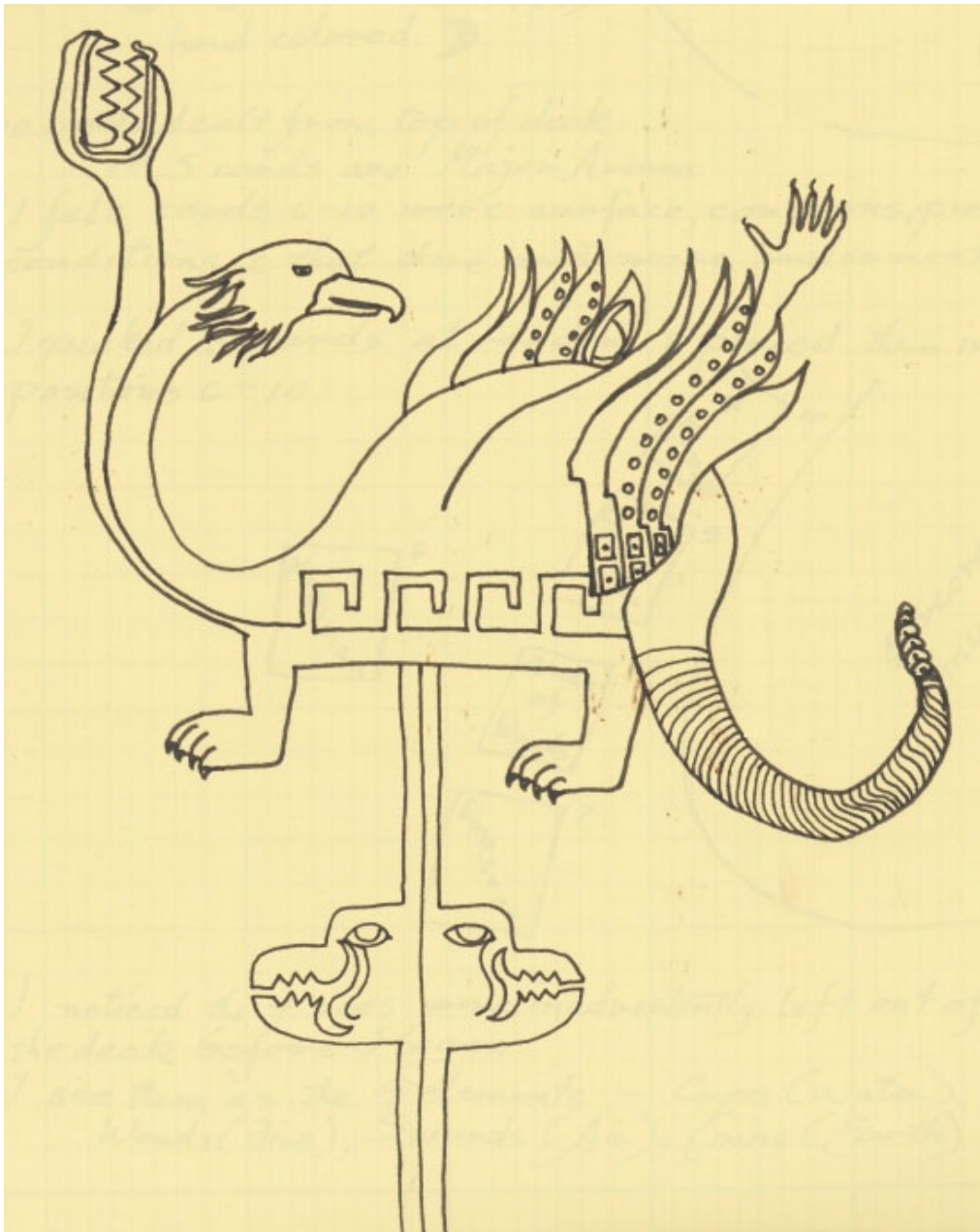


A Lead In To The Middle Ages



larry goodell
2012

cover drawing (& page v) by Lenore Goodell

A Lead In To The Middle Ages was written 7th of August to the 9th of
September 1969
to fulfill a commitment to a class in medieval studies taught by Dr. Joseph
Zavadil at the University New Mexico – see class notes here
<http://bitly.com/S20XQ9>
my immersion in Dr. Jung and numerous other sources
proved obsessively compelling to me

Dr. Zavadil was not impressed – *see letter p. xxx*



a duende booklet

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po box 571 placitas, new mexico

larrygood@comcast.net

2012



7Aug69
DinII
Placitas, New Mexico

Dr. Joseph Zavadil —

A Lead In To The Middle Ages

... (will go on from there later,
but now..)

one of the series of remembered dreams from last night —

Lenore & I are visiting L.A. (she's never been to Southern California but wants to visit L.A. particularly)

we're in a part of the city where there's golden sunlight, like a friendly ghetto area by the ocean where there're a lot of bars, people on the streets, very friendly. I recognize a street corner where we've been before.

