, "By nightfall you can hear," implying that some progress towards accepting some of the responsibility is beginning to occur. This clever use of pronouns shifts the focus from the outer to the inner perspective. In this case, "we" are initially outside the war zone, safe at home. When "nightfall" comes, when our eyes are opened and realisation urges us to look with intent at the shadow, which is the darkness in ourselves, reconciliation becomes possible. But this poem ends without a solution as those who "return home" ignore the insight or "light," that, momentarily, demanded their attention.

At another level Harlow suggests we are at war with ourselves. This poem reflects more of Freud's attitude to death than it does of Jung's. Freud supposed that war was a nation's way of psychological self-preservation. If aggression were not directed outwards the nation would destroy itself with internal feuds. In *Beyond the Pleasure Principle* Freud expresses the fact that "we may assume … that everything living dies from causes within itself, and returns to the inorganic … '*The goal of all life is death.*'"[25] Harlow takes this further by connecting the political to the personal. In his opinion the two are inseparable because

> one is almost always part of the political zeitgeist, consciously or unconsciously. I don't think you can successfully escape that, although one can, of course, be very passive or conversely very active according to your needs and disposition – more perhaps a matter of degree and commitment.[26]

While Harlow seems to be presenting in "The war of course is elsewhere" the potentially destructive elements of war, his final line emphasises the importance of communication by placing the word, "throats" in the prominent position of first word in the line. In the area of energy centres in the body, the throat is the centre of communication. It is a brave act to express one's opinions and feelings about a social or political situation. The "hands" that are "tearing light" are endeavouring to prevent protests against the hostilities, while the speakers want to let light in. Harlow is expressing his own determination, as he said in another publication, to "minimize overt political statement … reaffirming a sense of self in reaction to the blunting of both spirit and the word."[27]

The fact that we are at war with ourselves, struggling to reconcile the good and the evil in ourselves, seems apparent in the poem as Harlow uses language from childhood experiences, such as: "play," "game," "colour," "blocks," "children," and "heart." The

universal terms describing military wars are somewhat muted. Harlow's poems about death, or *mortido*, make use of the symbolic to point to something unknown by using the known. As he reiterates in interviews and conversations, love and death are real experiences – *Eros*, the love instinct, and *Thanatos*, the death instinct, are personal as well as collective experiences.

When we are at war with ourselves, disillusioned and angry, our relationship with others is also affected. Harlow uses this as his focus in "How it is, is," (35). The first two stanzas concentrate upon dark images drawn from personal and natural objects, such as:

> I have torn my trousers,
> the bees are angry
> In their nests birds are stunned
> by a high hand of wind
> All night I stay awake
> in a pair of borrowed silk pyjamas
>
> Like wasps beating air over a jampot,
> tomorrow we will quarrel
> over a fair share of the morning
> Anger thumbs us darkly….

The short, sharp lines, many one-syllabled words, the use of frequent alliteration as in "torn … trousers, "high hand," "bees … birds," and the examples of assonance in "stay awake," "fair share," "tomorrow … quarrel," the repetition of "s" and "b" sounds, all emphasise the angry beat in the temper of the speaker and forcefully drives home the message. This use of the metaphorical is more overt here than in most of Harlow's poetry. The mood is transparent and prepares the reader for the high point of the poem at the beginning of the third stanza:

> Ten years inside
> a night-coloured fuck is no magic;
> tomorrow we will discover
> that not even simple

etiquette will do….

Harlow is expressing the Freudian contention that neurosis is rooted in sex, but although personal problems as well as relationship problems do indeed find a basis in an inability to deal with one's sexuality, other factors contribute to the neurosis.

The poem implies that, by effacing or denying one's identity (as Harlow says: "turn[ing] mirrors to the wall") and by blacking out the moments of celebration symbolised by "broken flowers," the quarrellers fail to reach an understanding. For Harlow, the "mirror" is a device used frequently to suggest confronting the true self. His absorption in mythology and fairy tales leads to the idea of the mirror as a symbol of searching for the self, or a way to a solution, or a vision of the present, past or future. Harlow was influenced also by Jung's frequent references in his *Collected Works* to the need to "look into ourselves," and "look behind the persona." Jung explains it in these words:

> We can therefore speak of an inner personality with as much justification as, on the grounds of daily experience, we speak of an outer personality. The inner personality is the way one behaves in relation to one's inner psychic processes; it is the inner attitude, the characteristic face, that is turned towards the unconscious. I call the outer attitude, the outward face, the persona; the inner attitude, the inward face, I call the *anima*. [28]

The *persona*, therefore, is a kind of mask aimed at making an impression upon others, and hiding the true nature of the self. The *anima* complements the *persona* as it contains those qualities the *persona* lacks. Most people behave in public differently from the way they behave in private. To reach the stage of individuation, or the integration of the outer and inner aspects of self, is a life-long process. In the poem, therefore, "How it is, is," (35) Harlow warns the reader that, having come through an angry state but without

dealing with it, the only recourse one has is to repress one's feelings, and that in turn leads to phobias and obsessions. One turns away from self to less emotional matters. The mask is put in place to hide the real self. We project our anger upon objects or other people and blame them for our frustration.

Finally, we "tidy" up the experience by turning our attention to "immaculate news, we swear/the earth is part of the solar system," events that do not touch our feelings. Such things are safer. In this poem Harlow illustrates disillusionment in a relationship with the consequent break-up, and no lessons learned. The title of the poem, "How it is, is," indicates, however, that such an example of a lovers' quarrel, is indicative also of the failure of the conscious self to deal with the shadow, the negative side of the personality, the unpleasant side, such as anger, which we mask and often project upon others. By doing this we fail to make progress in becoming whole. By denying and repressing our *anima* there is conflict within the self, and this tension may lead to disunion with oneself and consequent neurosis.

Harlow often in his poems refers to masks, mirrors and asking questions. James Hillman, from whose books Harlow often quotes, makes this observation:

> The dream is like a shadow play, a mask, [which] further connects it with the underworld.... What is hard to realise is that all the persons, including myself, may be taken as masks, playing death roles. The Dionysius aspect of Hades does indeed make the dream akin to drama, as Jung said.... In the drama of our dreams you and I, even if we are in the audience, are in the theatre, actors all of us, dream-persons all of us, wearing the mask appropriate for the character we must play in the way we must play it.[29]

Later in the same chapter, Hillman states: "Were the spirit unmasked, it could be taken at face value, literally. We would know what it seeks by the face it presents. It is masked in

order to stimulate enquiry, the search to discover."[30]

In discussion about the poem "How it is, is," Harlow explains that the anger in the poem is a refusal to look behind the masks we wear because we fear facing up to the reality of ourselves. The sexual references are a take-off of the whole Freudian idea that the keystone of problems and neuroses is rooted in sex. Sex certainly plays a part but it is not all about that. Our disillusionment at failing to function in a relationship may be because, in the collective behaviour of human beings, we need to know about our relationship to ourself to function in a relationship with God and others. Therefore, "We turn mirrors to the wall" because we do not want to accept what we see in the mirror. Mirrors never lie, Harlow affirms.

While Harlow urges us to look inward to understand our true selves, he shows us the opposite side of the coin in "Gossipmonger"(40). The gossips in the community, dead to their own inner selves, feed upon the lives of others. They try to solve the secret of who they are by being obsessed with the behaviour of others. The poem begins:

> Crabbed fingers on the gate;
> snouting at the door, he calls
> early or late in his stealthy
> boots; he would hear the heart
> of this town to please his own....

Here is the gossip with an irrational need to listen in to the conversations of others instead of living his own life. The images depict the figure moving outside his own personal space, focussing upon the actions and words of others, like a snooping spy. Harlow continues, giving examples of the language of the gossip:

> This rage for talk; sends he then
> out into sound, flocks of words
> trapped on his rounds; snatched
> from behind the palings of green
> lanes where young girls lie long
> the warm nights to try their age….

The gossip uses torrents of words freely expressing his own unsatisfied feelings just as the client in psychotherapy is encouraged to freely express feelings. The analyst's task is to help the client to rectify the imbalance between the conscious and the unconscious sides of the *psyche*. The gossip, however, sees only one side of a situation and is totally judgemental. It can happen, as in two poems previously discussed, "The war of course is elsewhere" and "How it is, is," that an unconscious component can project itself onto another person or situation. Locating the direction of the psychic energy, the analyst can direct the client towards wholeness. The gossip, however, is a one-sided individual feeding off the one-sided conversations, the overheard rumours, and the outward appearances of the behaviours of others. The reaction of others to the gossip only intensifies his obsessions. In their desire to quell the gossip, or, perhaps, join in, the people in the community "savage him with praise;/make fall about his shoulders/a companionable silence; trip/him into new and quiet ways." The gossip, however, continues to gnaw away at: "this/bone he lives on, off him feeds." He remains a "solitary," and "older than regret." Harlow concludes the poem with these poignant words:

> On cold nights at the edge of the town
> you can hear him: howling for a life
> that's sticking in his throat.

This forceful conclusion, describes a person who concentrates totally upon looking

outward, isolating himself from others, dead to his inner self, failing to reach peace with himself, because he cannot communicate either with others or with himself. The gossip is an outer shell of hate for himself and others with his inner soul repressed.

This poem is remarkable for its construction. The lines of seven syllables each present a stark formality in keeping with the theme of the poem. The inflexibility in the life of the gossip is reflected in the structure. Internal rhyme and slant rhyme (as in "gate … "late," "town" … "own," "sound … "rounds," "green/lanes," "young" … "long,") and long sentences in each stanza emphasise the repetitive routine of the gossip, and his endless stalking. Imagery highlights the animal-like attitude of the gossip with metaphors such as, "snouting," "savage," "howling," "flocks of words," and "this bone he lives on."

The gossip, therefore, has an irrational need to listen in to the conversations of other people, and lives his life through the actions and words of others. He becomes a victim of his own mongering, for in the end, his rage for gossip "stick[s] in his throat." Harlow says

> this poem is about investing one's identity through the lives of others, and, consequently, there is so much unused life. To behave like the gossipmonger is a universal idea. Some of our life gets lived through others, but sometimes, too much of it does. This is not just about pathology. It is about human behaviour."[31]

Having been obsessed with his need for gossip, and in order to know the secrets of the community, the gossip becomes a victim of *Thanatos*, the Freudian idea of the destruction of self through his denial of his shadow side.

By contrast, in "Pensioners" (45), Harlow describes people, who, as their physical

sight is impaired, and death approaches, lose outer vision but receive stronger inner perception, the wisdom of the heart. Harlow adds a sub-title, which, translated from *Agamemnon*, reads: "Born to see, they watch out." The seer, as Cassandra is in the Greek play, has a prophetic or god-given vision. Apollo bestowed this gift upon her because he loved her. When she cheated him, however, he turned the blessing into a curse. Her prophecies, though true, were disbelieved. This aspect of "seeing" depends upon the response of others. "Looking" which was the attitude of the gossipmonger, means regarding the exterior. Harlow uses the term "watching," the task of the sentinel, or guard, who keeps an eye on the happenings, especially at night, to describe the vision of the pensioners:

> I have seen them stand and look
> Through the immense distances
> Of the heart; how even the blind
> Dream such invisible cities of sight.
> ....
> What is lost to the eye is near,
> Never far from where they are
> In their descending age....

The idea for the sub-title comes from an essay by George Groddeck on the eye. In the essay, Groddeck claims that, aside from the biological degeneration of the tissues of the eye, there is a psychological mechanism in that, as death approaches we tend to have our sight impaired so that we do not see it arrive so closely. Harlow makes use of that idea to distinguish between seeing, looking and watching. As people become older and physical sight fails, the vision turns inwards towards remembering or imagining. One of the methods a therapist uses to help clients understand their problems is dream therapy. Jung extensively investigated inner vision by asking his clients to report various visions that were day-dreams or night-dreams, which impinged upon their actions or behaviour. Jung

writes about his own near-death experience which helped him to voice his ideas about inner experiences of the transmutation process of death and ritual rebirth. For Jung, life was a readiness for death. Hyde and McGuinness quote him at the end of their book:

> From the middle of life onward, only he remains vitally alive who is ready to die with life. For in the secret hour of life's midday the parabola is reversed, death is born. The second half of life does not signify ascent, unfolding, increase, exuberance, but death, since the end is its goal. The negation of life's fulfilment is synonymous with the refusal to accept its ending. [32]

Harlow's pensioners are looking back, looking inward and waiting. The world of the imagination, in their dreams, is as real as the actual world. They are waiting for news or inspiration, anything that will distract them from their groping for an understanding of the sloping path down which they are moving, as Harlow attests: "They grope mornings down the sloped/Street to the postman's blue cap." Preparing for their deaths, they search inwardly to confront the dark side, *Thanatos*, and reconcile it with the conscious part of their nature or the life that has been lived. This outer perception is not as sharp as the increased inner awareness, and so they are protected from actual approaching death. Even though the shadow of death, "the dark swarming/to their shoulders," is felt, and the "clockwork dolls" that appear in the belltower to announce the hours are seeming more stooped, as they themselves are, the world of the imagination is sharper.

Movement and behaviour change with age, also. Little things worry them, such as:

> Count[ing] down to the smallest
> Small they know; they open their mouths
> To trap air; touch the threads
> Of their trousers, their stained coats….

The effort to breathe more easily, to look after their personal appearance, to mind their pennies, is in contrast to the bigger worlds "Inside their eyes," where, as Harlow reveals,

"there are planets/spinning out of sight."

In "Pensioners" Harlow deals with the Jungian point of view, that is, with the question of people actually facing up to death because of their age and infirmity. But death is not only a physical event, as seen in "Gossipmonger," and "How it is, is." Death can mean giving up on one's own self-development, or projecting one's shadow upon others and repressing one's own, or losing touch with reality. Harlow himself almost experienced death as a child, and during his convalescence he became acquainted with Freud's writings through his self-chosen Freudian analysis.[33] Many aspects of *Thanatos*, therefore, are presented in this collection, *Vlaminck's Tie*, and contrast strongly with the *Eros*, or life-instinct poems in the same collection, although, as Harlow says to Smither, "Love poems turn into death poems with astonishing ease." References to the mirror, the eye, seeing, looking and watching out, are symbols of inner and outer vision. Reconciliation of these opposite, yet "companionable" aspects of the life of every human being, is the task of the soul-journey.

A final poem that belongs in this section is "*Todesangst*" (33), a German phrase for anxiety about dying, an idea which arose from a Freudian belief about death. In the years during and after World War 1, Freud realised the dreams of the battle-shocked soldiers could not easily be explained in terms of sexual symbolism or wish-fulfilment alone. Aggression, therefore, could also lead to neurosis. He devised a new theoretical framework to encompass the two basic instincts of life and death. He postulated that, while the life instinct is creative, the death instinct constantly works towards death or

aggression towards the self. The first two stanzas in Harlow's *Todesangst* describe episodes of self-destruction, or aggression:

> Your wife keeps vanishing
> around town; each time longer
> than the last. There are certainly
> broken flowers under the bed. A letter
> from your kids on a cocaine trip,
> they say, 'Our hearts are in the Big time'
> and 'Listen, sport – why don't you
> turn up the volume?'
>
> Down on the moons of your
> heels; you talk non-stop to the
> wall, you would like to point to
> some monstrous gloom; visitors from
> behind the scene with voices the cut
> of an Underworld hat. A nail of dark
> your heart holds; and a time
> for leaving….

Here is a medley of dysfunctions in a relationship, alienation between parents and children, inability to communicate and the desire to project problems and misfortunes onto others. The poem is like a filmstrip where each slide is projected in turn, but in a disordered fashion. Outward behaviour is destructive, and there is an opportunity to look "Inside your head … for a small prayer," and to find new birth "crouching in the grass." But the forces of darkness are too powerful, so:

> …coming the other way, wingbeat
> vibrato, a whirlwind the colour
> of smokey rat; and a time
> for leaving….

This poem is very different from the styles of and symbolism in "Pensioners," which indicates attitudes understood by Jung. Where "Gossipmonger," for example, is structured in a formal style, in harsh terms, and focuses on an individual, who is

representative of a universal pattern of behaviour – the gossip – being viewed from a collective attitude of neighbours who are standing apart from the gossip, "Pensioners" is also structured in a formal style, but focuses upon a group, a type of society member, in the collective sense, and is written from the personal perspective of an onlooker, in a gentle empathic tone, as the lines move with a flowing rhythm. "*Todesangst*," on the other hand, although using the second person as reader, is almost impersonal and objective in approach as the thoughts are presented in broken sentences. The poem sounds like a "found" poem, a pastiche from reports of clients' case studies, and is underpinned by Freudian ideas about the death instinct which is

> a force which is constantly working towards death and ultimately towards a return to the original inorganic state of complete freedom from tension or striving.... Since inwardly-directed aggression from whatever source is dangerous to the individual there arises a constant necessity to deal with it in such a manner as to make it less destructive to him ... by eroticising it ...[in] the form of sadism or masochism ... or directing it outwards in aggression to others.[34]

In an extract from the essay, "On the Psychology of the Unconscious," included in *The Essential Jung*, Jung, on the other hand, declares that

> It was a concession to intellectual logic on the one hand and to psychological prejudice on the other that impelled Freud to name the opposite of Eros the destructive or death instinct. For in the first place Eros is not equivalent to life; but for anyone who thinks it is, the opposite of Eros will naturally appear to be death. And in the second place, we all feel that the opposite of our own highest principle must be purely destructive, deadly, and evil. We refuse to endow it with any positive life-force; hence we avoid and fear it.... It has become abundantly clear to me that life can flow forward only along the path of the gradient. But there is no energy unless there is a tension of opposites; hence it is necessary to discover the opposite to the attitude of the conscious mind.... [T]he repressed content must be made conscious so as to produce a tension of opposites, without which no forward movement is possible.[35]

In both "Pensioners" and "Gossipmonger" Harlow deals with the death instinct as personal and collective manifestations. He believes, with Jung, that "instincts are common to the race, [which] does not eliminate a personal sense of ownership.... Likewise, the collective unconscious is experienced personally."[36] In *Todesangst*, however, as he indicates in the letter to Smither, he is reflecting upon Freud's obsession with the thought of his own death, "savaged as he was for years by the cancer that ate away his jaw; and acquainted as he was ...with numerous demons [that] he wrestled with for years."[37]

Eros and *Thanatos*, the basic life and death instincts, are universal themes that occupy much of Harlow's poetry writing. The poems articulate not only actual conscious experiences but also what Harlow would call "real" experiences of the unconscious. In the interview with Lauder, Harlow explains:

> In addition to surviving the night and getting through the day, and consciously attending to all the necessary daily tasks we need to cope with to survive – and trying to avoid the fate, let's say, of Icarus by not 'flying too high;' besides all that ... in all my work, and in addition to whatever else is there, I am interested in the Unconscious side of life which to me is as 'real' as the Conscious because we can *read* it and experience it through the images and feeling tones it provides.[38]

Harlow, it seems, explores both Jungian and Freudian aspects of love and death. He also set himself the challenge of reading practically all of Freud – a difficult and highly disciplined task which took him fifteen years. This led to a fuller appreciation of Jung. Jung, of course, was closely associated with Freud, and deeply influenced by him in the early years of his studies. While Jung always acknowledged a debt to Freud, and paid

tribute to the originality of Freud's ideas, his main divergence in theories came from the practical use of dream-analysis, and the role sexuality plays in hysteria and related neuroses. Freud counselled searching into the sexuality and infancy of a person as the springs of action in the method of analysis. Jung advocated the path to individuation lay in reconciling the opposites. Several poems in Harlow's collection, *Vlaminck's Tie*, therefore, look briefly at Freudian psychology, but by way of drawing a comparison between the attitudes and approaches of the two men. Such poems tend to treat the themes of *Eros* and *Thanatos* ironically, because Harlow sees Freud's method of analysis as narrow and limited, although he believes Freud made a tremendous contribution to psychology in his time.

The final poems to be discussed from this collection, "Crossing the Alps" and "Freud and a Lady in Vienna" do not deal strictly with the death instinct, but they play with Freud's obsession with the Oedipus complex, and present a contrasting approach to the way Harlow uses the language of analytical psychology to inform his poetry. The poem, "How it is, is," discussed on page 57 and the following pages, articulates this Freudian compulsion, but from the point of view of a dysfunctional relationship. These next poems are treated light-heartedly and ironically.

"Crossing the Alps" (23) explores a desire that Freud had to visit Rome, the "Mother of Cities." Many incidents happened to delay this visit. The poem plays with Freud's obsession with mother and father figures, and is composed of images taken from notebooks kept while Harlow was reading Freud. In the prologue to the poem Harlow

asks: "Was it a feared object as well as a wish fulfilment?" Harlow is questioning rather the "Hannibal" complex of Freud in his desire for power, just as Hannibal desired to gain possession of Rome. Harlow describes Freud as:

> … A walker in the park, he is
>
> reading the sex of flowers, the divination
> of birds – under curls of cigar smoke, the
>
> dream is all his care. Clients with words
> and watch-chains cross the alps; doffed
>
> black hats in a row, they wait for Freud
> to pass along the gravel path. In his
>
> wake they fall into place, they stroll
> under the dark parasols of trees, they
>
> talk of putting wings on the unspeakable….