Then I'm not with her, I'm with a man about 40 who seems to be a wino, a bowery type but he's not drunk, just those old clothes & where he is says something — he's very alive, is the essence of this golden section of the city, a value to be with him.

We are on a train, front seats riding out to the ocean, no other people around us. Our seats move us out on to the surface of the water, we're moving out & I begin to slide into it (sensation like the tide coming in unexpectedly getting you wet) & my friend, or rather, this man I respect shows me where to step so that I'm drawn back to my seat & again we're riding out over the ocean this time I fall in. I swim down underwater it is very lucid I can see this wall in front of me with a large eye in the middle of it. Maybe it's an opening that looks like an eye. Then I understand that the friendly wino is going to trap me in it.

There follows a scene where I step out of my self & try to get help. Rooms next to the water where I'm swimming where people are looking into the water (like at an aquarium). I try to place this woman who's standing like a manikin there, try to position her so she can see the eye in the wall & my plight there, but she moves back to her original position. I try this with somebody else. Same thing happens.

I am back into myself now & somehow break loose or free & it's as if I'm in a swimming pool deep down (I've gone thru the wall, by way of the eye-gate? or what?) & I swim-float up to safety. That great feeling of speeding up thru the water, back to air, etc.

Now. reading in this course in Medieval Studies led me into these books by Jung (I'd had a previous commitment to the importance of alchemy to my mind) —

AION, vol. 9 part II

PSYCHOLOGY & ALCHEMY, vol. 12

ALCHEMICAL STUDIES, vol. 13

MYSTERIUM CONJUNCTIONIS, vol 14



of
THE COLLECTED WORKS
BOLLINGEN SERIES XX

I'm into some scary things here — this dream brings it out & relates (as all things do) to the study I've made in alchemy, my sense of this course, the reading in it, my feelings in class, where I am in movement in my writing

Now to the dream

'She saw a glowing and glimmering City, of which the life was visible as a roseal wonder within.... It was London known again and anew. Then, gently opening, she saw among those streets other streets. She had seen them in pictures, but now she did not think of pictures, for these were certainly the streets themselves—another London, say—other Londons, into which her own London opened or with which it was intermingled.... There around her lay not only London, but all cities—coincident yet each distinct; or else, in another mode, lying by each other as the districts of one city lie. She could, had the time and her occasions permitted, have gone to any she chose—any time and place that men had occupied or would occupy.'

— the City as Lester sees it, after death, in
Charles Williams' ALL HALLOWS' EVE

& in the dream there is this sense, & in meditation & in the state of being stoned, the particular seen down thru its referents. City, Home, Cemetery echo derivations (follow the cross references in Webster's THIRD).

The wino in the dream is my guide, teacher, great man who becomes psychopomp, shows me the entrance to the underworld here the unconscious, the Sea perhaps its mightiest symbol.

I am the initiate & sooner or later will plunge into the unknown, at least the first level entrance. I seem to get thru the eye-gate (the secret — holy of holies and/or horror of horrors) & make it back up alright.

Once the secret is out you wonder why it was kept a secret so long, what all the fuss was about. But the keeping the secret is the essence of it. Does not matter what the secret is.

No one can help me while I'm tripping down there intensity so personal/universal no one can share (I try to get people to see my 'plight' to no avail) & I even suspect my guide

(Dante cast into the pit by Virgil?)

I have renewed my acquaintance with Jung, thru alchemy, a 'subject' that projects us into the unconscious. & there are a series of dreams where there is water, the above one instance. Where I find it convenient to make that equation again, from Jung (or what root)— SEA = UNCONSCIOUS. Scary subject.

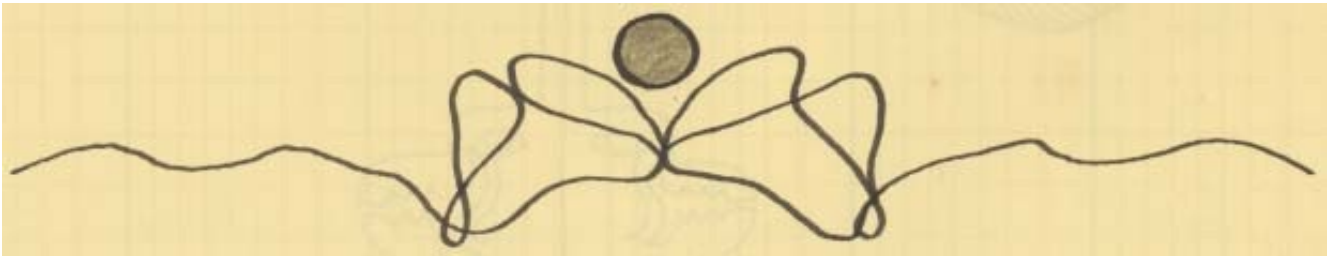
1. you conquer the dragon
2. the dragon devours you
3. you don't encounter the dragon
4. you encounter it but don't admit it

—ways even now when we've touched on the moon, to deal/be dealt with the unconscious.