The picture is one of upper-class, admiring clients chatting casually with Freud, while he interprets their problems from a sexual slant. Harlow's amused tone, and his verse structured in the third person, emphasises material objects such as, "cigar," "black hats," "gravel path," and "parasols of trees," to imply outward appearances are more important than inner feelings. This contrasts with the close intimate ambience of a Jungian indoor setting where dreams and fantasies are discussed. Freud is seen like another Hannibal leading the cortege while "unspeakable" conquests are planned. This power complex indicates the shadow side of Freud centred on the sexual hang-ups which, he believed, were the major flaw in all psychological breakdowns. Harlow now implies Freud's complexes shut him out from advancing his ideas as Jung was able to do. At the conclusion of the poem he describes Freud not only completing the psychological discussion with his clients but also bringing them to a recognition of their own Oedipus

complexes, in

> trains that haul them to the frontier;
>
> we see: not Oedipus but Hannibal the
> Semite looking up at the city gates.

Freud had reached the "Mother of Cities," but only in order to satisfy his power-driven dream, which had "played an extensive part in his dream life."[39]

"Crossing the Alps" is set in "the old-world spa of Vienna/19 Berggasse"; "Freud and a Lady in Vienna" (25), pictures the "lady" "strolling mid-morning along/the Prater, Vienna with a bearded/man," obviously, Freud. In this poem, also, the phrases are culled from ideas that occurred to Harlow as he read the collected writings of Freud. As Harlow explained to me in conversation this is "a tongue-in-cheek reconstruction of Freud's sexual interest in the process of psychoanalysis."

The poem centres upon what Harlow calls a "naughty" colloquial sexual term which is used to begin and end the poem:

> I have titles she says and the sky
> is true; she waves her fan and be-
> hind it gossip hides …
>
> ….
> … she touches him just twice
>
> there; and he says, "Countess, we
> are as strings attached to the end
>
> of the century. May I, please, the
> courtesy of … lend me your, fan?" …

As in "Crossing the Alps," the light-hearted images are of spring, blue skies and strolling people. There is a subtle sexual emphasis upon gowns, tunics and "two nurses airing

their/prams." The poem carries the suggestion that, while Freud was regarded in his lifetime as a person of integrity, he may have had deep personal compulsions about his own sexual conception of the *libido*. There is a reference to the "fine planetary blue of a policeman's/tunic," which implies that the repressing forces of civilisation blocked *libido*, or sexual energy. Repressed desires may be released, according to Freud, by the interpretation of dreams in which the "forbidden wishes from the unconscious *id* are allowed to manifest themselves in disguised form in consciousness when they would otherwise clash with the moral demands of the superego."[40] Jung's interpretation of dreams, on the other hand, was much wider. He says:

> The interpretation of dreams and symbols demands intelligence.... It demands both an increasing knowledge of the dreamer's individuality and an increasing awareness on the part of the interpreter.... Many dreams occur in which there are unmistakable sexual illusions.... But I was never able to agree with Freud that the dream is a "façade" behind which its meaning lies hidden.[41]

In these poems, therefore, Harlow, as he says in the quote from Hillman at the front of the book, is making a comparison between the psychoanalytic method of Freud, and the analytic psychology of Jung for soul-making, and this is a sub-text in the collection, *Vlaminck's Tie*.

Harlow also quotes M.Esther Harding in his notes to the collection, saying: "For the man's soul figure has the characteristics of the feminine principle of *Eros* – feeling, emotion, and relatedness; the corresponding figure in a woman, being masculine, partakes of thinking and spirit." (74) With these quotations in mind, the reader may understand the connections between *Eros* and *Thanatos*, and the influence of Freudian and Jungian thought upon the poems of Harlow, and the way in which the conscious and

the unconscious compensate (as described on page 27) and become reconciled. The *psyche*, which Jung says is "a dynamic process which rests on a foundation of antithesis, on a flow of energy between two poles,"[42] consists of images, and these images Harlow uses to develop in mythopoetic language his "love poems and death songs."

Notes.

[1] This poem also reflects upon the death of Harlow's younger brother.
[2] "Letters from Adjoining Rooms," *Vlaminck's Tie*, 36/7.
[3] Ibid. 37.
[4] "Interview with Michael Harlow," *Landfall 152*, 446.
[5] *Whole Men*, 135.
[6] *The Poetry of James K.Baxter*, 67.
[7] *Vlaminck's Tie*, 38.
[8] Jung, C.G. *Memories, Dreams, Reflections*.
[9] "Letters from Adjoining Rooms," *Vlaminck's Tie*, 36.
[10] *Collected Works*, Vol.8, 967.
[11] Storr, Anthony. *The Essential Jung*, 26/7.
[12] "Psychological Types," *Collected Works*, Vol.6, pars 1-7.
[13] *Vlaminck's Tie*. Notes, 75.
[14] *Collected Works*, Vol. 9, part 1, 8-9.
[15] *Take a Risk Trust Your Language Make A Poem*, 73.
[16] Ibid. 74.
[17] *Collected Works*, Vol. 9, part 1, 9.
[18] *Memories, Dreams, Reflections*, 217.
[19] Weir, J.E. Introduction to *Collected Poems*, quoting "Essay on the Higher Learning," xxii.
[20] McKay, Frank. *The Life of James K.Baxter*, 281.
[21] *Whole Men*, 129, 133.
[22] "Interview with Michael Harlow," *Landfall 152*, 448.
[23] Cf. page 29 of thesis.
[24] Harlow suggested in conversation that it was Hitler's massive projection on to Churchill.
[25] 47.
[26] "Interview with Michael Harlow," *Landfall 152*, 448.
[27] *Events, Greece, 1967-1974*. 8.
[28] Storr, Anthony. *The Essential Jung*, 100.
[29] Hillman, James. *The Dream and the Underworld*, 102.
[30] Ibid. 103.
[31] 3rd Interview. [HO'N] 15 June, 2001.
[32] *Introducing Jung*, 169.
[33] Refer to recorded interview on page 158.
[34] Brown, J.A.C. *Freud and the Post-Freudians*. 27.
[35] Storr, Anthony. *The Essential Jung*, 159/160.
[36] Bennet, E.A. *What Jung Really Said*, 70.
[37] "Letters from Adjoining Rooms," 38.
[38] "Interview with Michael Harlow," *Landfall 152*, 445.
[39] "Crossing the Alps," prologue, 23.
[40] Brown, J.A.C. *Freud and the Post-Freudians*, 112.
[41] *Man and his Symbols*, 81.
[42] *Memories, Dreams, Reflections*, 383.

Chapter three: The Persistent Imaginal.

"Until one explores that deep matrix of language source, the Unconscious, one isn't fully enough living *in* language but at the surface of it."

(From "Interview with Lauder," 445.)

Harlow's interest in the unconscious side of life and his response to the soul-image, the *anima*, "an archetype which can represent the whole of the unconscious [being] inherited, collective and 'ageless'"…[1] is reflected in the title poem to the collection, "Vlaminck's Tie / the persistent imaginal"(51). On the page opposite this poem, Harlow says, "We live in the *persistent imaginal*,[2] and words are presences; objects turn into ideas with astonishing ease."[3] Harlow uses the visual image of the tie of Maurice de Vlaminck as a stimulus to allowing the association of ideas to take on a different reality. Harlow believes we personify things such as animals, trees and birds so that they take on personalities just as they do in fairy tales. Objects that are recovered or remembered from dreaming also assume a different reality when named. We ascribe to these objects an identity and so create a different image. For Harlow this action of "naming" is of primary importance, as the person or thing becomes the object named. As an example, Harlow explains that Adam, the first poet, was given the task of naming the creatures in the universe. As they were named so they adopted that identity.

Writers make use of symbols using animate or inanimate objects, to represent something else. A literary symbol combines an image with a concept. In *King Lear*, for example, the storm is symbolic of the cosmic and domestic chaos to which Lear is exposed. Symbolism is used, therefore, to mark or signal to the reader an important abstract or associated idea.

Bennet says that according to Freud, naming an object evokes an association of ideas which, in turn, become symbols. These symbols are signs

> of something quite well known although not consciously recognised.... Freud had in mind the possibility that a patient undergoing analysis might try to avoid certain conclusions because he thought them unbecoming. Freud insisted that the symbol was a distorted expression of the inner unconscious thoughts so that they appeared in consciousness with less emotional charge than the thing symbolised. Freud, therefore, ruled out immaterial or abstract ideas.[4]

Jung's use of symbols was different. He advocated a much wider use of the term. He believed that the emotional response of the patient was vital to understanding the symbol, and that one's own unconscious energy activated the meaning of it. As Hyde, explaining Jung's theory, points out:

> A dream image or symbol can be creatively elaborated in many ways – by drama, dance, painting, writing – which reduces the inexplicable pressure exerted by the unconscious and encourages the process of individuation.[5]

Where Freud wanted his system of psychological thought to be explicit, Jung believed in openness to change and to new ideas. Jung, therefore, commented upon Freud's view of symbols as follows:

> Those conscious contents, which give us a clue, as it were, to the unconscious backgrounds ... are not true symbols ... they have merely the role of signs or symptoms of the background processes. The true symbol ... should be understood as the expression of an intuitive perception, which can as yet neither be apprehended better, nor expressed differently.[6]

For Freud, symbolism had material significance. Jung's interpretation involved something much less specific or material. For him every symbol had complex shades of meaning, and the emotion evoked often led to action. So a tie, for instance, in Jungian terms, need not be directly interpreted in sexual or psychosexual terms, as Freud might

expect. Harlow uses "words as presences" to point to a meaning that lies in the unconscious which, when introjected, reveals layers of meaning. He also used the phrase "For words are persons" as a title (43), to indicate the manner in which a patient may talk "his way through/the dark … who is scratching the palms/of his hands for light…" in the room where Jung is listening to a patient's story. The "words" are invested with "light" and, consequently, an understanding of hitherto unconscious elements of behaviour.

Through archetypes and symbols detected in dreams one may gain knowledge of the collective unconscious. Such collective material is also found in mythology and folklore. Jung wrote that

> It is of especial importance for me to know as much as possible about primitive psychology, mythology, archaeology and comparative religion [as] these fields afford me priceless analogies with which I can enrich the associations of my patients.[7]

Writers, especially poets of all generations, therefore, make use of symbolism and mythical language to reinforce and heighten imagery and alert the reader to a connection between the literal and the metaphorical. Baxter, for example, employed symbols as "a door opening upon dark – upon a world of intuitions and associations of which the poet is hardly conscious."[8] Harlow states that his use of the symbol is to point to something unknown by using what is known and accessible; in other words, to "bridge the gap between the actual and the imaginal, the visible and the invisible, the external and internal fragments or facets of experience."[9] To achieve this, Harlow uses folklore, mythology, legends, fairy tales, allusions, quotations, and living things that he invests with personalities, as well as objects, such as the tie of Vlaminck, to which he assigns deeper levels of meaning.

Vlaminck, Harlow told me, did have a painted wooden tie that he wore to the extravagant parties and soirées he attended. It may have symbolised his attachment to his art – the outward representation of his inward flamboyance and distinctive style.

Kit Powell, after their collaboration on "Texts for Composition," sent Harlow a copy of such a tie, made, as Harlow says in the poem, "of wood & painted yellow;/it has purple polka-dot moons." Powell recognised in Harlow's poetry the symbolic nature of language, where the symbol points to a meaning that lies beneath the surface. The title poem of the collection, *Vlaminck's Tie*, therefore, begins with a double reference, one to Vlaminck's tie, and the other, to Harlow's copy of it:

> Vlaminck's tie survives.
> It is made of wood & painted yellow;
> it has purple polka-dot moons
> that once were sighted floating around
> the town, walking Vlaminck in every direction....

For Harlow, the "moons" are night "lights", and Vlaminck's art came from his unconscious, as inspiration from his imagination. The "moons/floating round the town," describe the artist's freely flowing thoughts coming from the depths of his *psyche*. The night moon is also a reference to the enlightenment that comes to a dreamer from the unconscious self. Vlaminck followed his own instinct rather than being derivative of his contemporaries. Harlow suggests, therefore, that here is a painter allowing the unconscious to negotiate with the *persona*, just as Harlow, the poet, allows the *psyche* to create reality in language.

The second part of the title, "the persistent imaginal" (as explained earlier) is a phrase Harlow uses frequently to describe his use of dream material, the fantastic, the

imaginative and the irrational to explore in his poetry ideas beyond surface realities. James Hillman, whose works Harlow acknowledges as having influence upon his writing, uses "imaginal" to denote "archetypal perspectives [that] can rectify our vision of the *psyche* and give a more psychological (that is self-reflective, imaginal, and deeper) account of what psychology is saying and doing."[10]

The poem begins by taking the reader to the heart of the image which "survives," he tells his son, "resting now in a glass case." In museums precious artefacts from bygone ages are preserved to inform future generations of important events, and of the customs of people of former times. These are more than just objects, however, as they evoke an association of ideas. The wooden tie is resting now, but once it had a life of its own. Harlow uses the tie in this way, illustrating Jung's idea that "the unconscious persistently creates images as a picturing of vital activities."[11] In the first stanza of the poem Harlow pictures Vlaminck gathering inspiration and images, walking round town "in every direction." The ideas for his art came as Vlaminck (literally adjusting his wooden tie) made observations as he mixed with society, but the art came from the unconscious. Vlaminck's layers of bold, bright colours portrayed his own, exuberant, colourful personality. Harlow, also, uses his powers of observation as he travels to various countries (as depicted in Neysa Moss's illustration on the cover of the book), or simply walks around the Avon River in Christchurch, mixes socially and intellectually with people, and as he reads. His poetic language, however, flows from his unconscious, as he said many times in our interviews, "taking the *psyche* into the world." A valuable tool in psychotherapy is to allow the patient to express the mood of a dream in spontaneous painting or creative processed writing. This is in keeping with the Jungian idea that with

free-flowing ideas the unconscious often becomes a reality. This mode of expression can apply also to other creative activities such as wood carving, hence – Vlaminck's wooden tie. The tie was an outward sign of the imagery tied to Vlaminck's paintings. Jung, for example, describes the unconscious as "pure nature, and like nature, [it] pours out its gifts in profusion. But left to itself and without the human response from consciousness, it can (again like nature) destroy its own gifts."[12] Harlow suggests that there is a connection between Vlaminck wearing his wooden tie, and the value of exploring dreams to evoke an emotion that leads to making a valid link between the conscious and the unconscious, or bridging the gap between the visible and the invisible.

The image of Vlaminck, his art and his tie, having been securely presented in the first stanza, Harlow now describes a conversation between himself (the poet) and his son. He says to the reader:

> it looks like, say, the beginning
> of the world, he says, measuring
> the space between his outstretched
> hands, oh – like a crusader's sword
> you mean….

The object, the tie, sets off a train of associated ideas. The implication is that it is symbolic, like a myth from the collective unconscious. Symbols are not individual, but collective in nature and origin, so Harlow's son responds with a simile familiar to his peer group. Jungian thinking supports this response with a definition of symbols, which, Jung says, are: "collective representations emanating from primeval dreams and creative fantasies. As such, these images are involuntary spontaneous manifestations and by no means intentional inventions."[13] Harlow develops this further in the poem by describing

the gestures made by his son to illustrate the image. Just as the tie is preserved as a relic from the past, so a crusader's sword is representative of another time and event. The crusader fought for a cause. Vlaminck "fought" to establish a style of art which, he declared,

> inveigh[ed] against all forms of academic training. He boasted that he had never set foot inside the Louvre: 'I try to paint with my heart and my loins, not bothering with style.'... He became a leading exponent of Fauvism [a style based on the use of intensely vivid non-naturalistic colours] often using paint straight from the tube in vigorous and exuberant compositions."[14]

The tie and the sword are universally recognisable symbols of art and religion. The son, therefore, with a leap of the imagination, uses the imaginal to create other words and transform the image.

In the final stanza of the poem, Harlow transforms the conscious images into a fantasy of the natural world, "yellow/fields, the tall sword-grass battling/the air." The tie and the sword, symbols from the collective unconscious, have their counterparts in the natural world. The "yellow" tie becomes "the yellow fields," – areas for germinating more seeds of ideas. The "crusader's sword" becomes "tall sword-grass," unconscious images struggling to be noticed. This process of transformation of images occurs frequently in dreams, for "primitive man has ... an irresistible urge to assimilate all outer experiences to inner psychic events," says Jung.[15] Harlow emphasises the idea that everything is mirrored in nature, and affirms this with his use of the repeated phrase: "I see."

He takes the transformation a step further in the last lines of the poem, by referring back to Vlaminck:

Yes, perhaps that's it
I reply …
… now I see Vlaminck
in his wooden tie sailing right by
the day-moon, milky & far….

Harlow reflects upon the painting of Marc Chagall[16] who painted a rather spectral figure playing his fiddle while flying over the rooftops. Harlow is reminding us, perhaps, of flights of imagination. As an artist Chagall expressed ideas from the unconscious: of the fiddler becoming the tune.

Vlaminck "in his wooden tie" represents for Harlow and his son a leap of the imagination coming from the unconscious. Traditionally, the moon is associated with the feminine principle, intuition. The moon, a "milky' colour, (linked to mother's milk), reflects the sun, or feminine aspect of the sun's light, an archetypal image of the strong and handsome god, Apollo, with his golden headband, riding his chariot round the heavens. Harlow connects personal images with archetypal ones to **synthesise** conscious and unconscious content. Using the language of amplification Harlow transforms the tie into an image of the intuitive, or feminine principle, blending with the sun or the masculine principle, a complete figure of the collective unconscious. A further connotation is that of the "day-moon" or "dae-mon" implying the dark side of the moon.

As in other poems, such as *Todesangst*, Harlow presents images in "Vlaminck's Tie," like a series of paintings. This device reinforces the dream quality of the poem. As in dreaming, the creative act (when the artist gives free reign to the unconscious) depicts in painting as in language what lies beneath the surface. Just as Vlaminck's tie was real,

Harlow asserts, archetypal imagery and the language of the persistent imaginal are equally as real.

Harlow's title poem in this collection illustrates how his writing is informed by Jungian archetypal psychology, giving what Hillman called an "imaginal" perspective to the archetype. The seed of an idea grows from an object, a painting, or a phrase from his reading, and is transformed into a whole new experience for the reader. Poems, such as "Vlaminck's tie / the persistent imaginal" in this collection reflect not only Harlow's vast reading experience, but also his intuitive ability to interpret art. He uses the images from Vlaminck and Chagall to put forward the notion that the *psyche* seeks a balance between observation and inspiration. He uses, also, the perceptive comment from his son to emphasise the role of the collective unconscious in making leaps of the imagination.

Again using art as his initial mainspring, this time in one-corner painting, Harlow explores the perception of space, *synchronicity* and the importance of "naming" in "Parallax Poem for the Co-incident" (54-56). This sequence of three poems, dedicated to Alan Loney, was inspired by the publication of a quarterly journal of post-modern literature, edited by Loney, published at the same time as Harlow was preparing his collection, *Vlaminck's Tie,* for publication. He saw the journal, called *Parallax,* as co-incidental to the style of poetry he himself was writing. Co-incidents, as Harlow calls them, are psychological phenomena where there appears to be a link between a psychic state and reality. Loney chose *Parallax* as the title for his journal to indicate that two (or more) trends in writing meet at a central point, although they appear different when viewed from different standpoints. Harlow's term, "co-incident," and Loney's title for his

journal are similar to the term Jung uses – *synchronicity* - to describe a meaningful coincidence of both a physical and psychic state or event, or similar thoughts, or dreams, occurring at the same time but in different places. Jung's term meant more than events occurring simultaneously but unconnected in meaning. With Wolfgang Pauli, the quantum physicist, he agreed that to the classic physics of time, space and causality, could be added *synchronicity*, "an inconstant connection through contingency, equivalence or meaning."[17] Jung explains in another work:

> Neither the one nor the other coincidence can be explained by causality, but seem to be connected primarily with activated archetypal processes in the unconscious. I chose this term [*synchronicity*] because the simultaneous occurrence of two meaningful but not causally connected events seemed to me an essential criterion. [18]

After several astrological experiments to test for a possible acausal link between psychic states and real events, Jung concluded that:

> Synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers.[19]

The problem of the relationship between the observer and what was observed led Jung to believe that this implied "an order and pattern in the cosmos, a transcendental meaning inherent in the collective *psyche*."[20] This belief became popular in the sixties, not only in the field of psychology, but also in religion and modern physics. Men and women began to seek a different kind of religious experience as "New Age" thinking became fashionable, and scientists looked for links between physics and the *psyche*, exploring quantum mechanics and chaos theory. By the eighties, when Harlow and Loney were publishing, important literary figures also were employing references to such theories in

their fiction and non-fiction. Harlow was quick to see the link between his work as a Jungian analytic therapist and his poetry, and that of other modern poets.

In the three poems, therefore, in "Parallax for the Co-incident," – "Zenga, one-corner painting," "*Synchronismos*," and "Naming, an occasion" – Harlow looks at a world where cause and effect in linear time appear to rule us. He sees life, however, as being filled with things that happen contrary to reason, not only in psychology, but also in religion, physics, art, writing and music. The imagination and the dream world operate irrationally, Harlow says, affecting the so-called real world.

The first poem in the series, "Zenga, one-corner painting," (54) explores what Gaston Bachelard calls frequently in *The Poetics of Space*, "the inside and outside of space." Harlow defines one-corner painting as a design where only one small portion of canvas is used for the image but the space around the image is an entity waiting to be filled. Just as the image has meaning, so the unfilled space has potentiality and reality. In his studies of poetic language and day-dream, Bachelard put the capacity for reverie at the centre of his theory of the human mind. He believed that psychoanalysis referred to the disclosing of archetypes. Zenga or one-corner painting, therefore, was concerned not only with the small art construction in the corner, but also with the space around it. Images, then, lie beneath and beyond the surface as well as on it, and art reveals both the visible and invisible, as does language. Harlow supports this idea by referring to Wittgenstein who declared that

> the limits of thought are determined by the limits of the expression of thoughts. The possession of a language not only expands the intellect, but also extends the will.... It is not thought

> that breathes life into the signs of a language, but the use of signs in the stream of human life.[21]

Harlow elaborates on this when speaking to Lauder:

> Our ability "to language" enables us to be free to our perceptions and experiences and to shape them into one kind of reality. On the other hand [there is] the sometimes painful and frustrating awareness that sometimes we can never quite satisfy certain experiences and feelings in our inability to express them.... However truly creative language is, there is also a notion that language covers up an absence.[22]

Harlow affirms that space, along with time and causality, is an important element in any creative act. In music, in speaking, as well as in art, the apparently silent moments or empty places provide a balance for the filled spaces. In the pauses, for example, in music or in spoken language, the listeners respond inwardly to the music or the words. In art, the spaces highlight and balance the coloured areas, as in one-corner painting where only a small section of the canvas is painted, and the rest is deliberately conceived space. Space, of course, is significant in writing as Octavio Paz, a Mexican poet, critic and diplomat, and Nobel prize winner, whose work Harlow admires, says: "Words cover up a hole ... writing rests on absence.... The unsaid is the fabric of speech."[23] Harlow, in workshops on creative writing, in interviews and in conversation, says that, for him as a writer and as a reader, "to language" is like being in, or breaking out of, a prison house, for the task is "to reach the space behind and beyond the words."[24]

"Zenga, one-corner painting," begins with reference to the conscious and unconscious aspects of the human body, the heart and the hand. The heart, or centre of the *psyche*, contains unexpressed thoughts as well as forgotten memories, but also signifies the life-blood flowing through the body of the person. The hand, because of its

ability to gesture and touch, reveals much about the conscious attitude of the human being. But the hand, also, which those who practise palmistry and acupuncture believe mirrors the body, is said to reveal a great deal about the unconscious life story of the person. The unconscious, or invisible spaces in the person, are the inexpressible places that make up the quarternity that with time, space and causality, Jungian followers see as essential for the integration of the person. Jung uses that term, "quarternity," to describe an archetype with a fourfold aspect, as in – the four seasons, the four primary colours, the four elements, the four quarters of the compass. Jung explains the four aspects of psychological orientation which one needs to integrate oneself are: sensation, thinking, feeling and intuition. He says, "When this is done, there is nothing more to say…. The ideal completeness is the circle or sphere, but its natural minimal division is a quarternity."[25] For Jung, becoming an integrated person meant confronting the unconscious in order to unite all four elements of the *psyche*. This led Jung to spend time working with mandalas – symbolic circular figures representing the universe in some religions. They also, in psychological terms in dreams, represent the dreamer's search for completeness and self-unity. Harlow uses this idea in his poem, "For words are persons," (43). Harlow mentioned to me that Jung had a carpet on his floor in the Institute in the form of a mandala. In these designs, Jung saw a balance between space and pattern that seemed to be directed by the power of the imagination. He felt that the heart, or *psyche,* directed the hand to draw the patterns, and studying the patterns helps the client reveal what is in the unconscious. Harlow agrees with this, as he says in the poem:

> In the cool room
> with portraits under the glass
> a rose-coloured mandala
> on the floor;

you listen to a whirlwind
of words: someone
is talking his way through
the dark….

In his explanation of the effect that his drawing of the mandalas had upon his understanding of the self, Jung says:

> My mandalas were cryptograms concerning the state of the self which were presented to me anew each day…. I had the distinct feeling that they were something central, and in time I acquired through them a living conception of the self…. It became increasingly plain to me that the mandala is the centre. It is the exponent of all paths. It is the path to the centre, to individuation.[26]

So, Harlow, in reaching "behind and beyond the words" to express his ideas in his writing, reflects on the work of the unconscious in Zenga painting, by his reference to the achieving of a balance between space and pattern, and the part the *psyche* plays in directing the hand in design, as in the composing of mandalas, as well as in his own writing. As he explains to Lauder:

> I want to …bind the actual to the imaginal as fully as my experience at any one time allows. I don't intend the use of this kind of material as exfoliate (lovely word, that) or fancy dress, stuff dragged in for padding and display…. I found as a working method the analogues in painting and in music. So that these seemingly disparate materials are not only intended as structural sources informing the whole book, as Book, but are meant to work as background planes of colour can and do, in a painting by Cezanne, or Woollaston, for example. [27]

The first poem in "Parallax Poem for the Co-incident," therefore, concisely includes ideas from mandalas, synchronicity and Zen philosophy, to express the function of the imagination in art. The poem is an integrated whole, and reads:

In the folds
of your heart-
hand an old

story, inside it
the undiminished
wish, how to

hold what you
release, the art
is the measure

beyond words
look : a bowstring
twanging on air

we see : the arrow
never leaves the
curve of the bow :

The first stanzas focus on the unconscious desire in a person to hold on to what the *psyche* longs to free. It is an "old story," as the imaginal is part of the collective unconscious as well as of the personal one. The "wish" is "undiminished" until words formulate it, yet the "art" of release is beyond words and comes from the *psyche*. The last part of the sentence was inspired by Zen and the art of archery. Just as the arrow is placed on the string of the bow, the bowstring is drawn back, and the archer, in his mind, directs the arrow towards the target without releasing the bow, so the imagination, if given enough space, can direct the arrow of the imaginal. Art, like music and language, Harlow is saying, transforms an inner image into external reality. For this to happen, there needs to be space in the site of the imaginal. Harlow is developing an idea from Hillman who believed the dream world had influence on the *psyche*, as he states:

> The dream is the work of fantasy figures who craft the *psyche* when our eyes are closed. There is a forming going on at night, for "sleepers are workers" said Heraclitus, and collaborators in what goes on in the universe.[28]

According to Heraclitus, the depth of the *psyche* extends to the "direction, the quality and the dimension of the *psyche*. Psychology, or the logos of the soul, implies the act of travelling the soul's labyrinth in which we can never go deep enough."[29]

"Zenga, one-corner painting," takes up a small space on the side of the page in *Vlaminck's Tie*. Its five stanzas of three lines each flow in one unending sentence, like an arrow held ready to fire, or a thought formed, but not fully expressed. The sub-text provides space for the reader to flesh out the underlying, unconscious interpretation. The poem is like an archetypal image from the collective unconscious seeking a relationship with language. As such, it is a spur for the second poem in the sequence.

"*Synchronismos*," (55) like "Zenga, one-corner painting," deals with space and "what likes/to occur with what," as Harlow contends, not only in this poem, but also frequently in conversation and interviews.[30] Space appears to be a basic dimension in all dreams, as a dream is not a receptacle waiting to be filled, but "a psychical locality where its images come into being. The fundamental language of depth is … space. Depth presents itself foremost as psychic structures in spatial metaphors."[31] According to Harlow's idea expressed in this poem, where dreams and images from this space in the imaginal are concerned, life is filled with the unpredictable. The ir-rational [Harlow's spelling] tells us a great deal, at a deep level of meaning, about how and why we live or fail to live lives that exhibit a whole personality. It is the process of living, rather than the finished work that is more meaningful.

"*Synchronismos*," therefore, which begins with a reference to Roland Barthes's essay entitled "The World of Wrestling," uses the image of a cat dabbing the air in space,

like a painting encompassing not only the figure but empty spaces to reveal a balance in the design. The image is clear:

The cat spars
in a patch of light
paws the air
'all-in-wrestling'
with space
but of course
there are mites
in the corner
of the painting
they swarm
for the moment
a small war ….

The cat is chasing gnats, or "mites," which in Zenga painting are in the corner of the canvas. The image is that of one small piece filled in as a provocation to filling in the rest of the space. Harlow is setting a scene for the exploration of things being co-incidental with this image. But just as, according to Barthes, readers create their own meaning, regardless of the writer's intention, so the action of the cat can have several meanings at the same time. Attracted by the shaft of sunlight, the cat is playing with, fighting with, or trying to catch the dust mites. Or, perhaps, this small corner of the room is symbolic of the billions of dust mites swarming in the unlit space. This image represents a picture of reality, struggling with conscious enlightenment, while the unconscious is filled with meaningful images waiting to be brought into the light. Life itself is a kind of "small war," and confronting the unconscious is an even greater "war." The cat wrestles with, but does not catch the mites. Barthes's message relates, not only to the participants in the wrestling bout, but also to the way in which onlookers, referees and judges become involved in the interpretation of the event.

Harlow intimates in this first part of the poem that time is circular, and in an instant of time two things share the same space. As a further development of things being co-incidental Harlow continues:

> What comes next
> & wants no choice
> prediction is
> a scrappy end
> you would have it
> otherwise, &
> open: *what likes*
> *to occur with what*,
> & just now ....

In general, Harlow is saying, people like to have everything tidy and completed. They like fairy tales to end with "happily ever after." In the poem, the cat achieved nothing; his "small war" lasted only a moment and had a "scrappy end." When dealing with images surfacing from the unconscious (as in Harlow's ironic image of the shadow side in "Operation Identification"), there is no predictable choice. At each moment, and without warning, synchronistic happenings may occur. A person may not want to recognise them, nor deal with them, but, just as in "all-in-wrestling," listening to music or examining a painting, the role and state of the observer is paramount in understanding the piece of art, so, as Jung points out *in Memories, Dreams, Reflections*:

> Synchronicity ... depends on, and even brings to light, the *psyche* of the observing subjects so that the individual's own *psyche* is mysteriously reflected in the objective material.[32]

The final lines of the poem,

> & just now : over
> the fence two men
> hammering a house
> together : they are
> almost singing ....

describe a moment when two people are working in harmony. They are working at a relationship, building an understanding, and almost connecting in soul as well as consciously. There is no closure, however. When one creates, or when a person and the *anima* are seeking a relationship, as Harlow said when we discussed this poem, "we rely on a curious set of events if we give the unconscious free reign. The process of creating, the experience of that process, is more significant than the art itself."[33] Working together in a relationship, "hammering a house," is also a process that requires soul work, or "singing." The cat sparring in the opening lines is striving for a result, unaware that it sees only the small part of the area because of the "patch of light." There is no closure in his action. Likewise, the two men "hammering the house/together," are synchronising their actions, but still engaged in a process.

The co-incident in "Zenga, one-corner painting," describes the desire both to hold on and to be free. The cat wrestles with the unattainable in a small space, unaware of the surrounding space. The builders work together in time and space, but not yet meaningfully

Trusting the imagination, permitting "what comes next/and wants no choice" and "what likes/to occur with what" is at the heart of much of Harlow's writing. In the third poem in this sequence, "Naming, an occasion" (56), Harlow is doing just that. He said in our interview,

> When I wrote this poem I had no idea what might happen. I trusted to my imagination and allowed the text to create itself as it went along. Part of it reflected the whirling dervishes of the Islamic culture where the dancers suspend consciousness as they dance.[34]

Naming is important as we tend to become what we name. Adam, the first poet, had as his first task to name the creatures the Lord God had made. According to the Bible:

> the Lord God brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name. The man gave names to all cattle, and to the birds of the air, and to every beast of the field.[35]

"Naming, an occasion" begins without a capital letter and the text flows in a stream of consciousness, without the apparently formal structure of a verse form. Images follow each other like seemingly unconnected dream moments; even the brackets are incomplete:

> stand before
> the mirror, take off (all
> your clothes
> sing the name of a person
> you love, touch
> spring at the wrist, then
> name the names
> of your children, ease
> the dark from
> their eyes....

The images, however, are connected, as they all refer to the process of getting down to basics. To "take off [one's] clothes" and look at oneself exactly as one is, naked before a mirror, is stripping away the defences. "Sing[ing] the name of" someone whom you love is bringing that person into, not only the conscious mind, but also the collective unconscious, where, according to Harlow, myth and song lie. Spring is the symbol of newness and of new life. Therefore, to feel the pulse of spring, or to "touch spring at the wrist," is to allow fresh thoughts and ideas to flow. Naming a child at birth is to give an identity to that person. So, "naming the names/of your children," confirms their identities, and the namer claims responsibility for the named ones. Where there is closeness

between son/daughter and parent there is also a closeness of spirits or souls, because of the seeds of the parents that formed the offspring. Because of this closeness of spirit to the children one has named, one is able to perceive the troubled shadow in the soul-image. Harlow puts it concisely, saying, "[you] ease/the dark from/their eyes." The idea that the eyes are the mirrors of the soul underscores the belief that parents can sense the dark shadows in the *psyches* of their children.

All these images reflect the first step in any human function, that is, to name it. The images that flow from giving free rein to the unconscious are universal archetypal images, expressed in the poem as, nakedness, singing, springtime, naming and darkness. These are all primitive symbols that are not a personal possession but instincts that require an inborn manner of being comprehended. According to Jung, for example, the collective unconscious consists of primordial images which he called "archetypes." He wrote:

> All the most powerful ideas in history go back to archetypes. For it is the function of the consciousness not only to recognise and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us.[36]

The archetypal images Harlow uses in this poem, as he did in "Zenga, one-corner painting," and "*Synchronismos*," therefore, exemplify Lacan's principle that "what psychoanalytic experience discovers in the unconscious is the whole structure of language."[37] Harlow endorses this principle: as he said in his lecture to the medical profession:

> What I am suggesting … is a way of reflecting and thinking and letting images speak in poesis, as in a dream, as in the inner speech of the unconscious. It desires to see through the literal, the restrictive literal to the metaphorical and the symbolic…. [It] lets

> words grow, resonate, and transform through dream, fantasy and symbol.[38]

The mood of the poem shifts from the naming of the images to a picture of activities various cultures use to allow the unconscious to integrate with the conscious. The final section encapsulates the image of whirling dervishes – a Muslim group who, in the thirteenth century, were noted for their use of dance and ritual chanting in hypnotic trance states to release unconscious thoughts. Harlow expresses the idea as:

> & whirl
> in a circle
> of a song until you can
> no longer
> see yourself, no longer
> hear the song
> itself, until you know
> that dancing
> on one foot the other
> is not, forgotten ….

These whirling dervishes dance so vigorously that they lose themselves in the dance, and the unconscious takes over.[39] This reference applies also to circle dancing employed by various local meditation and religious groups. It encourages the collective movement of the group to become an unconscious collective action Harlow refers also to the use of song, the chanting of a mantra as an aid to contemplation, experienced by Harlow in local Taizé community groups[40] and described by Jung in his journey through Sri Lanka.[41] In the chanting or dancing, the thought eventually issues from the heart rather than from the head, as conscious movements or words give way to collective unconscious actions. Harlow gathers all these ideas in his poem to suggest that naming thoughts that have remained hidden in the *psyche*, and allowing them to surface and integrate with conscious

thoughts, is a means of reconciling the conscious with the unconscious, as he did in writing this poem.

In the final lines Harlow summarises his definition of balance introduced in "Zenga, one-corner painting." To achieve true balance, space is needed. This allows creativity to transform images – "dancing/on one foot the other/is not, forgotten." For a homeostatic state in the body, the conscious action of the dancer requires unconscious co-operation of the other leg for the movement to be stable. Many philosophers, such as Derrida, use the term "the Other," to describe what is not actually being referred to. Harlow, in this instance, using "the other" to signify the other foot, symbolises the relationship between the conscious and the unconscious as in "dancing," or in living life to the full. He is emphasising in these words the idea that allowing the unconscious to have free reign is a way of achieving a balance between the inner and outer aspects of being.

"Parallax Poem for the Co-Incident," for Alan Loney, is, therefore, Harlow's creative response to Loney's journal of post-modern work called *Parallax*. The term is defined as "The apparent difference in the position or direction of an object when viewed from different positions, [that is] the difference between the images in the viewfinder and the lens of a camera."[42] Language, therefore, helps to balance the thought processes in the conscious and the unconscious. Thoughts issuing from the conscious reality meet thoughts coming from dreams or the depths of the unconscious. As the unconscious is unknown, the use of dream analysis is a way of expressing "an involuntary unconscious psychic process beyond the control of the conscious mind. It shows the inner truth and

reality of the patient as it really is: not as I conjecture it to be, and not as he would like it to be, but *as it is*."[43] Unconscious imagery is often fleeting, and active imagination is helpful in allowing thoughts to express themselves in spontaneous writing, painting or clay-modelling. In this way the unknown world of the unconscious may be tapped. This approach is considered useful in the analysis of dreams, just as connecting images in the viewfinder and the lens is the art of the camera.

In Harlow's poem, "Zenga, one-corner painting," the archer draws back the bow to connect with the thought of the target, just as Zen Buddhism aims at experiencing reality without inner tension. Synchronicity, or the contingency of two events, or similar or identical dreams occurring simultaneously at different places, or the coincidence of a psychic and physical event with no causal relationship to one another, can only be explained in terms of archetypal processes in the unconscious. Allowing the unconscious to have free reign, as in "Naming, an occasion," is bringing the language of the *psyche* into consciousness for the purpose of self-development, or individuation. In these three poems, Harlow is reflecting Loney's aims, which were to include works from post-modern writers who approached creative language from diverse points of view, and to do this without the writers making direct communication with each other. Harlow believes co-incidents, or parallactic events, occur when the unconscious part of an individual's being is permitted to surface.

This sequence of three poems, therefore, exemplifies Harlow's contention that we live in the *persistent imaginal* and that the "*psyche* creates realities every day."[44]

Notes.

[1] Hyde, Maggie & Michael McGuinness, *Introducing Jung*, 93.
[2] Definition on page 15.
[3] *Vlaminck's Tie*, 50.
[4] Bennet, E.A. *What Jung Really Said*, 40.
[5] *Introducing Jung*, 63,66.
[6] *Contributions to Analytical Psychology*, 231-232.
[7] *Modern Man in Search of a Soul*, 75.
[8] *The Fire and the Anvil*, 52.
[9] Lauder, Hugh. "Interview with Michael Harlow," *Landfall* 152, 446.
[10] *The Dream and the Underworld*, 4.
[11] "Fundamental Psychological Conceptions." Seminar given in London, 1935, 217/218.
[12] *Man and his Symbols*, 297.
[13] Ibid. 42.
[14] *The Oxford Dictionary of Art*. 588/9
[15] *The Archetypes and the Collective Unconscious*," 6.
[16] Chagall was a Russian-born painter and designer. A member of the avant-garde circle including Apollinaire, active in France.
[17] Hyde, Maggie & Michael McGuinness. *Introducing Jung*, 158.
[18] *Memories, Dreams, Reflections*, 418/9.
[19] Hyde, Maggie & Michael McGuinness, *Introducing Jung*, 164.
[20] Ibid.
[21] *The Oxford Companion to Philosophy*. Ed. Ted Honderich. "Wittgenstein, Ludwig," Dr Peter Hacker.
[22] "Interview with Michael Harlow," *Landfall 152*, 442.
[23] Paz, Octavio. *Children of the Mire*, 77.
[24] "Interview with Michael Harlow," *Landfall 152*, 442.
[25] *Memories, Dreams, Reflections*, 416.
[26] Storr, Anthony. *The Essential Jung*, 234.
[27] "Interview with Michael Harlow," *Landfall 152*, 446.
[28] *The Dream and the Underworld*, 119.
[29] Ibid. 25.
[30] See back cover of *Vlaminck's Tie*.
[31] Hillman, James. *The Dream and the Underworld*, 166.
[32] "Flying Saucers: a Modern Myth of Things Seen in the Skies," *CW* 10, par. 779.
[33] 4th Interview, 3 August, 2001.
[34] Ibid.
[35] *Genesis*, 2. 19-20.
[36] Storr, Anthony. *The Essential Jung*. 16, quoting from *C.W.* 8, par.342.
[37] Lacan, Jacques. *Écrits*, 147.
[38] "Language and Healing: Psychotherapy and the Fascination of Fictions," 4
[39] The order of dervishes was founded by a Persian poet and mystic, Jala ad-Din ar-Rumi, in the thirteenth century, but dissolved in 1925.
[40] Taizé, an ecumenical community, founded in France in 1948, and now spread throughout the world. There is a group that meets regularly in Christchurch, NZ.
[41] *Memories, Dreams, Reflections*, 313.
[42] *The Oxford English Reference Dictionary*.
[43] Jung, C.G. *Collected Works*, Vol. 16, 142.

Chapter Four: The Imagination of Place: The Place of the Imagination.

"*And this is the way it is:/ No Problem, But Not Easy.*"

Michael Harlow.

> One discovers the poem in writing it and is similarly discovered by the poem in its formative processes. That doesn't mean, however, that one is not directed by preoccupations, dispositions toward and away from sense, rhythms that one hears and feels as part of total life.

In an interview with Stephen Higginson published in *Pilgrims of th' Arts*, volume 1, October 1976, Harlow reveals, through this statement, characteristics of his poetry, especially those discussed in the previous chapter, where he allows the unconscious to direct his language, but where he is also aware of the more formal arrangements and rearrangements of techniques and strategies as he is writing. Poems in the collection, *Giotto's Elephant* (1991), develop further Harlow's extensive use of sources that provide inspiration for an extension of the original ideas, but the allusions to Jungian concepts are less explicit. Harlow's comprehensive and vast reading, which he calls "a *real* experience," culls ideas, phrases or statements from the work of other artists (poets, historians, psychologists, musicians, artists) who understood the place of the imagination in their own writing. These ideas are re-fashioned and transformed to reconnect again to the "holiness of the heart's affection and the truth of the imagination."[1]

Harlow mentions in the recorded interview that he realised early in life that "the whole development of psychoanalysis in the twentieth century had rich implications for language in the unconscious interests of myself as a writer – not so much as a theory but

as a stimulus."[2] Where a writer, such as Baxter, for example, wrote about his hard-working, hard-drinking ancestors and his own alcoholism, revealing the weakness of the shadow side, Harlow sometimes wrote about other writers and artists who had difficulty integrating the many facets of the *psyche* to become an in-dividual. The poet John Clare, for example, was one of these. Clare also was a poet for whom the place of the imagination, as well as the security of actual "place" had a special meaning.