At the point where I fear absolutely being caught up in the teeth of the eye-gate, even as I remember it now the power flows. That is supreme junction when BANG — you may have been given the solution, the one & only room entered simultaneously dissipates

/I float up from What was it? Dragon in the sea, beastie, union with the unknown, hermaphroditic battle/orgasm — Sol & Luna paired dying in the hermetic vessel, reborn.

The secret is no secret & yet . . . Time passing adds '& yet' to what was it you must have seen it all, supreme union of opposites, yin-yang riddle unraveled
(what's left in yr hands, I woke up from the dream of course..)



2

'The dragon, or serpent, represents the initial state of unconsciousness, for this animal loves, as the alchemists say, to dwell "in caverns and dark places." Unconsciousness has to be sacrificed; only then can one find the entrance into the head, and the way to conscious knowledge and understanding. Once again the universal struggle of the hero with the dragon is enacted, and each time at its victorious conclusion the sun rises: consciousness dawns, and it is perceived that the transformation process is taking place inside the temple, that is, in the head. It is in truth the inner man, presented here as a homunculus, who passes through the stages that transform the copper into silver and the silver into gold, and who thus undergoes a gradual enhancement of value.'

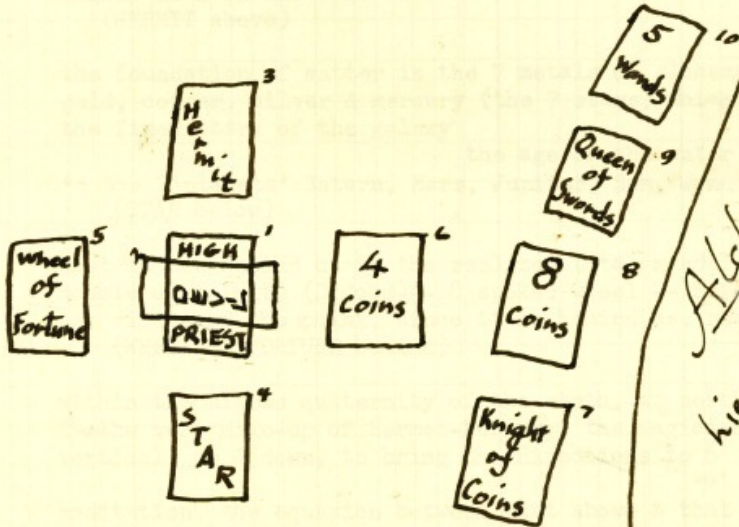
— Jung in 'The Visions of Zosimos'
ALCHEMICAL STUDIES, p. 89

'The American Indian is the vengeful ghost lurking in the back of the troubled American mind. Which is why we lash out with such ferocity and passion, so muddled a heart, at the black-haired young peasants and soldiers who are the "Viet Cong." That ghost will claim the next generation as its own. When this has happened, citizens of the USA will at last begin to be Americans, truly at home on the continent, in love with their land. The chorus of a Cheyenne Indian Ghost dance song — "hi-niswa' vita'ki'ni" — "We shall live again."

—Gary Snyder in 'Passage to More than India'
EARTH HOUSE HOLD, p. 112

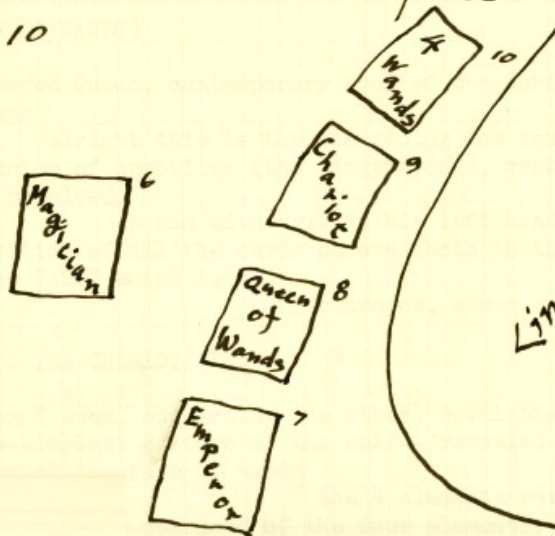


14th August I consulted the TAROT about alchemy



(the Case deck (BOTA)
hand colored)