Harlow's poem, "'Talking at the Boundary'" (39), was, therefore, inspired by the writings of Clare, whose *Selected Poems and Prose* is acknowledged in Harlow's notes (54). Clare's life and works interest Harlow because Clare's poetry, written in his later years spent in the Northampton General Asylum, where he was allowed a certain amount of freedom to walk and to write, are tinged with expressions of fear and insecurity. In "I am",[3] for example, Clare speaks of being "tosst/Into the living sea of waking dreams." Clare had been unable to work because of the mental and physical instabilities that arose from alienation from his wife and children, and from the village of Helpstone where he was born. This aspect of Clare's life has considerable interest for Harlow, the Jungian analytic therapist and poet.

In "'Talking at the Boundary'" Harlow explores aspects of the life of Clare, a poet unable to complete the process of individuation because he felt excluded from the things that mattered. The poem also gave Harlow an opportunity to express his grave unease, even anger, about mankind's inhumanity to nature. Harlow is underpinning Jung's

attitude to the senselessness and aimlessness of some lives, and the way in which creative imagination can be used destructively by the "desperately sane" of today's society.

As a title for his poem, Harlow quotes Clare's deep regret that the enclosure had altered the landscape, and, as a result of this, the regional boundaries were broken down, and with them regional consciousness had gone. '"Talking at the Boundary'" also suggests to Harlow that the boundary between sanity and madness had been breached in the mind of Clare. Language also became dislocated in Clare's writing.

Harlow quotes freely from Clare's poetry and prose, especially from "Journey out of Essex, July 1841,"[4] to focus the whole poem on his conviction that, in the 1990s, the time when Harlow's collection was being published, those who appear sane are "nightly" destroying the future of our world, as he concludes: "They eat children before they are born." Harlow is asking who are the sane and who are the mad people in today's society. Devices such as gas chambers, the atomic bomb, nuclear power and other modern weapons of annihilation, invented by supposedly intelligent men (a topic referred to also in "The war of course is elsewhere"), are more destructive than were the enclosure laws of Clare's time. These "subtle" evil or "fell" creations are dreamt up while the sexual act is performed. The weapons they invent will destroy the children they are conceiving. "Reason is on/The make," says Harlow. Creative imagination, which Harlow celebrates in so many poems, can become, in the minds of people refusing to listen to the collective unconscious, a horribly irrational act to end life instead of to give life.

The title, therefore, '"Talking at the Boundary,"' sets the theme for the poem, and completes section three in the collection, which was introduced with "No Problem, But

Not Easy."(28) The poems in this section include important statements Harlow frequently makes about the reconciliation of opposites: "Squaring the Circle," "the first hello and the last/Goodbye," "open or unopened it's/the same," "everything that is/in the world/changes/what is real," "dreamwork *is* one kind of deathwork," "the arrow/Must return to the bow," "They wake/Inside the dark of an idea." Harlow uses these statements and images to impress upon the reader the truth contained in paradoxes concerning "the spontaneous realisation of the whole man." [5] Clare, in his life and in his poetry, felt excluded from love (Mary Joyce was unattainable); excluded from fame when London forgot his first book of poems; excluded from his home and identity by being consigned to an asylum; excluded from nature because of the enclosure of common lands. Clare longed to be free. He longed to integrate aspects of himself and be accepted as he was. He was living on the boundary of being physically chained up, and feeling free in his mind. Harlow emphasises this in stanza three saying: "Sought asylum from a world, its/Tormented sleep that wanted books to be/ 'About' and yours were not."

Harlow uses, in constructing his poem, several phrases from Clare's "Journey out of Essex," to develop his theory that some people, like Clare, get glimpses of their shadow side but do not know how to deal with it, and no help is available to them, or, which is more common, they are labelled and classified "insane." Clare is an example, also, of one who has great respect for the natural laws of preservation and conservation, but because "others" make the rules, he is considered "mad," or out of touch with the society of the day. To study the poem, ""Talking at the Boundary,"" therefore, one must look closely at the references from Clare's writing that Harlow incorporates into his own

reflections upon individuation, the place of the imagination, and today's attitudes to the conservation of "place."

The opening stanza deals with the "Peasant Poet," who is absorbed in his own environment, a

> Whopstraw man about the countryside
> In your own time 'Peasant Poet', Clare
> Talking at the boundary; from Helpstone's
> Centre, a day's ramble you define
> Earth's curve. What wild ways you go, such
> Bright astonishments heart holds....

Clare wrote his poetry in the fields, composing like a landscape artist, while walking from the village of Helpstone. Observation and expression were closely bound together. These first lines depict the conscious, happy world of Clare, and his closeness to the countryside. Harlow shows the influence of Gerard Manley Hopkins, another close observer of nature, who was rejected by publishers in his lifetime, with alliterative lines such as, "What wild ways you go, such/Bright astonishments heart holds." The stanza continues with the sights, the sounds and the touch of "small things," such as "speckled eggs, still warm," the "fern owl's/Cry that whews aloft." The language is warm and relaxed – "ramble," "bright astonishments," "rise into the light." In his poem, "Flitting," Clare says that he "dwelt on trifles." Harlow transforms this to "your/Devotion to small things, each one a/World," and describes the nest of eggs as "in your/Hands a nest of planets." In these phrases Harlow emphasises Clare's mystical oneness with nature, and his ability to see each tiny part of the vegetable and animal kingdoms as an important aspect of the cosmic whole. Harlow also uses the term "Devotion to the Small" for his own poem in the collection, *Today is the Piano's Birthday* (61). Like Clare, Harlow

"display[s] in a small space – and he works best as a miniaturist – his impeccable ear … and gift for finding the word that is both exact and startling…. The poems are finely polished objects."[6] Clare, however, though he wrote with spontaneity, charm and sensitivity, lacked discipline in his writing, and was a man of his time in style, although he was not published until the 1930s. Harlow, while obviously admiring Clare's poems, crafts his own poems very carefully, weighing each word and line with imaginative exactness. He reflects vividly the earthy consciousness of Clare, but reveals his own attitudes to conservation and appreciation of nature.

Having portrayed in words the visible Clare in his ramblings "Under /The sun's arm," Harlow, in the second stanza, tells the reader about the inner life of Clare. At first he deals with the storyteller in Clare, and the place names that recall experiences, such as – "Swordy Well, Sneap Green,/Eastwell's Boiling Spring;" – imaginative, quaint place names found in Clare's writings, such as in the poem, "Remembrances," and some of these names are still on ordinance maps. These are not just names, however. They express regret that the enclosure has cut him and others off from experiencing the beauty of these places. The names read like a chant or incantation, both in Clare's poems, and also in Harlow's. "Salter's Tree," also mentioned, is the title of a sonnet in which Clare expresses his former delight in leaning "in carless [sic] attitude and there reflect/On times and deeds and darings that have been." Clare continues:

> Stirring the soul to vain imaginings
> In which life's sordid being hath no part
> The wind in that eternal ditty sings
> Humming of future things that burn the mind
> To leave some fragment of itself behind….

Harlow makes use of the fourth line in the above extract to elaborate on Clare's inability to integrate his "world-inner-space" (using words of Rilke) with his outward living in the real world. Clare could relate to, could be part of the life of the tree that represents nature, but could not connect with his wife and friends in a relationship. He had to obliterate the future and the past because of his morbid preoccupations with the problems of the present. One might apply a Jungian interpretation to this condition, as follows: "Life, as it exists, the current situation, is out of alignment with life as a process because the interplay of the conscious and the unconscious is discordant rather than harmonious."[7] Harlow explains Clare's failing to live in the real world by stressing the delusions from which he suffered, the "Blue devils," as Clare called them. Harlow is reminding the reader of Jung's interpretation of delusions in clients when he said: "Mistaken judgements that cannot be corrected by explanation [such as delusions] sometimes seemed to be outside any personal experience…. Now and then, the content of a delusion contained archetypal motifs of which it seemed impossible the patient could have had knowledge."[8] Harlow is also aware that Jung all his life wrestled with the problem of good and evil, Christ and Satan. He, therefore, found Clare's dilemma of ending "up in bedlam" understandable.

Persons and places remembered are the content of the good storyteller's vocabulary, and for Clare, whose poems were enriched with numerous geographical names which earned him the name of the "Peasant Poet" who loved his countryside, were more than memories for Clare; they were his "Love's register," etched on his heart.

In this second stanza Harlow recounts Clare's being confined to the asylum in these words:

> … Yours – of course, a wounding
> Drive, a purity of heart; person and place
> As you rightly say, *Loves register*.
> And, failed: 'Blue devils' rode you hard;
> Like that other you most admired, ended
> Up in bedlam. You signed your name,
> *Clare*: out of a terrible clarity given,
> You gave your word….

Clare admired and was influenced by the poetry of William Cowper, and like Cowper, he signed his name in the admission register in the asylum admitting his own madness. As Harlow says, it was a "terrible" admission, but the only way Clare could be free. The "mad" world made more sense than the real world. In this, and in the next stanza, Harlow uses "found" expressions from Clare's writings to indicate that, in his later poetry, Clare revealed a mind in conflict with itself. The simple folk songs about the natural world were interwoven with accusations about whorehouses, reflections on injustice, children's poems like "Little Trotty Wagtail," and the unresolvable quarrel between the claims of heaven and hell for his soul. As Harlow's title to this poem indicates, Clare was talking from boundaries of his mind that were overlapping. Clare's body and mind, or his conscious and unconscious selves, did not always function in an integrated manner. The man of feeling and delusions who lived happily in Salter's Tree is compared with the man incapable of living in companionship in the "sordid" present day world.

In the third stanza Harlow elaborates upon the changes in society that Clare objected to, such as uprooting not only the landscapes but also the old customs where the

links between the levels of society had changed. And more than that, the new style of writing was replacing Clare's descriptions of rural life. Harlow explains that Clare was unable to live in such a changed world:

> … its
> Tormented sleep that wanted books to be
> 'About' and yours were not; that
> Tore up trees, would titillate itself
> With 'high life seen from below
> Stairs.'…

The new writing preferred in Clare's time, as his publisher John Taylor wrote, was "works of utility," such as textbooks on natural science and engineering, the intellectual books of the Industrial Revolution.[9] Clare was unable to retrieve the past, a life enjoyed in the environment of Helpstone in reality, and so, unable to cope with a changed society, he reverted to the world where there was no deceit. Harlow completes this stanza with words adapted from a note taken from Clare's manuscript 8. p.25:

> *… Too much seen from which*
> *There's no retrieving*, you say, *a man*
> *Whose daughter is the queen of England now*
> *Sitting on a stone heap on the way*
> *To bugden without a farthing in his pocket….*

Harlow puts emphasis on Clare's fruitless journey to be with Mary, even though he was dimly aware that Mary was dead, to indicate the desolation that Clare was feeling, separated from the people and places he loved. Clare wrote:

> July 24 – 1841 – Returned home out of Essex and found no Mary – her and her family are nothing to me now though she herself was once dearest of all – and how can I forget.

Longing for union with Mary, and to be back in Helpstone as it was before the enclosure laws; longing to be one with nature, which he likened to Eden before the Fall; and wanting to live again in a childhood free from deception and adult problems, Clare could

no longer live in what was considered a "sane" world. Harlow indicates by the title he uses for this poem, that Clare could not integrate his individual and societal responsibilities, necessary for individuation – he could not cross the "boundary."

Harlow makes use of this trauma that Clare experienced to question the so-called sanity in today's world in the final stanza of the poem. Clare recognised his shadow, or inner attitude, was out of alignment with the attitudes of the society around him. He was incapable of dealing with it or of realising the tragedy originated in himself. He felt too deeply wounded by those close to him, as he says in a later poem: "I am – yet what I am none cares or knows….I am the self-consumer of my woes."[10] Harlow continues with the theme of Clare's desire to be free from dealing with adult problems, as he says that Clare had "seen the face of God;/Or staring back from the spoonhollow/Of a stream, that unspeakable shadow." Clare, according to Harlow, was a "chosen" person, a saint, perhaps, who said something wise and memorable about life, and in his own way gave witness to the creative and imaginative aspect of living. Clare's love and respect for the land, for the preservation of the beauties of nature and the uniqueness of individual blades of grass and each bird's egg, is missing, Harlow contends, in the reasoned plans of today's leaders. The poem concludes:

> And I am moved to say at risk these fell
> Days of a century's end where reason is on
> The make: for such 'mad' men as you
> Measure must be taken; some small witness
> Given alongside those desperately sane,
> Who nightly lie above their wives
> Planning devices so subtle
> They eat children before they are born.

We need people like Clare, Harlow declares, to speak up about the devastation of what is still valuable. Like Clare, Jung delighted in nature and in solitude and found both essential for achieving wholeness in life. He recalls during his school years the following impressions:

> Nature seemed to me full of wonders, and I wanted to steep myself in them. Every stone, every plant, every single thing seemed alive and indescribably marvellous. I immersed myself in nature, crawled, as it were, into the very essence of nature and away from the whole human world.... Somewhere deep in the background I always knew that I was two persons. One was the son of my parents ... the other was grown up ... sceptical, mistrustful, remote from the world of men, but close to nature, the earth, the sun, the moon, the weather, all living creatures, and above all, close to the night, to dreams, to whatever "God" worked directly in him.... In fact it seemed to me that the high mountains, the rivers, lakes, trees, flowers, and animals far better exemplified the essence of God than men with their ridiculous clothes, their meanness, vanity, mendacity and abhorrent egotism – all qualities with which I was only too familiar from myself.[11]

In his poem, Harlow states that Clare was unable to deal with his negativity. He is also pinpointing themes that interest him personally – conservation, individuation, and respect for the uniqueness of each individual person and thing. These concerns occur also in sections of the *Collected Works* of Jung, especially in *Civilisations in Transition*, volume ten. Harlow has lived, until recently, in an area called "The Avon Loop," near the river and among trees and grassy slopes. Neighbours of his, such as the now deceased Elsie Locke, are active in keeping that part of the city unspoilt by industrialisation. Harlow now lives in Central Otago where natural scenery provides an even more inspirational background for his work, his writing and his life style.

Of course, New Zealand poetry has always been concerned with the natural world. Weir spoke of the poetic practice of New Zealand writers being "greatly involved with

the predicament of Man Alone near the shores and mountains of this 'cold threshold-land' [when Baxter first published poems in *Beyond the Palisade*, 1944].... As a child Baxter had delighted in the Otago landscape; as an adolescent, he had retreated into the earth's sheltering womb to find again that peace which had eluded him.... In his manuscript book Baxter has written 'Mountains are mothers' alongside the poem ["The Mountains"]."[12]

As well as emphasising themes that resonate with him in the work of Clare, Harlow structures his poem in the style of Clare. "Talking at the Boundary," although in neither rhyme nor regular metre, is set out as Clare would have arranged his poems in stanza form with every second line indented and 10,12 or 13 lines to a stanza. Harlow uses phrases that are basic terms used also by Jung when describing accounts of case studies of his clients, such as: "sun's arms," "burns the mind," "Blue devils," "tormented sleep," and "unspeakable shadow."

After using the eighteenth-century poet as one example of someone incapable of integrating the inner and outer aspects of his being, Harlow finds inspiration in the journals of a twentieth-century author and poet who sought wholeness and holiness by living out his religious vocation as a Cistercian monk. The poem, "But the Gate of Heaven is Everywhere" (52), takes its title from the writings of Thomas Merton who reveals his own spiritual journey – how he worked at integrating his life in pursuit of perfection. Merton, who communicated regularly with Robert Lax (a close friend since Columbia days),[13] asked that his diaries, of which there are seven volumes, not be published until twenty-five years after his death, and in unedited form. Like Clare,

Merton loved ordinary things, and strove after "ordinary perfections." He found the divine in every human being and in nature, and consequently, "The Gate of Heaven is Everywhere" became the theme of Merton's living and writing. Writers such as Merton are the inspiration for many today who work towards an awareness of the Christ-consciousness in everything, and the Kingdom of God alive within people, not "out" there, or "up" there somewhere. Merton's untimely death – he died after being electrocuted by a faulty electrical fitting in his bathroom – robbed the world of a powerfully creative writer.

"But the Gate of Heaven is Everywhere" questions Merton's desire to be "right" and "right on time." In directing his thoughts to Merton, not to the reader, Harlow wonders about the reality of the "beautiful ideas." Merton suffered depression at times as he discerned his vocation – whether he was to live in solitude as a hermit, or to live in community and write books, perhaps, even, to allow his name to go forward as Abbot. Merton may have also suffered from psychosomatic illnesses when unable to cope with personality conflicts he experienced with difficult abbots. In volume seven of his diaries, *The Other Side of the Mountain*, Merton writes in October 1968, on his way to Bangkok, India and Ceylon:

> The moment of take-off was ecstatic. The dewy wing was suddenly covered with rivers of cold sweat running backward. The window wept jagged shining courses of tears. Joy. We left the ground – I with true Christian mantras and a great sense of destiny, of being at last on my true way after years of waiting and wondering and fooling around. May I not come back without having settled the great affair. And found also the great compassion.... I am going home, to the home where I have never been in this body.

Merton was to explore new geographic and spiritual territory and enjoy mixing with monks of other traditions. He was also to die, tragically, a few months later. Epiphanic moments like this show that Merton understood beauty in ordinary events and in ordinary people. Harlow refers to these sudden realisations of the divine in these lines of the poem:

> It is true that you are almost happy
> I can hear the brassy pleasure
> Of your songs; the way you fling
> Open the windows to call down
> The night. You would like to pocket
> The moon …
> …. Did you think we would
> Die so easily and on cue without
> Laughing, or at least smile behind
> Our eyes? That at the corner of
> Fourth and Walnut we could do anything
> But walk around shining like the sun?

Harlow is using in those last lines a factual account from the diary of a transformation moment recorded by Merton.

In the early section of the poem, Harlow concentrates upon Merton being "almost happy", and his spontaneous actions, such as his desire to "turn gravity up." Harlow records his own respect and admiration for Merton who could find such pleasure in these "ordinary perfections." Endorsing Merton's belief that, as long as the monk is following what he believes to be the will of God, a "just cause," Harlow states that the outside "world hardly matters." Arguments with the abbot and other authority figures upset Merton's growth towards "personal survival." By contrast with Clare, however, Merton, Harlow points out, is endeavouring to confront his dreams, and in his diaries and letters to Lax he writes about the inner process of development. But Harlow questions whether life and death are as simple and predictable, as cut and dried, as Merton seems to believe. Merton experienced a oneness with nature, and in his diaries, poems and letters there are

expressions of praise, thanksgiving and wonder. But, Harlow asks, is "the gate of heaven …everywhere"? Where Merton's skills as a spiritual director and a writer were undoubted in his lifetime, his honest reflections on the problems of being a monk in his own age caused him much anxiety. He could be exalted by ecstatic moments in his religious life, but be stressed and depressed by the realities of conflicting relationships

Realising wholeness in life, or individuation, is a complex matter in Jungian terms, and few achieve it in a lifetime. Merton believed, for Religious like himself, "sanctity is their 'profession' – they have no other job in life than to be saints, and everything is subordinated to this end."[14] There are parallels in the lives of Merton and Jung, and Harlow was aware of this, as is evident in the poem. Merton declared:

> Our vocation is not simply to be, but to work together with God in the creation of our own life, our own identity, our own destiny…. We should actively participate in [God's] creative freedom, in our own lives, and in the lives of others by choosing truth.[15]

As Robert G. Waldron points out,[16] Jung expressed how one creates one's identity similarly:

> Every life is the realisation of a whole, that is, of a self for which reason this can also be called "individuation." All life is bound to individual carriers … every carrier is charged with an individual destiny and destination, and the realisation of these alone makes sense of life.[17]

This poem reinforces for Harlow, and the reader, Jung's contention that change must happen and be welcomed. Man (and woman), thought Jung, must search for meaning in his life, a meaning that cannot be measured in a laboratory.[18] Merton spent his life searching for a solitude that would finally possess him. As he said: "It seems to

me solitude rips off all the masks and all the disguises."[19] Harlow questions if a person can really live in solitude – "an ideology/Of 'beautiful ideas' floating/Around." Perhaps people need others, "carriers", in Jungian terms, to help them integrate their limitations and shadow side into their personalities.

The life of a Trappist monk had to change after Pope John XX111 called an Ecumenical Council in 1962. In fact, in all religious congregations and in the Roman Catholic church and other churches, much had to change from the sixties onward. Religious congregations had to return to the roots for which they were founded and define their charisms. Many in the church and in Religious congregations were reluctant to do this. Merton was a forerunner of the process of change but he had to contend with superiors who were against it. Merton welcomed it but perhaps misunderstood the need to be rooted in the real world as well as in the world of spirituality to achieve wholeness and holiness. Harlow wonders if "beautiful ideas" were enough.

"But the Gate of Heaven is Everywhere" is a gentle questioning poem in which Harlow shows an appreciation of honest reflection. Merton, originally influenced by the writings of Freud, especially in books concerning religion, eventually came to a tentative understanding of the Jungian ideas about religion, and rewrote his own book on "Inner Experience" in the light of this new understanding.

Harlow saw a comparison with Merton's psychological development in his writings with his own progression from Freud to Jung, and in this poem he is celebrating the soul journey of a fellow poet.

Harlow also resembles Merton in the way he writes this poem in a style similar to that of Merton, using free verse and capitalising every initial word in each line.[20] These lines by Merton from "Spring Storm" indicate how Harlow echoed Merton's style:

> When in ignorance and haste the skies must fall
> Upon our white-eyed home, and blindly turn
> Feeling the four long limits of the wall,
> How insubstantial is our present state
> In the clean blowing of these elements
> Whose study is our problem and our fate?[21]

As Merton did, Harlow's develops the ideas thought by thought with lines of an almost even length of syllables. While the poem is directed to Merton, the questioning style evokes in the reader a reflection upon the fact that, like John Clare, Merton had problems in being able to integrate satisfactorily the unconscious with the conscious in his lifetime, perhaps because of a "fine desire to be "*right*/And of course 'right on time' which his lifestyle seemed to demand. "But the Gate of Heaven is Everywhere," is structured in thought patterns, without rhyme or a regular rhythm, and Harlow uses words from the writings of Merton. In this way Harlow is identifying with Merton whom he is addressing.

A characteristic of the poetry of Harlow, therefore, is exploring the writings of others, using words and situations from other sources, and letting his unconscious guide him to incorporate these ideas in new ways in his poems. "No Problem, But Not Easy" (28), originated from the reading of a case study, itemised in both *The Inner World of Childhood* and *The Inner World of Choice* by Frances G. Wickes. Harlow quotes from the study in his notes at the end of *Giotto's Elephant* (54). Wickes's text reads as follows:

> A five year old boy painted a picture of a green man. He dictated the following caption to his mother: "This is the Green Man. He lives on 97th Street. He lives alone." He asked her to take the picture to me saying, "She will know what I mean." The next time he came to see me he asked, "Do you know the Green Man?" I answered, "I know him as the 'someone' who makes new green things come up in the spring…. I think he is the same 'someone' who makes new thoughts and feelings … come alive in us when we are alone."

The author adds that she had a Tibetan painting of the Green God – the god of newness – on her bedroom wall. When the child saw the painting he is reported to have said: "That is the one I mean…. When you are close he is a man, but a little way off he is a woman too – he would have to be."

Initially, Harlow titled his poem, "The Green Man." Making "No Problem, But Not Easy" his title, however, sums up Harlow's main preoccupation with, not so much psychoanalytic theory, as the act we are all engaged in – the journey of soul-making, or "making the unconscious conscious," a theme which it is evident he articulates in much of his poetry. Once the journey has begun, it must proceed – that isn't the "problem." How that journey progresses so that the individual achieves wholeness is "not easy." Harlow suggested to me in conversation that this particular poem could be his "signature tune." The two other poems from *Giotto's Elephant,* just discussed, illustrate how two very different writers in different centuries were striving to make sense out of their lives, but found the reconciliation of the conscious and the unconscious aspects of their lives a difficult task. In "No Problem, But Not Easy," consciousness, the "Green Man," and the female image, the "Green Woman," in the unconscious, "lie down in each other's arms," after dealing with their conflicts and confrontations.

The five-year old boy painted an archetypal figure that came from his imagination. Similar images from mythology or folklore, from the collective unconscious, surface, also, in dreaming. According to Jung's theory these figures and symbols are, for the patient, "nothing less than a revelation when, from the hidden depths of the psyche, something arises to confront him – something strange that is not the "I" and is therefore beyond the reach of personal caprice."[22] Jung identifies many archetypes which recur in mythologies, and which poets use, as Baxter states, to "enable [modern man] to make a pattern out of the chaos of his experience." Among these archetypes Jung mentions "the shadow-self, the anima or animus, the king, the queen, the trickster, the green man or wild man, the sun, the moon, the mother, the child. There are also archetypes which themselves symbolize the process of psychological integration: the square space and the circle or mandala."[23] Harlow was fully aware of these archetypes and their place in dream work, and, as mentioned in this thesis, incorporates them in different ways into his poems to express his belief in the unconscious as a source of language. The "green man" initiates an association of ideas about the *anima*.

"No Problem, But Not Easy" opens with the line, "This is the Green Man." The term "Man", capitalised, signifies something more than an ordinary human being. Here "Man" constitutes an archetypal image, which, according to Jungian psychology is an original form of the collective unconscious. These original forms are unlearned patterns or types. Jung believed that the contents of the collective unconscious are more or less the same everywhere and in all individuals, as he declared: "Archetypes are the unconscious images of the instincts themselves – patterns of instinctual behaviour."[24] Emphasising the

image with capitalising "Man" and "Green", Harlow makes clear that he is referring to the prototype, father, and later, in line nine, "Woman," or mother. This poem, therefore, is dealing not with two people, but with one image. In the unconscious of every man is the *anima* or female image. Its counterpart in woman is the *animus*, or masculine image.

Having established the image, Harlow continues, making use of material from the young boy's statement:

> When you stand close to him
> He is surely a man, you can see that
> Sometimes, even, he has a beard.
>
> And there are times when you see him
> From afar, say, from across the room
> He is also a woman….

The poem deals with the place of the imagination as well as the imagination of place. Harlow's "Green Man" lives at the corner of two streets, "Hello" and "Goodbye." Words of opposite meaning are used to denote the journey of the individual from birth to death. "Hello" implies a familiarity one must have with the self, and "Goodbye" indicates reconciliation has taken place. The process, the journey towards self-knowledge and self-development, is symbolised as a meeting at the "corner," which involves change, or "Alchemy." It is significant the Harlow has named his own house where he works as a Jungian analytic therapist, "Alchemy House". Here he helps others to meet with themselves at the "corner" of their lives, reconciling the opposites of good and evil, bridging the gap between the visible and invisible and making sense of their struggles.

Alchemy became a natural component to Jung's analytic psychology. As he understood it,

> Alchemy … was essentially a philosophical system inspired by the hope of solving one of life's mysteries, namely, the

> connection between good and evil, that is, how the base aspects of life are transmuted into the noble.... [Jung knew] that there were many types of alchemy [which] in no way altered the importance he attached to what he himself had found as value in alchemistic thought ... "the transformation of personality through the blending and fusion of the noble with the base components, of the differentiated with the inferior functions, of the conscious with the unconscious."[25]

The second and third stanzas of Harlow's poem explore the paradox of the masculine and feminine principles in all people. Masculine and feminine terms are here symbolic rather than carrying sexual connotations. This is developing Jungian typology as explained in Jung's *Collected Works*:

> Every man carries within himself an eternal image of woman ... fundamentally an unconscious hereditary factor of primordial origin.... Woman is compensated by a masculine element and therefore her unconscious, so to speak, has a masculine imprint.[26]

Standing close to the "Green Man" one sees the extravert who focuses on the outer world of people and things. Viewing him from across a room, one sees the introvert who concentrates on what goes on in the mind of the observed. Although each person tends to lean more towards one perspective than the other, both contain preferences at times and need to harmonise both aspects of their personalities. There are times when one must put on a disguise to survive, as in, "Sometimes, even, he has a beard." The stanza is completed with the line:

This is the way it is.

This is a very important line which Harlow repeats in the poem to empower the process of working at soul-making, a journey one cannot avoid. It is a fundamental rule in the ongoing process of individuation, and therefore

Which is the way it is. (Line 20)

> And this is the way it is:
> No problem, but not easy. (Lines 26/27)

In these pithy lines Harlow sums up his interpretation of Jungian psychological thinking on the process of self-development wherein an individual becomes "a separate, indivisible unity with a sense of psychic wholeness."[27]

Using the present tense throughout, as he does in many of his poems, Harlow, in these first eleven lines of the poem, unfolds the story of a man beginning to be reconciled with his *anima* on the journey from the corner of "Hello Street" and "Goodbye", a journey involving an "alchymical" change with the conflict of opposites at work (Heraclitus's rule of *enantiodromia*).

So far in the poem Harlow is putting before us in - mainly one-syllabled concrete words like "house", "street", "beard", "room" – complex ideas about every man/woman's life journey. The poem reveals its thoughts gradually, but perhaps not fully to one unfamiliar with psychological concepts. It is as if the reader were being encouraged to suspend a search for meaning, and discover him/herself in the process of reading. The sprung rhythm of the lines where vital words receive the stress (as in: "And there are **times** when you **see** him," "He **lives** at the **corner**," "He **lives** in a **house**," "**Sometimes** , even, **he** has a **beard**") illustrate Harlow's skill in versification where he helps the reader feel and hear the vital words. Harlow also employs repetition of the important words, and internal and half-rhyme to this effect:

> And there are times when you see him
> From afar, say, from across the room ....

If the content is not fully intelligible to the reader at first, the poem with its layers of meaning teases the ears and the mind. We form a mental image of life, as it is, filled with paradoxes and shifts in language.

The rest of the poem develops Harlow's contention that life is like this. It cannot be otherwise. It is not exactly a problem because the pattern has been set from the beginning of time. However, it is not easy to reconcile the opposites in ourselves, or to make friends with our shadow side. Harlow suggests that every human being undergoes a similar pattern of transforming or transmuting the baser sides of personality into the nobler manner of behaving, as Jung described in his definition of Alchemy. How those changes occur depends upon the individual's life experiences, environment, nurturing, personal responses and opportunities. "Gossipmonger," "Pensioners," and "Operation Identification" (already discussed) demonstrate the difficulty people have in working with the shadow side. Scholars who write interpretative or biographical works about Jung, such as Anthony Storr, would agree with Harlow's conception in his poems. Storr argues:

> Ever since the early days of science it has been a notable endeavour of the reflective intellect to interpose gradations between the two poles of absolute similarity and dissimilarity of human beings. This resulted in a number of types, or "temperaments" as they were then called which classified similarities and dissimilarities into regular categories. [28]

Harlow expresses these opposites poetically in this way:

> Sometimes he is friendly
> Always in a hurry to be singing.
> Sometimes she is not unfriendly
> She is full of lightness and music.

> And there are times when he is quite terrible
> Full of fire, you had better watch out.
> And sometimes she is quite bossy
> Even wicked, be careful.
>
> And you know, sometimes even they go to war.
> There is destruction all over the place….

Harlow reflects here something of Jung's idea of psychological typology – the oppositions in one's self, and the diverse personalities in human beings. Storr develops his argument by referring to the four elements of earth, air, fire and water by which the Greeks attempted to impose order on chaos. Following that was the Galenic doctrine of the four temperaments in human beings, namely, sanguine, choleric, phlegmatic and melancholic humours. Storr suggests that the humours of today arise from hormones which affect our emotional reactions. Jung, Storr said, was struck by the enormous diversity of human beings and the chaotic profusion of individual cases which could not be "squeezed into the straitjacket of a diagnosis."[29] Karl Menninger, in *The Human Mind*, says that "Experience has shown that … personalities … may be grouped into various major categories, and for purposes of studying them this is a helpful device. Classifications must never be taken too seriously – they ruin much thinking – but the fear to use them has prevented much more thinking."[30]

Jung, in his book, *Psychological Types*, refers to two fundamentally different general attitudes called "introversion" and "extraversion" (described on page 100). To these, Jung adds "sensing" (where a person tends to use their senses to tell what is happening), and "intuition" (where a person takes in information indirectly). Another type involves the way a person finds things out, namely, either by logical systematic "thinking" or by "feeling" (consulting one's value system). Finally, Jung suggests people

orient differently to the outer world either by a "judging" attitude, living in an orderly way wanting to control the environment, or by a preference for "perception", living in a more adaptable, relaxed manner, keeping the options open. These attitudes and functions can be mixed in many different ways, and self-development is the process of exploring one's own tendencies, and making friends with attitudes and functions opposite to one's own.

By including thinking and feeling words in his poem, such as "friendly" and "bossy," Harlow is exploring the process of self-development in the Green Man. As one faces hostility "when he is quite terrible/Full of fire," one has to "watch out." When she is "wicked," one must "be careful." In making friends with the shadow, or relating to another person, we may experience a "war" within, as in, "There is destruction all over the place." (Harlow describes these "small wars" in several of his poems, for example, "*Synchronismos*"). Harlow (while not taking the Jungian typology seriously in this poem) implies that one may be any combination of extravert/introvert, sensing/intuitive, feeling/thinking, perceiving/judging. An INFJ – introverted intuitive feeling judging person - to give just one example, prefers to focus more on the world of ideas. This is introversion. When having a quarrel with someone, such a person has to practise being an extravert to survive. As an intuitive person, the INFJ tends to be idealistic, creative, and often becomes over-committed. Such a person needs to develop the sensate shadow side, and so may often feel confused and weary. A flexible and agreeable person, the INFJ likes helping people, and needs praise. To be a fulfilled person, therefore, an INFJ needs to compromise and try to see a practical, logical reason for helping others. Another

function of the INFJ is to keep options open, yet have a mix of spontaneity and knowing plans in advance. So, while being "friendly," as "he," "not unfriendly" as "she," "full of lightness" seeing clearly, "full of fire" burning with doubts, an INFJ could be "at war" within the self. At times, such a person may "lie down" and come to terms with the warring factions. When the dominant attitudes and temperament functions "touch" the less dominant, an understanding takes place with a consequent progress on the soul-journey. Harlow may conclude, as he does in his poem:

> And of course there are times
> When they lie down in each other's arms
> And they touch each other again and again.
>
> And this is the way it is:
> No problem, but not easy.

At another level, however, everyone lives in a world of people who are very different from each other in their attitudes and temperaments. One cannot always understand the motives and behaviour of others, nor see the inner and outer worlds as others see them. By understanding the self better, one can relate more effectively to another, meeting that person half way. Harlow said in the recorded interview that he writes his poetry to make clear to himself as well as to others, that one's main responsibility is to "understand self, others and God."[31]

Baxter also expressed what he felt was the obligation of the writer/artist: "to remain as a cell of good living in a corrupt society, and in this situation by writing and example [to] attempt to change it."[32]

In "No Problem, But Not Easy," therefore, Harlow provides an insight into every pilgrim's progress towards self-development. Greenness does not only belong to "Hello

Street," or the beginning of life, but to our finding the "Green Man" and "Green Woman" in our own inner worlds, "touching each other again and again" throughout our life's journey. As mentioned previously in this thesis, Harlow believes this transformation involves the "inevitable correlation between the unconscious and conscious manifestation of each of the four basic functions. What is notably absent in consciousness will be found in the unconscious."[33]

Harlow, therefore, packs into twenty-seven lines a thought-provoking exposition of the inner world of each person. By reading the poem aloud, following the punctuation, speaking the words in the designed poetic form, listening to the sounds of the words and metaphorical expressions, one can hear and understand the truth of the poem. As in many of Harlow's poems, it is not the literal meaning that matters so much as the metaphorical "fictions …the truths of the imaginal,"[34] the "Green Man" and "Green woman" in an individual achieving reconciliation in spite of difficulties. Ideas like this do not always immediately explode in the intellect: they touch the unconscious, and affect the heart of the reader. Harlow, obviously, draws upon his life's work as a Jungian analyst and therapist, and endeavours to share his insights, through his poetry, with a wider audience.

The important insight, which is the subject of this poem, is how one may deal with the shadow side in one's relationships, a key to the fulfilment of one's being. Jung's theory of *coniunctionis oppositorum*[35] relates to the reconciliation of opposites in life, in nature and in language. The poem therefore, touches on Jungian Typology, but less overtly on that than on Harlow's contention that, for a person to achieve transformation, the masculine and feminine principles in each individual need to confront and connect

with each other. Different processes, such as the power of dream analysis, and the breakdown of the collective unconscious, provide a basis for themes developed in poems discussed next.

In stanza five of "No Problem, But Not Easy" Harlow says: "... he is friendly/Always in a hurry to be singing." This thought is not developed further here, but it is more fully explored in the poem, "In which" (47). Man, or woman, cannot get to heaven on his or her own, according to Harlow. Humankind began with Adam and Eve. Adam was the "doer," the one in a hurry to get somewhere. Eve was intuitive wisdom, the agent who arranges that we fall into consciousness. The serpent was nature, the renewal of life, and the one who sheds his skin. The serpent bit into the heel of Eve, lying in wait to eat the offspring, as recorded in *Revelations* (12. 1-6).

Harlow makes use of this and other biblical themes, from *Genesis*, in "In which." The poem reflects upon the vicissitudes of life, just as the story of the Tower of Babel describes how the Israelites climbed up and down, carrying bricks to build a tower to heaven in order to make themselves famous. Harlow begins his poem with the masculine and feminine principles having difficulties in connecting:

He began
to hurryup
and she

began to
slow down
hurryup

slow down
is all
their care

Of course
they are
having an

affair
in which
there are

difficulties
in getting
together….

The feminine is endeavouring to empower the masculine through intuitive wisdom to have patience. The masculine principle wants to reach the goal immediately and needs to be restrained by the feminine principle who understands man's Achilles' heel. Harlow is pointing out that achieving integration, or a true relationship, like climbing "into heaven," is not easy physically, socially or emotionally.

There are difficulties

in getting
together

on the
dancefloor
in bed or

out of it
under
the stars

even in-
side the
alphabet….

Relationship with one's self, or with another, is not a straightforward affair, because human beings are not perfect. Adam and Eve could not live in the Garden of Eden where everything was perfection, and the serpent provided the human side of revelation. If the two had stayed in the Garden, there would be no reason for redemption, and Adam and

Eve would have been gods, not humans, forever looking inward. Jung, also, had reflected deeply upon the story of Adam and Eve when recalling his school years. His conclusion, when struggling with a confusing dream at age seventeen, was that: "God had created Adam and Eve in such a way that they had to think what they did not at all want to think.... It seemed to me that Adam must have left Paradise in this manner [to follow a path outwards]; Eden had become a spectre for him, and light was where a stony field had to be tilled in the sweat of his brow."[36]

Therefore, reconciling good and evil, balancing looking inward with looking outward, is the goal. Because it "is not good that man should be alone,"[37] Eve, the mother of all, was formed and taken to Adam to be his helper. Where Harlow's "man" is "trying/to climb/into heaven/on his own," the "woman" realises that "what/he is/doing/is not/good/for him," and she

> ...will
> grasp him
>
> at the heel
> and slowly
> pull him
>
> back into
> the light....

So, the "man", hurrying to reach the "end/before the beginning," must be pulled back into a realisation that the real and the imagined need to be integrated, or the conscious and unconscious worlds need to be connected, before the goal of wholeness is achieved.

Direct and mainly one-syllable words are used in this poem, as they were in "No Problem, But Not Easy," to pinpoint the basic Jungian truth of the importance of working

patiently towards individuation. In "In which," in particular, where Harlow uses biblical references and themes, the language parallels the language of myth and legend. The structure of the poem reflects the Israelites climbing up and down their tower to achieve their goal. While Harlow is elaborating upon the Green Man "in a hurry to be singing", he is also stressing the fact that wholeness manifests itself through dreams and myths. Analysis is a means of "rebuilding the personality from start to finish in stages … [where] the relationship starts at 'cross purposes', [and combines] all possible conscious and unconscious stages."[38]

A case study from *The Inner World of Choice*, by Frances Wickes, was the stimulus for Harlow's poem, "No Problem, But Not Easy," where a five year old boy submitted a picture of a Green Man to the therapist. Another case study from the same book inspired Harlow's poem, "How Nice," but this time, the dream of a ten-year old girl was the catalyst. The dream was recorded in this way:

> I am walking down Park Avenue. All the women are pushing baby carriages. I think, "How nice." But when I look into the carriages, all the babies are radios playing jazz.[39]

Harlow addresses the reader in the first line of the poem, instead of speaking in the first person as in the text, saying:

> In this story you are walking down a wide avenue
> Park or Fifth or the Champs Élysées and suddenly
> Without even the traffic lights changing from
> Red to green you see all these women pushing blue
> Prams with pennants flying and you think, "How
> Nice" ….

Instead of the place being specific, such as "Park Avenue", Harlow adds well-known avenues from New York and Paris. The story could be set anywhere, and the reader is

able to relate more intimately to the context. Harlow is encouraging the reader to put him/herself in the place of the young girl to explore the dream as if it were his/her own. Traffic lights and colours are Harlow's elaboration of the dream. In dream therapy, traffic lights, as in real life, are signals to stop and look, or carry on as the person is going. The reader is invited, with these minimal markers, to let the dream touch the unconscious in whatever way it might. Harlow uses the primary colours to highlight the collective unconscious, and the primary goal of each individual, which is individuation. The names of the avenues, for example, the Champs Élysées, are a specific reference, whereas the colours red, blue and green are non-specific universal terms. In a dream, Harlow implies, there are no constraints and nothing is straightforward.

The poem is developed to the next stage with the image of women pushing prams. Again, in the original text, there were no "pennants flying." Harlow is adding another dimension to the dream. When one is in holiday mood, and

> … at least half of the world is out
> On parade and besides spring has just entered the
> City ….

there is celebration of birth (symbolised by the "prams") and newness (symbolised by "spring"), and the references to "Pennants flying" and "parade" imply music, dancing and imagination, which are symbolic of the free inner spirit – the freedom from logic in a dreamer's world.

The final lines of the poem emphasise the essence of the poem – that personifying the elements in a dream, naming them, is making the unconscious conscious. Harlow therefore concludes:

> … but when you look into the prams you see what
> You have been hearing for the very first time: you
> See that all the babies are radios playing jazz ….

Harlow is suggesting that when "you," the reader, "look into the prams," there is the moment of confrontation with the unconscious. He implies that at an important moment in one's life such as a crisis, the interaction of the consciousness and unconscious brings a person to full awareness. Dream analysis can bring about this changed outlook and so, the person moves further along the soul's journey to becoming whole or an individual.

Harlow is inviting us who read the poem to a new understanding of how the real, such as the "parade" and "pennants", and the fantastic, such as the "babies are radios playing jazz", can be integrated into our lives. He is articulating a Jungian belief which suggests:

> Individuation, as a process, can be seen at important stages in life and at times of crisis when fate upsets the purpose and expectation of the ego-consciousness. By its unaided efforts the ego-conscious personality cannot bring the complete man to …awareness; this usually requires a joint effort of consciousness and the unconscious…. A little experience of dream analysis soon brings about a changed outlook and [one] discovers through [one's] own experience that the mind, conscious and unconscious, is wider than [one] thought.[40]

In her analysis of the girl's dream, Frances Wickes states: "If this is the music to which the woman listens, and this the child whom she brings forth, *eros* will not remain with her long."[41] Harlow is reiterating the fact that a deep personal love relationship, which is the mainspring of individuation (as discussed in "Poem, Then, For Love"), makes human growth possible. If *eros* is denied or repressed – if the voice of the child within, or the *anima*, is unfathomable (like "the babies are radios playing jazz") –

wholeness may be impossible to achieve. Realisation, "look[ing] into prams," is a matter of seeing and hearing as if "for the very first time."

Stories ("In this story"), myths and dreams, are significant in Jungian analysis and Harlow makes reference to them, and especially to dreams, frequently in his poetry as a way of delving into the collective unconscious. As recorded by John A. Sandford, Jung felt:

> dreams expressed man's living reality and essence; they not only portrayed the forces within man, but also were in the service of man's higher development. Jung specifically rejected Freud's theory of a manifest and latent dream content. The dream, says Jung, means exactly what it says. Nature does not lie, and dreams do not lie.... [D]reams seem to bring up the most outlandish things.... If we do not readily understand what the dreams are saying, Jung pointed out ... it is because dreams speak a symbolic language that we do not understand.[42]

Harlow, like Sanford, believes that dreams are rooted in the unconscious, and that the interpretation of dreams helps one's energies to flow upward so that one may understand unconscious motivations. Both the collective unconscious (the universal archetypal structure of the *psyche*) and the individual *persona* are involved in dream analysis. If one has no insight into the archetypal forces within, one becomes a product of collective thinking. Developing a conscious attitude, breaking out of the mould, helps a person towards "in-dividuality" (Harlow's spelling). Sanford suggests that a conscious relatedness to our dreams frees us of our unconscious identification with others and creates an individual attitude. Harlow, therefore, in "How Nice," and in other poems such as "Dreamwork is"(33) and "Spoons"(53) invites the reader to confront the unconscious revealed in dreams, and connect with a source of wisdom which speaks to the dreamer

every night. With Jung, Harlow sees dreams as "compensatory to the conscious point of view; expressions of aspects of the individual which are neglected or unrealised; or, warnings of divergence from the individual's proper path."[43]

Using material from Frances Wickes' case studies, Harlow presents the reader with archetypal images from pictures or dreams, to explain the importance of the feminine principle or the female developing child within a person. Harlow makes use of the case studies, but,

> in a free floating manner I add other dimensions to the original 'story' to transform the text and take it into another direction. The source material is not as important as the experience of reading, and how it, and the nature of language itself can be used to present fundamental principles about the process of working towards wholeness – a basic Jungian concept.[44]

The final line in the poem "How Nice," is unfinished. Harlow seems to be asking the reader to imagine that babies are radios, and why not, in a dream? The imagination has the power to dislocate logic, to extend and transform the world into something different. Just as babies are innocent, behave illogically and are never upset by, but tend to enjoy the fantastic, so also the clown, for example, behaves in a totally child-like manner to make people laugh. Dream episodes likewise can be illogical and incongruous and can attract our attention by leaving the ending in mid-air, or mid-sentence, or by dislocating the structure of the episode. So it is with the last line in Harlow's poem.

The three poems, "No Problem, But Not Easy," "In which," and "How Nice," together articulate how the conscious and unconscious need to become integrated, and how dream analysis can assist this process. Individuation cannot be avoided, yet it is not

easy. The soul-journeys of John Clare and Thomas Merton, for example, were difficult because neither could successfully integrate his inner and outer self. The title poem to this collection, "Giotto's Elephant"(18), adds yet another dimension to Harlow's explanation of the process towards individuation, that is, that language is not always adequate to describe the unconscious.

The idea for this poem came from a discussion Harlow had with a colleague in Germany when a professor's wife spoke enthusiastically about a certain collection of famous paintings. She was told to look out for a painting of Giotto's elephant, which did not actually exist. Giotto had painted camels, sailing ships, rural and sea scenes, but no elephants. Harlow immediately grasped the phrase as a Jungian symbol of dream imagery – a reality that is not actually there. Such images exist only in the imagination, or mind of the dreamer. So it is with a painter like Giotto. What he paints comes from how he sees what he sees. Harlow regards poetry in this way, too. Words liberate the images. The poem, "Giotto's Elephant," invites the reader to listen

to the silence
buried in

sound, the
great hole
behind words

such
intimate
space

what we
see we are:
say that, also....

To encourage us to listen to the words, Harlow structures "Giotto's Elephant" in short, lumbering, yet paradoxically, delicate lines of poetry to imitate the gait of the elephant. The reader is compelled to wait, and move on; to pause as the trunk is raised or lowered as if questioning, and to respond, not to a real elephant, but to the sacred, inner language of the unconscious. Stark images, such as "exquisitely/grand … swinging/over the/fairground/grassy air/his snout/you might/think/he is/praying …" direct the reader to consider what lies behind the language.

In the tale of the blind men and the elephant,[45] each person named the elephant differently according to what part of the animal he was able to feel. Harlow asks the reader to visualise an image of the elephant: "A huge/stuffed/bird?" or "a/she-camel," or the usual image of one "under that/Big Top/Circus/of the Sun?" Whatever the reader sees, Harlow suggests, is the focus of his/her particular eye, and the vision varies according to experience, knowledge and inner perception. Just as the blind men did not listen to the opinions of others, or ask appropriate questions, but made their decisions only on what they felt, so we do not always see things as others do, nor know what questions to ask. Consequently, we cannot get the right answer. Answers do not always come from outer reality. Important answers come from within the silence of the *psyche*. The poem asks:

what happened to
Giotto's elephant?

Not an answer
is always
a question

the riddle
does not exist
if you are

listening ….

The reader, as so often in Harlow's poetry, is invited to explore language beyond surface realities and listen to the imaginal, the place of the imagination, and the imagination of place, the fantastic inner realities.

"Giotto's Elephant" focuses upon something held sacred in certain cultures. Ganesha in the Hindu culture, is the elephant-headed deity worshipped as the patron of learning and invoked at the beginning of literary works or events, and new undertakings. In Sri Lanka, for example, there is an annual event where the sacred tooth of the Buddha is conveyed around the city and environs of Kandy for a week, on a lavishly decorated elephant, for the people to revere and celebrate as a ritual of new beginnings. Elephants are seen, there, as god-like animals, and the eyes of the elephant are particularly important because an elephant remembers best what it sees. Harlow's elephant is an imaginative representation, not visible to the human eye, but Harlow reminds us that the elephant,

waiting
inside the

painting
inside the
painter

the light
of the body
is the eye ….

For Jung, also, the eye was a symbol of God, the light of life, for "within the soul from its primordial beginnings there has been a desire for light and an irrepressible urge to rise out of the primal darkness. That is the pent-up feeling that can be detected … also in the

eyes of animals."[46] Harlow is also referring to the bible: "The lamp of the body is the eye."[47] He is underlining the function of the soul in the imaginative process, the spiritual dimension, as Jung also says: "...the soul must contain in itself the faculty of relation to God ... this correspondence is, in psychological terms, the archetype of the God-image."[48]

Harlow's fondness for art and literature provides him with inspiration for many of his poems in *Giotto's Elephant*. Another poem worth referring to, which was written while Harlow was in Menton as Katherine Mansfield scholar, encapsulates the life of the French poet, born in Rome, of Polish descent, Guillaume Apollinaire. Harlow calls Apollinaire "Poet and Polish gentleman," describes his physical appearance, "That square, squat jaw/Like a loaf of bread," and his life, before and after he became a soldier: – "such/Revels of conversation, swarming/Into the air your words the persistent/imaginal, and a whirlwind." Later: "Guillaume, *soldat dévoué*/Beaten finally from the trenches ... And yes – that white, wreathe - /Bandage: sign of the long passionate/Coda." Harlow's interest in the poet is twofold: he respects Apollinaire's work as one of the first modern poets; and secondly, the trepanning of his skull after a war wound fascinated Apollinaire himself so much he talked and wrote about his wound as a "window" to his mind, and the x-rays as "photographs" like "words" in his poetry.

Harlow, in his poem, "Apollinaire's Bandage" (12), likens Apollinaire (who broke new ground and influenced so many other poets, and who exhorts today's poets to "recover the deep way/We are driven to speak") to Jung, who was in the forefront of psychological analysis in his study of methodology, founding a new discipline of

interpreting symbols from dreams as archetypes in the collective unconscious. Apollinaire believed poets were seers, giving hope by studying the times in which they lived to detect "L'ésprit nouveau." Jung considered man's most urgent task is to search for meaning in life. He asserts that he is "merely concerned with the fate of the individual human being – that infinitesimal unit on whom the world depends, and in whom, if we read the Christian message aright, even God seeks his goal."[49] Harlow finds a resonance with the aspirations of both Apollinaire and Jung.

The final stanza in the poem, "Apollinaire's Bandage," sums up Harlow's experience on receiving from Paris a disc recording Apollinaire's deep voice reading his own poetry, and in particular, the poem, "Zone." This, Harlow considers, is the first "modern" poem, and reminds us that the Old English word for human being was "*recordberind*," or "speech bearer." Harlow's poem concludes:

> Returning now, your voice
> Slipped into place on this disc
> From Paris; you are talking
> Underwater in the Antipodes.
> Talking curves we know into Zone,
> You recover the deep way
> We are driven to speak – holding open
> The gates to the future with a word;
> Knowing how it is, waiting
> On the darker side for a direct
> Line to the lesser gods.

Xenophon joins Apollinaire and Giotto in the collection, *Giotto's Elephant*, as examples of artists - or in this case a Greek historian - whose lives or thinking highlight important themes in Harlow's poetry.

Material that gave rise to the poem, "Xenophon's Dog" (48/49), is explained in notes (54/55), and Harlow tells the reader that "Xenophon subscribed to what might be

called the doctrine of the 'occult self,' referring to the *psyche/soul* in its relation to the world of sleep and dreams." Harlow believes that our concept of the *psyche*/self today and the need to confront it to make progress in understanding our own process of development is little different from that understood by the Greek philosophers.

After reading the text written by Dodds (whom Harlow acknowledges in the notes), Harlow develops the story of Xenophon to emphasise, firstly, the fact that human beings are word-makers (mytho-poets from *mythus+poiesis*) and word-carriers (from *neordberend*), whose task is to deal with the mystery of being. Secondly, the source of language is the imagination, or "the process of forming a picture in the mind of something not perceived by the senses."[50] Harlow quotes in translation Wittgenstein: "We are creatures of language and a creation of it." Harlow adds in his own words: "Reality is what we believe we see determined by who we are."[51] In the opening stanza of "Xenophon's Dog" Harlow challenges our perception of reality with a particular method of focus, namely, looking through a telescope. Such a device makes distant images appear nearer and larger. Harlow continues with objects caught in the sights of the viewer, a man, and a dog – a rational being and an irrational being. Words connect with words in the poem to release thoughts about the interconnection between the four kingdoms of the world, and the manner in which the outer world is a reflection of the inner world in each individual human being. The Greek story signifies the person's search for identity and meaning by confronting the rational and irrational aspects of self.

In the final lines of the poem Harlow appeals to the reader to look closely and,

> you can see that they are alone.
> Xenophon is picking up a stick in his right hand. And the
> dog? The dog is waiting at the edge of the lake. Now, he is
> hurling the stick with his writing hand far out into the water.

> And the dog? Yes – you can see the dog paddling across the
> lake to the other side.
> Finally, if you look through to the end, you can see, yes,
> you can see yourself: waiting there for the dog to arrive.

To carry something across water indicates new birth. Harlow emphasises the imaginative gift is brought to the reader, for the dog is considered the messenger of the gods ("dog" backwards reads "god"). The reader can accept the gift if he/she wishes. In other words, the reader can use the language of the imagination to bridge the gap between the rational and irrational in the self. Harlow uses Xenophon's story to articulate the idea that the *psyche/soul*, the seat of the imagination, is an integral part of the living self. The reader needs to "look carefully" through the eyes of the imagination to learn how to integrate body, soul and mind.

This poem, then, stresses the value of symbolic language to make the connection between "man" and "dog" – the inner and outer aspects of being. It is not always possible to express moments of epiphany in concrete terms, says Harlow. Sometimes, like Xenophon's visitors, we are "vexed for names" and our "tongues are dumb."

"Xenophon's Dog" uses the prose-poem style that Harlow introduced in his first major collection, *Nothing but Switzerland and Lemonade* (1980). In this way he is using a structure which resembles that of a Greek tale. As he said at the beginning of *Nothing but Switzerland and Lemonade*, quoting *The diary of Anais Nin*,

> Becoming more aware of the inner conscious life we need a corresponding change in our art forms. The realisation that fantasy and memory are … the basic key to our secret life demands a [new] technique.

As the line is to poetic texts, so the sentence is to prose. The prose-poetic style, Harlow explains, with

> its associational fluency and dream-like process of development moves the narrative on in time and then stops. Devices such as rhyme, antithesis, symbolism and metaphor are employed, however, so that the prose-poem has both linear and vertical movements, with a shape not unlike a cruciform.[52]

Xenophon's dog is symbolic of the carrier of the soul-message bringing new ideas from the depths of the *psyche* to the conscious self. Giotto's non-existent elephant symbolises the invisible needing to be made visible by the art of listening. Apollinaire's bandage hides the window of the soul through which one looks to see the work of the imagination. Harlow, in this collection called *Giotto's Elephant,* stresses Jung's idea that the life journey of each individual is "No problem, but not easy."

Even the cover design, from a painting by Nicola Jackson, illustrates each poem in the collection in the style of Giotto. It celebrates art and literature in a flamboyant manner. Italian, French, Greek and New Zealand connections are included. As Harlow says on the back cover of his book, "These are poems linked to place and the imagination of place – which may well be a way of articulating the place of the imagination."[53]

Notes.

[1] "Language and Healing," quoting John Keats, 11.
[2] Recorded interview, 144.
[3] Keats, John. *Selected Works*, 195.
[4] Ibid. 184.
[5] Jung, C.G. *Collected Works*, Vol. 8, 292.
[6] Williams, Mark. "Jung at Heart?" *Book Notes*, 59.
[7] Bennet, E.A. *What Jung Really Said*, 172.
[8] Ibid. 64/77.
[9] Robinson, Eric & Geoffrey Summerfield. Introduction. *Selected Poems & Prose of John Clare*, XX111.

[10] Clare, John. *Selected Poetry*, "I am," 311.
[11] *Memories, Dreams, Reflections*, 48/9, 62.
[12] Weir, J.E. *The Poetry of James K. Baxter*, 21/22.
[13] Merton, Thomas. *Run to the Mountain, volume one. The Journals of Thomas Merton.* Lax and Merton worked together on various texts. A volume of their correspondence is in process. Harlow, also, was a friend of Lax who died in May, 2001.
[14] *Life and Holiness*, 5.
[15] *New Seeds*, 32.
[16] *Thomas Merton in Search of his Soul: A Jungian Perspective*, 136.
[17] Jung, C. G. *Psychological Reflections*, 317.
[18] *Memories, Dreams, Reflections*. 372/3.
[19] *A Vow*, 218.
[20] Cf. comment on Clare's poetry in this thesis, 109.
[21] *The Strange Islands*, 10.
[22] *Modern Man in Search of a Soul*, 280.
[23] Jensen, Kai. *Whole Men*, 137.
[24] Bennet, E.A. *What Jung Really Said*, 66.
[25] Ibid. 157/8.
[26] Stevens, Anthony. *Jung*, quoting from the *Collected Works of Jung*, volume 17, 338, 9, 28.
[27] Hyde, Maggie & Michael McGuinness. *Introducing Jung*, 173.
[28] Storr, Anthony. *The Essential Jung*, 133/4.
[29] Ibid. 139.
[30] *Personality Types*. Quoting Riso, 139.
[31] Addendum, 161.
[32] *Recent Trends in New Zealand Poetry*, 18.
[33] Bennet, E.A. *What Jung Really Said*, 57.
[34] "Interview with Michael Harlow," *Landfall* 152, 443.
[35] *Mysterium Coniunctionis*, from *Collected Works*, 14, completed in his eightieth year.
[36] *Memories, Dreams, Reflections*, 57,108.
[37] *Genesis*, 2.18.
[38] Hyde, Maggie & Michael McGuinness. *Introducing Jung*, 137,140.
[39] Wickes, Frances G. *The Inner World of Choice*, 227.
[40] Bennet, E. A. *What Jung Really Said*, 171.
[41] *The Inner World of Choice*," 227.
[42] *Dreams and Healing*, 11.
[43] Storr, Anthony. *The Essential Jung*, 18.
[44] Second interview, [HO'N] 24 May, 2001.
[45] Saxe, John Godfrey. "The Blind Men and the Elephant," A Hindoo Fable, *The Illustrated Treasury of Poetry for Children*, 232.
[46] *Memories, Dreams, Reflections*, 298.
[47] *Matthew*. 6: 22-23. "If your eye be sound your whole body will be filled with light."
[48] "Psychology and Alchemy," *Collected Works*, vol.12, 10ff.
[49] Storr, Anthony. *The Essential Jung*, 403, quoting C.G. Jung, "The Undiscovered Self."
[50] Bennet, A.E. *What Jung Really Said*, 106.
[51] Third interview, [HO'N] 15 June 2001.
[52] First interview, [HO'N] 21 March, 2001.

Chapter Five: The Act of Making the Poem.

"Childhood magic can transform the lonely adult world."

David Hill about Harlow.

On the back cover of the collection, *Today is the Piano's Birthday*, Harlow makes this statement:

> There is little one ought to say about a poem that a poem cannot "say" about itself. "Close reading" is, of course, another matter. One of the continuous impulses behind many of the poems in this book, is the fact that the *act* of *making* the poem is the act of making visible and heard the imaginative – that is to say, "real" – experiences embedded and resonant in the language we use.

This collection, published in 1981, contains some poems, previously published in other books and periodicals, and repeated in later collections, for example, "Freud and a Lady in Vienna." Making or structuring the poems is of great importance to Harlow, and in this collection, as he explained to Lauder, he is "using a much shorter lyric line …a mix of surreal elements and experiences, alongside some fairly 'political' poems."[1] In the title poem, Harlow uses the prose-poem style to illustrate the conjunction of opposites in structure – the linear and the spiral movement of words. The language of poetry is searching and working towards creating its own reality – the reality of the imaginal in contrast to the reality of re-presenting – as a person works towards creating one's own "reality" of individuation. Peter Simpson, reviewing *Today is the Piano's Birthday*, also comments upon the structures of the poems, saying:

> The poems are … tough and graceful structures, excellently put together and sophisticated in their aerodynamics; the best of them really take flight. The physical production of the book … is in keeping with [the] contents: a well-made book of well-made poems.[2]

The composition of the title poem, "Today is the Piano's Birthday"(9), was inspired by Harlow's reading of George Groddeck's work (already referred to in connection with "Pensioners"). On this occasion Harlow was struck by the comment that the piano is symbolic of the family. He quotes this in detail in the notes to the collection (64):

> If one looks for the symbolism one finds that the piano contains one symbol after the other, from the male bass to the female soprano and the high-pitched voice of the child; that it contains the mystery of birth, love and grave.... In musical notation the four spaces between the lines are also a mother symbol.... Up and into this mother the baby notes climb and crawl.... As with musical notation, so with writing.[3]

The poem articulates, at one level, the ongoing disconnection of the parents' lives with the ever present interweaving of the children's influence on both parents. At a deeper level it is about getting to know the child within oneself, and making peace with one's shadow, so that one may achieve harmony of spirit.

"Today is the Piano's Birthday" is a key poem for it encapsulates so well many of Harlow's Jungian themes and his preoccupation with language in the expression of those themes. It is also a poem that has been included in several anthologies of New Zealand writing, the latest being *New Zealand Love Stories*, edited by Fiona Kidman – the only prose-poem to be included in the collection. The Suzuki Centre, a school of music in Christchurch, included the poem in their magazine as an example of the power of music to influence and heal their students. It is apparent, then, that this particular poem, which links the power of music with the power of language, and deals effectively with the qualities of time, space and feeling is a significant work in New Zealand poetry.

Harlow's poetry, integrating musical rhythms, language and carefully structured texts, was successfully teamed with the musical style of Kit Powell in the late 1970s and early '80s. This collaboration led to several Harlow poems, "Stonepoem," "Poem Then, for Love," and "Devotion to the Small," being designed for performance with voice, musical instrument and movement. In the programme notes to "Stonepoem," scored for two antiphonal wind quintets plus two speakers with stones, is the following explanation:

> *Stonepoem*: one kind of song, one kind of poem; as early as the beginning and just as old. As with music … the stonepoem is always there – waiting in the enigmas of possibility. And waiting too in the voice – the most ancient instrument in the various cosmologies of song; the extension into and out of music.[4]

Jung also found value in the power of music, especially in dreams which speak of harmony and discord.[5] The structure of "Today is the Piano's Birthday" is a key to understanding the poem, therefore, for the developing tune the piano is dreaming up gradually brings the parents together.

The poem opens like a prelude:

> Today is the piano's birthday. Yesterday it was found weeping in the garden. Mother was not there, father was gone. But today is the piano's birthday …
>
> Under the balalaika tree the children touch it. The piano's foot-pedals hum….

Harlow, in these lines, introduces the theme of the poem. He uses the present tense to bring the "birth" to the "now" moment. Disconnection and unhappiness were in the past, but under the tree of the "Trinity," – the three sides and three strings of the balalaika – a psychological change is about to happen, if the "mother" and "father" figures listen to the

"children". The "foot-pedals" indicate a journey of the soul, for it is believed in alternative therapy that the soles of the feet mirror the points of pressure to all parts of the body. A song begins with a "hum" deep inside the heart of the singer but not yet in words.

These opening lines also reflect the manner of a patient consulting a therapist for the first time. The foundations of the problem, or neurosis, are presented with clarity. In this instance, the heart strings, or "piano keys" are not in harmony. Harlow follows the consultation image, and the musical theme, using terms such as: "notes," "crotchet," "song," to describe the joyful activity of the *anima* "bounding up and down" to bring awareness where there has been dysfunction. The innocence of the children, the openness to new ideas, helps to "strike the exact note," as:

> Plinking, planking, plonk – the piano conducts the children through a small wood of ivory. The children sing with their feet. They call to mother who is dreaming on the lawn, to father who is at the office polishing his machines ….

The mother is dreaming and, therefore, able to begin to hear the music of reconciliation. The father, "polishing" his machines, though busy and absent, is almost ready to leave the conscious world of activity, and soon, can "close the office door," and "enter the house" of the unconscious. The story is one of a reconciliation of opposites: "lie down" and "wake," "enter" and "close," "ivory" and "darkness," "call" and "listen," "curl" and "grow," the inactive dreaming mother and the busy absent father. As the "piano falls into a dream," the symbols of messengers of the gods - "birds with the faces of women" - join the children and the piano in the dream and make a decision.

> The piano is being dreamed. The children are the stories. They are listening … to mother wake on the lawn and touch the space around her … to father close the office door …

And today is the piano's birthday….

The therapist guides the clients in an exploration of the dream world, helping them to get in touch with their "stories," and their mother and father figures, and listen in the silence of the depths of their soul to matters of special importance being brought into focus. Jung believes that, as the unconscious is unknown, the analyst begins by understanding the dreamer's life and circumstances, and the dreamer's own feelings about him/herself. Jung believes that the *psyche* is a self-regulating system. Therefore, a compensatory mechanism operates between the conscious and unconscious, as mentioned earlier. Compensation is brought about by

> a reciprocal interaction of the conscious and the unconscious … to gather as much information as possible from dreams…. The conscious understanding and acceptance of the dreams provide the necessary compensation and facilitate the self-regulation of the psyche…. [W]hat is absent, or underdeveloped, in the consciousness will be found in the unconscious. In such a situation an awareness of the pairs of opposites, conscious and unconscious, extravert-introvert, will help [the analyst] to consider the dreams in an intelligent manner.[6]

Harlow enhances this theory through his use of language. The repetitive use of "dream" and "listen" and the archetypal figures highlight the imaginative reference to the unconscious. The sounds which occur in "falls," "small," "call," "lawn," "lie," "lean," "curl," and "carefully," not only convey a dreamy lyrical quality, but also produce musical echoes that emphasise the harmony being achieved.

In the final stanza, the reader – "we" – becomes a sharer in the happy reconciling of the relationship. From the aloof opening, spoken in simple direct sentences, the poem has developed to fluid extended lines that go on after the story is finished:

If we listen – we can hear the very first
song the children sing, the very first dream the piano dreams …

> we can hear … mother and father touch each other with
> wonder ….

The psychological process of moving from grief and malfunction to forgiveness, acceptance and understanding is achieved. The soul's journey, also, from darkness to light, through suffering, working at understanding the self and achieving wholeness through the integration of the conscious and unconscious levels, is described in symbolic language at another level.

Harlow says openly that this is a favourite poem of his because "it works." Below the text of reconciliation of parents through the loving intervention of the children, playing the music of love, is the same theme found in "No Problem, But Not Easy," discussed earlier. Getting to know the child within, making peace with the shadow side – in this case, the over busy outer self which dominates the inner self – using dreams to understand the self, and touching into harmony, is Jung's idea of self-development. Jung also laid emphasis upon stories and myths for understanding the collective unconscious, and these, also, contribute to the soul's journey. All these elements: the child within, the shadow, dreams, stories, fantasy, balance, personal and collective aspects of the self, the calling voice of the guiding spirit, suffering ("weeping"), foot-work, space, birth and letting go are found in "Today is the Piano's Birthday." The poem is a celebration of harmony in language, in music and in life. As Harlow admitted to David Hill: "I was deliberately using a certain amount of dream material (including fantasy) as a source of imagery at the time of writing this poem.… [The poems are] words which try to go beyond themselves, which try to reach that *silence* behind and beyond words."[7] Hill adds in his comments on the poems,

> "Piano's Birthday" may be seen as an evocation of the innocence and joy of childhood and the way childhood magic can transform the lonely adult world. Harlow ... is creating a world which is simultaneously inside and beyond the ordinary world of time.... "Piano's Birthday" ... express[es] a strangeness which is almost beyond expression.[8]

In the development of the individual, therefore, the child plays an essential part, as Jung declares:

> In every adult there lurks a child – an eternal child, something that is always becoming, is never completed, and calls for unceasing care, attention, and education. That is the part of the human personality which wants to develop and become whole. If the individuation process is made conscious, consciousness must confront the unconscious and a balance between the opposites must be found. As this is not possible through logic one is dependent on symbols which make the irrational use of opposites possible.... The central symbols of this process describe the self, which is man's totality, consisting on the one hand of that which is conscious to him and on the other hand of the contents of the unconscious.[9]

Using the archetypes of children, father and mother, Harlow tells the story of the soul's journey to wholeness through "the art of letting things happen in the *psyche*." Stories, according to Harlow, voice one's own tale to discover the self - "Story as old as wood" (12). Harlow is expressing the idea that "all the most powerful ideas in history go back to archetypes. For it is the function of consciousness not only to recognise and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us."[10] In many of his poems Harlow uses threads from various fairy tales to explain relationships, and describe the two most important and mythological basic principles in life, *Eros*, the love principle, and *Thanatos*, the death principle, as discussed in Chapters One and Two.

The collection, *Today is the Piano's Birthday,* launched Harlow's work into the public eye more strongly, and revealed his skill in producing miniatures, or microcosms of Jungian psychology, through "the act of making visible and heard the imaginative – that is to say, 'real' – experiences embedded and resonant in the language we use.... The poem ... declares and extends the relationship between the maker and his experience, subsequently between the reader and his perceptions of that experience."[11]

This collection, published in 1981, incorporated lyrics with short lines, and "Today is the Piano's Birthday" in prose-poem style. As Harlow said, in the launching of the text, that he was expressing his ideas with a mixture of surreal elements and personal experiences, as well as some overt "political" themes. "Today is the Piano's Birthday" first appeared in 1980 and Harlow continues to agree to its inclusion in collections. He uses it as an example of, not only a successful illustration of the prose poem style, but also of a carefully and imaginatively crafted entity characteristic of the Harlowian union between his work as a poet complementing his work as an analyst.

Harlow, as stated earlier, uses a more diverse structure of styles and more explicit references to Jungian psychoanalytic theory arising from his reading of Jung and Freud, in *Vlaminck's Tie*, in 1989. The material in *Giotto's Elephant,* 1991, shows greater evidence of the part that "reading as a *real* experience" plays in Harlow's writing and less upon overt references. Here inspiration for his themes comes from Greek, American and English sources. While similar themes are found in two significant poems, "Today is the Piano's Birthday" and "No Problem, But Not Easy," they are derived from different sources, are expressed in different styles and use strikingly different metaphorical

inventions. However, these two poems, written some ten years apart, portray Harlow's core preoccupation with the journey of the individual soul. They may be considered as his signature tunes. They exemplify his interest in the unconscious side of life as "matter of experience" and his exploration of the unconscious as a "language source", rather than his regarding it as an extension of theory, or as a therapeutic writer, such as Jensen points out with regard to Baxter, "who based his life and work on the writings of a Swiss psychologist."[12]

I chose the title poem in this collection, therefore, to conclude my analysis of Harlow's endeavour (as he said to Lauder) to "express the ineffable", that is, to make the unconscious conscious through language. I believe it articulates Jungian ideas about the integration of the shadow and the value of dreams, fantasy and the imagination in the process of working towards wholeness or individuation, through the use of language in the act of making the poem. It endeavours to highlight what Harlow believes is his main purpose in writing: "to try to make sense of the world in which we live", for, as Harlow makes clear in his quotation opposite the title page in *Edges* (1974):

> A poem writes me as much as I it. A poem is as much *about* itself as any set thing; through language, listening … learning how much to let into a poem, hearing its shape, measuring the distance to stand away from it…. To be present with the imagination of a poem is to take part in a creation story; a rite as old and as telling as the distance it takes a circle to discover itself.

Notes.

[1] "Interview with Michael Harlow," *Landfall*, 442.
[2] "Devotion to the Small," Christchurch Press, 29 May, 1982,

[3] Groddeck, George. "The Compulsion of Symbols," *The Meaning of Illness*.
[4] Cf. References to Stonepoems in the addendum, 164ff.
[5] *Memories, Dreams, Reflections*, 255.
[6] Bennet, E.A. *What Jung Really Said*, 96-98.
[7] "Michael Harlow," *On Poetry: Twelve studies of work by New Zealand poets*, 53.
[8] Ibid. 52.
[9] Storr, Anthony. *The Essential Jung*, 194, 328.
[10] Jung, C.G. *Collected Works*, 8, par.242.
[11] *Today is the Piano's Birthday*, back cover.
[12] *Whole Men*, 148.

Conclusion.

"Reconciling the natural and spiritual worlds."

Harlow about Jung.

"Today is the Piano's Birthday", as mentioned in the previous chapter, is rightfully included in several collections of New Zealand writing as a prominent example of Harlow's work which combines his profession as analyst with that of writer. In both fields he deals with the use of language to bring "the *psyche* into the world."

In material from the three collections discussed in this thesis, significant Jungian concepts correlate with and underpin Harlow's expression of ideas in his poems. Dream analysis and its function and purpose form a basis for the content and structure of several poems where the language is presented like a film strip or camera shots, seemingly unconnected, yet centred upon the theme – as in "How it is, is." Harlow sometimes uses dreams recorded by other psychoanalysts, and sometimes his own dreams, remembered from his experience of analysis at the Jungian Institute in Zurich. As ideas flow spontaneously and irrationally in dream work, so Harlow believes poets often write spontaneously from the unconscious, as he did with the poem, "Naming, an occasion." In both these ways poetry deals with the imaginative, or, in Harlow's words, the persistent imaginal.

Just as Jung explored the psychology of religion, alchemy, the *I Ching* and other phenomena rejected by science to gain insight into the unconscious mind, so also Harlow makes reference to these theories in the material that inspires his poems. He does this, not

to parade the theories, or examine symbolism as Baxter might for therapeutic effect, but to emphasise the importance of using not only dream material but also fantasy, story, myth and the "alternative" sciences to mine the personal and collective unconscious, and to indicate how they might contribute to the integration of the inner and outer aspects of being. "Parallax Poem for the Co-Incident" exemplifies this attitude and practice.

The concept of the *psyche* or whole being (both conscious and unconscious) of an individual, is represented by various symbols and characters in the poems to alert the reader to the underlying meaning in the poems. The four archetypal figures of the *ego* and the shadow (the *ego* being a sense of purpose and identity; the shadow, both personal and collective, the primitive and unadapted side the *ego* endeavours to hide from others); the *persona* (or the face or mask one wears) and the soul-images (both *animus* and *anima*, which represent the contrasexual aspects of the unconscious), are expressed through a considerable and imaginative range of images. Examples are found in "Pensioners" and "Gossipmongers," to name just two. Several poems illustrate the fact that each individual on the soul's journey needs to encounter and deal with the shadow. The collective shadow can be cast by a mass movement such as is illustrated by the poem, "The war, of course, is elsewhere," and by other references to scientific events like the first atom bomb.

The primary aim of Jungian psychoanalytic therapy is to help a person on the way to combining all possible stages of conscious and unconscious facets of being and reaching life's goal, the self – "the completest expression of that fateful combination we

call individuality."[1] The poems "Today is the Piano's Birthday" and "No Problem, But Not Easy" describe the same process of working towards individuation. Other poems discussed take an aspect of this process and develop it more fully: for example, "In which" fleshes out the way in which "he" and "she" – archetypal figures – act and react differently as they become reconciled. Still other poems allude to specific figures from art, literature and history to confirm that achieving wholeness is a universal human struggle and not just a theory.

As Harlow said to me in an interview, echoing what he also revealed in the Lauder interview:

> Writing poetry is my way of keeping myself alive in this world and relating to myself, to others and to God. I write because I can't help it; I work as close to the truth of my imagination as I possibly can. I am conscious of the fact that we are constantly debasing our language, and while language must keep on revitalising itself, I believe in language as a vital driving force enabling us to freely express our perceptions and experiences. As Wittgenstein may have said: "We are creatures of language and a creation of it."[2]

The poetry of Michael Harlow is, therefore, influenced by his vocation as a Jungian analyst and therapist because one cannot separate his perceptive and appreciative understanding of Jungian analytical psychology from the talent he has as a "thinking" poet, who labours over every sound, every word, every line length, every image, until he hears the voice hit the right word-image, and so achieves clarity. But, just as a patient needs to work towards a personal solution to his/her problems with the guidance of the therapist, so likewise, Harlow encourages the reader to bring his/her own experience to the reading, and to work at the sub-text of poems by following the dictum of Gerard Manley Hopkins: "Read me with your ears."

Bennet suggests, in discussing Jung's ideas, that through dream analysis, for example, a patient may discover "through his own experience that the mind, conscious and unconscious, is wider than he had thought."[3] He quotes Jung's definition of the term *individuation* to denote "the process by which a person becomes an in-dividual, that is a separate, indivisible unity or whole."[4] This is the prospective goal of every individual's journey. Harlow would agree; and through his therapy and his poetry he articulates the same ideal.

As I stated at the outset, Harlow complements his work as an analyst with his work as a poet, and vice versa, to render the invisible visible, to bridge the distance between the actual and the imaginal, and so to realise the essential identity of opposites. To achieve this he makes use of symbolism derived from a wide range of experiences as an avid reader, and as one who has experienced living with many cultures. Through his gift for language he is able to bring his ideas to a conscious level for his readers. New Zealand may have been his home for many years, but his "real" home is "language."

He summed up his own identity as a New Zealand poet to Harry Ricketts, sixteen years ago in these words:

> I write as a writer who makes use of all kinds of experience, actual and imaginary, in whatever places I find myself. The Country of the Heart is wherever you are, and the landscapes, inner and outer, physical and cultural, are almost always in place in one form or another. One writes true to one's experiences; to do otherwise is folly…. At the moment [talking of influences on his writing, based in Christchurch, a "shadow-polis"] the shadow side of experience is the less visible, or sometimes invisible aspect, and of course, because often it is repressed or unconscious it exerts from time to time tremendous effect. It can be a point of

> tension against other patterns of experience … as they push or angle for prominence or domination…. I'm conscious that it's a great source of energy, psychic energy…. The psyche creates its own needs and fantasies and makes its own adjustments in its own time. In any case, the "light and the dark lie down together."[5]

Harlow's psychic source of energy continues to flow as he works as analytic therapist and writer in "Alchemy House", Alexandra. He explains in the recorded interview following this chapter how important place is for him – both the place of the imagination and the imagination of place: "And the other thing …is that place in my work of soul-making…. It's something about the way, deep inside the poetry/art, that life can be experienced at a spiritual level."[6]

---

[1] Jung, C.G. *Collected Works*, Vol. 7, par.404.
[2] "It's a translation from the German, as I recall: *Wir sind ein geschopf den sprache*." [MH]
[3] *What Jung Really Said*, 171.
[4] Jung, C.G. *Collected Works*, vol. 9, 275.
[5] *Talking About Ourselves*, 144.
[6] Recorded Interview with Michael Harlow, 169.

From Birthday to Imaginary Elephant.

Transcript of Recorded Interview with Michael Harlow

2002.

(This transcript records three linked interviews held on 9 March, 8 April and 2 August 2002.

Helen O'Neill [HO'N]: As my thesis centres on the Jungian influences in your poetry, Michael, can you tell me something about your first connection with Jung, and the significance of Zurich in your life story.

Michael Harlow [MH]: As the result of a "therapeutic illness," rheumatic fever, when I was about eleven, I spent thirteen months in a cardiac rest home in America. Some time later, in the process of healing, I moved out of an environment that wasn't very helpful, and was introduced to the whole world of the psyche, first hand. My first encounter with psychoanalysis was when I was about eleven, through Freudian analysis, self-referred. So the whole idea of the unconscious came from first hand experience. I realised the body can "speak" in a language that expresses something underlying it from the psychic world. This was an extraordinary thing for a young boy to do in the 1940's. As a fledgling young poet, wanting to be a poet (I had written some poems by then) I was fascinated by the unconscious, and the whole idea of language and what could be revealed in dreams. This introduced me to the world of Freud. I later set myself the task, and it took fifteen years, to read just about all of Freud. It was through Freud that I met Jung. I realised the whole

development of psychoanalysis in the twentieth century had rich implications for language in the unconscious interests of myself as a writer.

HO'N How, then, did you come to discover more about Freud and Jung after you left America? What brought you to Zurich and Vienna?

MH It was, I think, in 1963 or '64, I decided I wanted to teach overseas. I reported to an interviewer in New York from the American International School in Zurich, and it was the most extraordinary interview I ever had in my life. He was starting a school in Zurich for international students. We spent the entire interview talking about the art on his walls, about literature, language, Jung, and psychoanalysis – he later became a well-known and highly respected Jungian analyst – and he then asked me to write out a curriculum for the English Department, by tomorrow! I sat up all night, and the next day, on the strength of it, and wildly improbable as it seemed, I was hired to set up the department in the school. At the same time, in the evenings, I was running a programme for the Westside YMCA on comparative religions for their interfaith sessions. The director of the programme, knowing I had family in Greece, and that I was keen to go there, told me of a job in the state department in Cyprus. I had the offer of the school job in Zurich in my pocket, but I went to Washington and had the most bizarre interview. They imperfectly described the job as an information officer setting up a cultural centre in Cyprus for what was then, I think, the United States Information Service (USIS). At the time there was rough tension between the Greeks and the Turks, and a lot of political stuff going on. The kind of

questions they asked led me to suspect it was a covert political job. Needless to say, I failed the interview!

Back in New York it was suggested I apply for a Fullbright scholarship, and subsequently, I was awarded a Fullbright and a grant to study Turkish. The director of the Zurich school where I had been hired encouraged me to take the opportunity. Eight years later – I had done other things such as working with refugees in Zambia – it was suggested by my friend – the Director of the school - in Zurich, that I train as a Jungian analyst, back in Zurich. So I began to teach at his school, went into analysis, and attended lectures at the Jungian Institute, but my dreams pointed to Greece. I went there and was offered a good job at Athens College. I was told, "Follow out your dreams or you'll end up with a nightmare." I only did a couple of years in Zurich, and the rest of the training was here, in New Zealand. Then I had time teaching in Athens, for about six years, and was somewhat involved in the rather messy politics of that country. My dreams had indicated I had issues to work through in my father's country. I see this was all part of the whole journey which led to my being a Jungian. The path is often not direct.

HO'N So, when you are writing, how significant is the Jungian training? Does it contribute to the construction of the poems, and their content?

MH Only in the sense of relying, as I do, a lot, on the unconscious process. Every writer knows he's not entirely in control of the language he is using. And every writer works with the unconscious, as does every artist and musician. I see my work as an analyst as part of my work as a writer; I see my work as a writer as part of my work as an

analyst. Writer and analyst are complementary. Both deal in the use of language to try to make sense of the world we live in.

HO'N Are you referring here to Jung, Michael, or does this belief apply to Freud as well?

MH Both Freud and Jung were very clear, in fact, quite enthralled at the idea of the artist, as writer, being as effective as the therapist. Freud won the Goethe prize for Literature. And both Jung and Freud paid a great deal of homage to the potential possibility for the artist to access the unconscious process, to make the invisible visible. Both were quite envious of the artist, and writer, and were intensely interested in how the artist worked with the raw material of the unconscious. Freud, I think it was, is believed to have said: "Before the creative artist, psychoanalysis must lay down its arms." Both used what Freud's patient called "the talking cure," or "chimney sweeping," in order to free inner speech through spoken language. Both of them thought that the writer or artist, in some ways, was potentially as good a therapist as the therapist himself. Both said so. Both were interested in literature – particularly Freud. Therefore, I, as writer and analyst, deal in language to try to make sense of the world we live in. I don't use my clinical material in writing but focus on language in all its richness at an unconscious level, and making conscious a lot of unconscious material. I write to make clear to myself, as well as to others, that my main responsibility in life is, I think, to understand self, others and God. I'd be a fool to say anything else!

HO'N And reading, too, plays a major part in your preparation for writing, Michael. Your notes at the back of, and as introductions to, sections of the books, reveal your vast ecumenical, charismatic, extraordinary range of reading. Has that always been important to you?

MH I've always been a compulsive reader. I'm probably a neurotic reader – if you have to be neurotic about something I'd rather be a neurotic reader than a lot of other things.

HO'N Are you an internet explorer?

MH A little bit. I deliberately don't allow myself to get too swamped. It's nonsense to believe that books will ever be replaced by the internet.

HO'N You told me on another occasion that if you hadn't been a writer you would have been a musician. If you had to make a choice between being a writer and a Jungian analytic therapist, which would you choose?

MH I'd try to avoid making that choice, but if I had to, if I was forced to, in some ways the poetry would win.

HO'N And music? And art? Both feature significantly in your work as either a stimulus to or a source of a poem, and you often comment upon the "musicality" of a poem.

MH Well, all poetry is a form of music. I used to do lectures in art history, so that's, perhaps, why some poems are inspired by art. I learned music as a kid, but knew I could never be first rate. So I gave it up and turned to art. But I was a failed painter, too. However, both music and art are part of poetry, anyway. And all these arts are songs of nature. And if you think about it, some of the great poems to nature written, or published, in this century are by Darwin, Freud and Jung. The corpus of their work are texts about nature. Jung, I believe, was on the way to reconciling the natural world and the spiritual world. And he, of course, still had many ideas open to understanding when he died.

HO'N Perhaps that is why many of your poems don't have closure either.

MH Perhaps. The doors have to remain open, don't they – open a bit, anyway.

(Second part of interview.)

HO'N There are many aspects of your writing that I won't be able to touch on in this thesis. There's the whole political group, which is important, but would take another complete essay. And your work with Kit Powell. But one work that has intrigued me, and that, I think, relates to my thesis, is "Stonepoem." Could we perhaps, conclude this part of the interview with the genesis of "Stonepoem," please, Michael.

MH This text sparked off a musical performance. I invented a game, once, when Kit Powell was visiting me, on a farm in Geraldine, and we went for a long walk in the country. I suggested we try to get home – we were both fascinated by stones – by

travelling from the river to the cottage by stones, without stepping on the earth. From that came the idea for the stone poem. It was presented at an Arts Festival in Christchurch. Stones, among other significances, are the universal symbol for the bones of the earth. And for me it's a way of keeping in touch with the power of the earth. Then, there's the Philosopher's Stone … but that's another story.

HO'N In the programme notes to the performance, these words are included: "*Stonepoems* were, and are, always being made, always being sought and imagined into existence…. The 'secret' life of the *stonepoem* is no secret; it is the imaginative notation of *discovery*, embraced in the music of the stone and the music of the voice." Perhaps you could unpack that for me, Michael, and connect it to your other concern, Jungian psychology.

MH For me there's a long, deep and almost unfathomable history, which the natural objects of the world have had and, I think, continue to have, as richly symbolic, that is to say, real and dynamic meaning. Stones, trees, have taken on at a personal and also a collective level, an unconscious, universal level, a symbolic meaning, as bones of the earth, so to speak. Stone, for example, has an association with the Christ, the Godhead, the natural God if you like. It is symbolic also for soul-making. The alchemists, whose secret desire was to find Christ, the God within, were looking for the mystery of the self, and it was couched in a kind of coded-alchemic-pre-chemical-chemical language. They called the stone the *lapis philosophicus*. They were searching for the *alkahest*, the "universal solvent", the stone that would turn base metals into gold. In reality, it was a

search for the self, the Godhead. The stone, therefore, was re-imagined then, as the whole self, which Jung would say is symbolic of the "divine." The stone is not something static; it is a dynamic concept. Something natural, natural for that kind of divinity. Without symbol and ritual, in some ways, the whole experience of religion, for example, is diminished. There's a wonderful story about the founding of the alphabet by Cadmus. What we're talking about, of course, is consciousness, being able to be aware of and articulate that awareness. Cadmus, at the command of the gods, after slaying a dragon, is said to have thrown its teeth over his shoulder. They sprouted a harvest of armed men. [Cadmus threw stones at them, and they, through quarrelling or ignorance, thinking some were throwing stones at the others, fought and killed each other, until a number survived to be the foundation noblemen of Thebes.] In this way they articulated and communicated their desire to build and extend their nation. It is thought through these peoples from the East, that civilisation and the arts came to Greece. I am interested in using the stone as a living thing – not only symbolic, but as music – the voice of the stone, or stone-speak.

The earliest markers on the road were hermae, often called milestones today. They incarnated the god, Hermes, who, among his many traits, was the guide of travellers. The ancient statues of Hermes were originally wooden posts, later stone slabs, set up along the roads and pathways. A traveller could whisper into the ear of Hermes and inquire about the journey – how far, and what obstacles along the way. So Hermes was an early Christ-like figure, a guide on the soul-journey. And if you think about stones, they are "living" material, and they can make music.

When I was working with Kit Powell we used to make a variety of sounds with stones. You can rub them, tap them, drop pebbles one by one on to flat stones, or into a

container, amplify them with the microphone, rattle them and so on. "Stonepoem" is, therefore a two-pronged idea; it is a celebration of the natural, mercurial music of stone-sounds and the possibilities for creating them. And it is to pay attention to the symbolic meaning of stones. What interests me most, perhaps, is the fact that, at one time – and we seem to have lost all that, because we seem not to be going *with* nature but going *after her* or attacking her - the whole natural world was alive with gods, goddesses, demons, spirits, – and it seems to me that is a very good arrangement. If we have a place to incarnate, personify, the spirits, and the gods of the world, then they have a place to dwell. If we recall them, deny them, then they go inside us. It is better to have the demons incarnated in the objects of nature, than to house them within. So the world was animate, alive with the spirit, and the unconscious is, too. It is pure nature. I'm speaking bio-genetically as well as psychologically.

It is interesting, also, that the church was founded on Petra, the Rock. The commandments were made of stone, and the cross was a tree. For me, the archetypal models which later became ideas for religion were found in the natural world – trees, rivers, earth, air, fire and water.

Third part of the interview.

H'ON One of the most popular poems of your first collection was "Today is the Piano's Birthday." It has been included in many publications. You have referred to it as one of your favourite poems, a "musik," and a celebration of life. The collection, named after this particular poem, was published in 1981. Your last published collection, *Giotto's Elephant*, published in 1991, - although later poems have been included in publications

such as *Landfall*, and *Poetry New Zealand* and *Takahe*, and, I believe, a further collection is almost ready for release – contains poems of significantly differing styles and origins from the 1981 publication. Can you tell me how you feel your writing has progressed over that time – from "Birthday to Imaginary Elephant"?

MH I think the work I have done in the last few years has been less cerebral. Those early poems, and I'm not apologising for them, relied somewhat upon a cerebral sense of what a poem ought to be. I think the newer work is freer from that sometimes didactic, slightly dogmatic, style of writing. I think I've worked my way through that. I trust the intuitive side of my language more than I did before. The poems, I believe, have more "air" in them. They are certainly more musical. I think they have more space to move around in, and for the most part, I take more risks. I'm relying less on the cerebral and more on the sensation of being.

HO'N Would you agree they arise from the place of the imagination, and reading widely, and less upon reading Freud and Jung, yet still related to Jungian concepts? For example, "Giotto's Elephant," "Apollinaire's Bandage," "Xenophon's Dog."

MH Yes, reading is always for me a "real" activity, like walking in the park. They, perhaps, come from listening more freely to language than listening to ideas. The earlier work, I think, was a little over-crowded, more dense, a little costive with too many ideas. These more recent poems are more musical, and bullied less by the mind. And I'm paying more attention to smaller units. I'm working much more from the notebooks.

Vlaminck's Tie, for example, was a special project. I was working my way through Freud and Jung as I saw it around me. I think it's a danger, or a temptation, for academic critics particularly to overvalue the cerebral, intellectual source material in the books, and lose sight of the other issues. Most of the poems had a relationship to things that actually, **actually** happened, in the world, such as love affairs, a special event, a meeting, a death and so on.

HO'N While your poems, then, arise from actual experiences, they are not deliberately confessional. It seems to me, the reader, that one can latch on to the theme as a universally understood theme.

MH The context for me is always personal and subjective, but there is another context which bears a relationship to a larger world around us – the natural world, the world of the forces.

HO'N So, since *Giotto's Elephant* of 1991, is there another change?

MH Yes. With this new book which I've just about finished. I hesitate to say this as I realise I've been saying it for about ten years! But it **is** just about finished. Those love poems about which we talked earlier in connection with the beginning of *Vlaminck's Tie*, and the new collection of love poems edited by Alistair Patterson in *Poetry New Zealand* 24, they are part of the new collection and a different direction, and I think it's quite obvious they are different. I think they have a more lyric celebration to them – and I

believe the lyric will never disappear, in spite of what some "forecasters" say. And I take more risks with language – less calculated, certainly less cerebral, and I think they are a little more mysterious, to me.

HO'N And will Central Otago, Alexandra, feature somehow in the later poems? Moving from the city to the rural area?

MH I don't know. Place is of course important to me. But it's just as much the place of the imagination as it is the imagination of place – a kind of 'inside-out' duo. For example, in the past four months I've been abroad, doing a lot of travelling – different countries, different cultures, revisiting family and friends, being inside different languages (and sometimes quite 'outside' them!), and I've collected a tremendous amount of material. It's all tied to the language that I've been hearing in those places and experiencing what it provokes. It's not, I would guess, so much about land formation as such, but rather the images and all their metaphoric/symbolic levels of meaning that rise up. So I've done a lot of listening and a lot of recording. I hope a fair amount of it gets into my writing – in one form or another.

And the other thing that we've been sometimes speaking about, and which you've helped make clearer to me, certainly made me more conscious of – in that way of something just waiting there to be given a provocative shake – is that place in my work of soul-making. (I don't want to sound too lofty or inflated about it.) It's something about the way, deep inside the poetry/art, that life can be experienced at a spiritual level. It's inevitable, I guess, that sooner or later it would begin to surface in my work. I think your deep

'reading' and the questions you have allowed your imagination to pose, have in a sense cleared away some of the clutter. That there is, after all, a way that one can talk – however incompletely and sometimes mysteriously – about the spiritual level, or at least make meaningful noises in that direction. And one can talk about the sense in which life can be lived in the 'spirit'; *psyche* as well as *soma* – in that early Greek and etymological sense of 'psyche' as soul, and soul-making. Just as a footnote, it's the very opposite, isn't it, of passive reading; it's reading with what I have sometimes referred to as the 'persistent imaginal' – a way of reading (as an experience and not a mere gesture), of reading, mytho-poetically

HO'N Thank you, so much, Michael, for agreeing to these interviews. Our interviews and conversations have made your ideas, and consequently your poetry, so much more meaningful and profoundly absorbing for me. I consider myself extremely privileged. I look forward to the publication of your next collection.

Bibliography.

I have structured this bibliography from works cited as I prepared the thesis. The format is arranged to list, in the first place, publications by Michael Harlow; material from interviews with him by other writers, reviews of his works; and biographical material, comments and articles pertaining to his writing.

The remainder of the references, in alphabetical order of author, includes books cited in the course of study that illuminate sources Harlow used or referred to in his poetry; and, finally, general reference books..

Texts by Michael Harlow.

The Book of Quiet [Broadsheet]. Knotting: Sceptre Press, 1974.
Edges: *Poems*. Athens: Lycabettus Press, 1974.
Events Greece, 1967-1974. Anthology of Prose and Poetry. Athens: Anglo-Hellenic Press, 1974.
The Identikit. Christchurch: Frontiers Press, 1978.
Nothing But Switzerland and Lemonade: Poems. Wellington: Hawk Press, 1980.
Today is the Piano's Birthday: Poems. Auckland: Auckland University Press/ Oxford University Press, 1981.
Take a Risk Trust Your Language Make A Poem [Editor, design & layout: Christodoulos E.G. Moisa for Christchurch Teachers'College]. Christchurch: Caxton Press, 1985.
Vlaminck's Tie: Poems. Auckland: Auckland University Press/Oxford University Press, 1985
Giotto's Elephant: Poems. Dunedin: John McIndoe Ltd, 1991.

Michael Harlow with Kit Powell.

Texts for Composition [script in *Vlaminck's Tie*, 62-73] Auckland: Auckland University Press/Oxford University Press, 1981.
Nelson Songs [Performance Work]. 1986.
Les Episodes: Conversation with Questions [Performance Work]. 1987.
The Tower of Babel [Performance Work]. 1987.
Devotion to the Small [Voice and percussion]. Wellington: Wai-te-ata Press, 1988.

Michael Harlow & Stephanie McDonald.

Heavy Traffic in the Dark [A CollaborativeScreenPoem/Film]. Alchemy Productions with P.E.N. Canterbury, 1991.

Lecture Notes.

Harlow, Michael. "Language and Healing: Psychotherapy and the Fascination of

Fictions," "The Healing Process," RNZCGP Conference. July 15-18, 1998.

Interviews.

Hill, David. *On Poetry: Twelve studies of work by New Zealand poets*. "Michael Harlow," Auckland: Heinemann Publishers, 1984, 49.
Lauder, Hugh. "Interview with Michael Harlow." *Landfall* no.152 (December, 1984) 441-452
Ricketts, Harry. "Michael Harlow." *Talking About Ourselves*: *Twelve New Zealand Poets in conversation with Harry Ricketts.* Wellington: Mallinson Rendel, 1986, 134-145.

Reviews, Commentary & Criticism.

Dando, Ian. "Kit Powell and his Music," *Landfall*, no.150 (June, 1984) 209-226.
Edmond, Murray. "The Poetry of Michael Harlow," *Landfall* no.157 (March 1986) 31-42
Slinn, Warwick. *Nothing but Switzerland and Lemonade,* "Michael Harlow," *Landfall* no.140 (December 1981) 495-502.
Needham, John. *Today is the Piano's Birthday*, "Michael Harlow," *Landfall* no.143 (September,1982) 347-350.
Simpson, Peter. "Devotion to the Small," *Christchurch Press*, 29 May 1982.
Williams, Mark. "Jung at Heart," *Book Notes*. Auckland: University Press,1985. 59.

Biographical notes, articles and comments.

Higginson, Stephen. Editor: *Pilgrims of th' arts*. Christchurch: Pilgrims South Press, 1976.
Wilson, Janet. "Michael Harlow," in *The Oxford Companion to New Zealand Literature* [Editors: Roger Robinson & Nelson Wattie]. Auckland:Oxford University Press, 1998, 228.
Paterson, Alistair. Editor: *Poetry New Zealand 24*, Auckland: Brick Row, 2002.

Other material.

Apollinaire, Guillaume. *Alcools: Poems* [Trans. Donald Revell]. Hanover: University Press of New England for Wesleyan University Press, 1995.

Appignanesi, Lisa & John Forrester. *Freud's Women*. London: Virago, 1993.

Bennet, E.A. *What Jung Really Said* [Introduction by Anthony Storr]. New York: Schoken Books, 1983.

Brown, J.A.C. *Freud and the Post-Freudians*. Harmondsworth: Penguin Books, 1961.

Clouzet, Maryse [Choisy]. *Sigmund Freud: A New Appraisal*. New York: Philosophical Library, 1963.

Corrain, Lucia. *Giotto & Medieval Art* [Illustrated by Sergio with Andrea Ricciardi]. Hempstead: Simon & Schuster, 1995.

D'Arcais, Francisca. *Giotto* [Trans. by Raymond Rosenthal]. New York: Abbeyville Press, 1995.

Evans, Patrick. *The Penguin History of New Zealand Literature*. Auckland: Penguin, 1990.

Finley, James. *Merton's Palace of Nowhere: A Search for God through Awareness of the True Self*. Notre Dame: Ave Maria Press, 1978.

Freeman, Judi. *Fauves*. Sydney: Art Gallery of N.S.W., 1995.

Freud, Sigmund. *Indexes and Bibliographies* [Trans. James Strachey]. Volume XXIX. London:The Hogarth Press,1974.
The Interpretation of Dreams [Trans. A. Brill. Intro. Stephen Wilson]. Ware: Wordsworth Editions, 1997.
Beyond The Pleasure Principle [Authorized trans. from the second German edition by C. J. M. Hubback & edited by Ernest Jones] London: Hogarth Press, 1942.

Groddeck, George. *The Book of the IT*. London: Hogarth Press, 1977.

Harding, M.Esther. *Psychic Energy*. New York: Harper and Row, 1948.

Hillman, James. *The Dream and the Underworld*. New York: Harper and Row, 1979.
Re-Visioning Psychology. New York: Harper and Row, 1975.

Hyde, Maggie & Michael McGuinness. *Introducing Jung*. Sydney: Allen & Unwin Pty. Ltd., 1999.

Jensen, Kai. *Whole Men. The Masculine Tradition in New Zealand Literature*. Auckland: Auckland University Press, 1996.

Jung, C. G. *Collected Works* [Trans. R.F.C. Hull] London: Routledge & Kegan Paul Ltd.
Volume 5: *Symbols of Transformation*, 1952.
Volume 6: *Psychological Types*, 1952.
Volume 7: *Two Essays on Analytical Psychology*, 1929.
Volume 8: *The Structure and Dynamics of the Psyche*, 1931.
Volume 9: *The Archetypes and the Collective Unconscious* (Mandalas) 1950.
Volume 12: *Psychology and Alchemy*, 1944.

Volume 14: *Mysterium Conjunctionis*, 1956.
Volume 15: *The Spirit in Man, Art & Literature*, 1922 & 1950.
Man & His Symbols [Conceived and edited by Carl Jung, and M.-L. Von Franz Joseph L. Henderson, Jolande Jacobi, Aniela Jaffe] London: Picador/ Pan Books, 1983.
Memories, Dreams, Reflections [Recorded and edited by Aniela Jeffe. Trans. from the German by Richard and Clara Winston].London: Flamingo/Fontana Paperbacks, 1983.

Keats, John. *Poems.* London: J.M. Dent & Sons Ltd., 1947.

Keightley, Thomas. *The Mythology of Ancient Greece and Rome* [3rd edition, revised and augmented]. London: Whittaker and Co., 1854.

McKay, Frank. *The Life of James K. Baxter*. Auckland: Oxford University Press, 1990.

Merton, Thomas. *Life and Holiness*. London: Geoffrey Chapman, 1953.
New Seeds of Contemplation. New York: New Directions, 1961.
The Asian Journal. New York: New Directions Publishing Corporation, 1968.
The Other Side of the Mountain: *The End of the Journey* [Vol. 7: ed. Patrick Hart] New York: New Directions, 1967.
The Seven Storey Mountain. London: Sheldon Press, 1975
The Strange Islands. Poems. London: Hollis and Carter, 1957.
The Waters of Silence. London: Hollis and Carter, 1950.
Zen and the Birds of Appetite. New York: New Directions, 1968.

Moss, Dr Stephen. *Jungian Typology: Myers Briggs and Personality*. Melbourne: Collins Dove, 1989.

Paz, Octavio. *Children of the Mire: Modern Poetry from Romanticism to the Avant-Garde* [Trans. by Rachel Phillips]. Harvard University Press, 1974.
The Other Voice: Essays on Modern Poetry [Trans. by Helen Lane]. New York: Harcourt Brace Jovanovich, 1991.

Riso, Don Richard. *Personality Types: Using the Enneagram for Self-Discovery*. Boston: Houghton Mifflin Company, 1990.

Robinson, Eric & Geoffrey Summerfield [eds and intro]. *Selected Poems and Prose of John Clare*. Oxford: Oxford University Press.

Sanford, John A. *Dreams and Healing*, New York: Paulist Press, 1978.

Schultz, Duane. *Intimate Friends, Dangerous Rivals:TheTurbulent Relationship between Freud and Jung*. Los Angeles: J.P. Tancher, 1990.

Stevens, Anthony. *Jung*. Oxford: Oxford University Press, Past Masters, 1994.

Tibble, John & Anne. *John Clare, His Life and Poetry*. London: Heinmann, 1956.

Vlaminck, Maurice de. *Maurice de Vlaminck* [Compiled and intro. by Natalia Brodskaya; trans. by Michael Molna]. Leningrad: Aurore Art Publishers, 1987.

Waldron, Robert G. *Thomas Merton In Search of his Soul: A Jungian Perspective*. Notre Dame: Ave Maria Press, 1994.

Weir, J. E. *The Poetry of James K. Baxter*. Wellington: Oxford University Press, 1970.

Wickes, Frances. *The Inner World of Choice*. Boston: Sigo Press, 1988.
The Inner World of Childhood: A Study in Analytic Psychology [Intro. by C.G. Jung]. New York: D. Appleton Century Co., 1927.

Williams, Merryn & Raymond. *John Clare: Selected Poetry and Prose*. London: Methuen English Texts, 1986.

General Reference.

An Anthology of New Zealand Poetry in English. [Edited by Jenny Bornholdt, Gregory O'Brien, Mark Williams]. Auckland: Oxford University Press, 1997.

Chambers Biographical Dictionary [Editor: Magnus Magnusson]. Edinburgh: Chambers Harrap, 1990.

Collected Poems: James K. Baxter. [Editor: J.E. Weir]. Wellington: Oxford University Press, 1979.

Essential New Zealand Poems. [Selected by Lauris Edmond & Bill Sewell]. A Godwit Book. Auckland: Random House New Zealand, 2001.

New Zealand Love Stories. An Oxford Anthology. [Editor: Fiona Kidman]. Auckland:Oxford University Press, 1999.

New Zealand Love Poems. An Oxford Anthology. [Editor: Lauris Edmond]. Auckland: Oxford University Press, 2000.

The Jerusalem Bible. London: Darton, Longman & Todd, 1966.

The Oxford Companion to Philosophy [Editor: Ted Honderich]. New York: Oxford University Press, 1995.

The Oxford Dictionary of Art [editors Ian Chilvers & Harold Osborne]. Oxford: Oxford University Press, 1997.

The Oxford Reference Dictionary [2nd edition: editors Judy Pearsall & Bill Trumble]. Oxford: Oxford University Press, 1996.

The Penguin Dictionary of Literary Terms and Literary Theory [4th edition: editor J.A. Cuddon (revised by C.E. Preston)]. London: Penguin Books, 1999.