1. 10 cards dealt from top of deck
1st 5 cards are Major Arcana
2. I felt cards 6-10 were surface, conscious, present conditions & that there was more 'underneath'
3. I picked 5 cards at random & placed them in positions 6-10



(in stencore
invention)

Alchemy

hieroglyph for Egypt meaning
 heap of charcoal & crocodile tail
 piece of fish skin
 gem or chemi ~ the country of dark soil
 thru Islam becomes
 al them ~ art of the dark
 country

(from
 Prelude to
 Chemistry
 1936
 John Read)



the silver & gold keys to the stone are hidden from the man & woman a dreary
obscurity (smog) around the high priest's temple
(HIGH PRIEST representing Alchemy is crossed by the DEVIL)

the wise old man holds the stone up (Solomon's Seal) & its light shines down on all
below it
(HERMIT above)

the foundation of matter is the 7 metals* of alchemy — lead, iron, tin, gold, copper,
silver & mercury (the 7 stars) which come from & return to the fixed stars of the
galaxy

the age of the water bearer is beginning * & the 7 'planets' Saturn, Mars, Jupiter, Sun,
Venus, Moon & Mercury
(STAR below)

what is now behind us is the realized total mandala of the self with double
quaternity (Ogdoad)— 8 spoked wheel — Ezekial's vision — the riddle of the
sphinx, since it is behind us, revealed
(WHEEL of FORTUNE behind)

within the simple quaternity of the earth, as north, south, east, west is the very
make-up of Hermes-Mercury, the magician who provides the vertical, up & down, to
bring the directions to 6

he is floating in meditation, the equasion between that above & that below & is #1
downright sexual force, Hermaphrodite with a hardon
(4 COINS & MAGICIAN before)

beneath the center of August, 1969, the young man parading as the ego in the world,
is the Ancient of Days, the Anthropos, the whole original man — "Therefore the
Hebrew prophetess shrieked out ONE BECOMES TWO, TWO BECOMES THREE, &
OUT OF THE THIRD COMES THE ONE AS THE FOURTH!"

—the Jewess, sister of Moses,
Maria Prophetissa, the Copt

the King, Sol, #4 card in the TAROT, carrying the hermetic vessel, the elixir, himself,
the gift, from the age of Aries
(KNIGHT OF COINS & EMPEROR in position of the self)

beneath the complex quaternity of the earth, the ogdoad, heaven enters earth

she carries the Magician's wand & restores the precept of Hermes: That which is below is as that which is above, & that which is above is as that which is below, for the performance of the miracles of the One Thing.

(8 COINS & QUEEN OF WANDS)

& under the light-headed Queen, contemporary soul of the Christian, is the King in triumph

alright this is the man riding the conscious/ unconscious beast, union of opposites (the lingam-yoni), cross between
DEVIL & HIGH PRIEST resolved

a man with evil in his left hand, good in his right therefore summation of all the cards before (both in this reading & in his place in the TAROT which is #7)

Anthropos, a man as living philosophical stone
(QUEEN OF SWORDS & THE CHARIOT/EER)

male & female, uneven & even, supporting the other, revelation & ordinary, quaternity of wands—simplest gesture of the self— revealed under the materialism & discord of the five of wands

the 4 elements return in perfected word: '... as man is composed of the four elements, so also is the stone, and so it is dug out of man, and you are its ore, namely by working; and from you it is extracted, namely by division; and in you it remains inseparably, namely through the science.'

— Zosimos of Panopolls, 3rd century A.D.

(5 WANDS & under it, 4 WANDS)

•

alchemy was pursued since 300 BC in China, the earliest work concerned solely with it is the Ts'an Ting Ch'i, 142 AD, says John Read in his PRELUDE TO CHEMISTRY, AN OUTLINE OF ALCHEMY, 1936

but tracing Tarot back is no easy task, it & alchemical symbols intermingle, earliest Tarot designs in museums are probably 14th century, Paul Foster Case says, in his book THE TAROT, 1947

go on Egyptian wanderings living with these images, certainly heavy Gnostic

& most graciously medieval — gypsy & knightly ...

into the arcane stream no less, why not honor where we are in this universe & give the Middle Ages credit for what it (they, we) kept (keep) alive

Take the fayre Roses, white-e-red.
And joyne them well in won bed.
So betwixt these Roses mylde.
Thou shalt bring forth a Gloriose chylde.
~ George Ripley

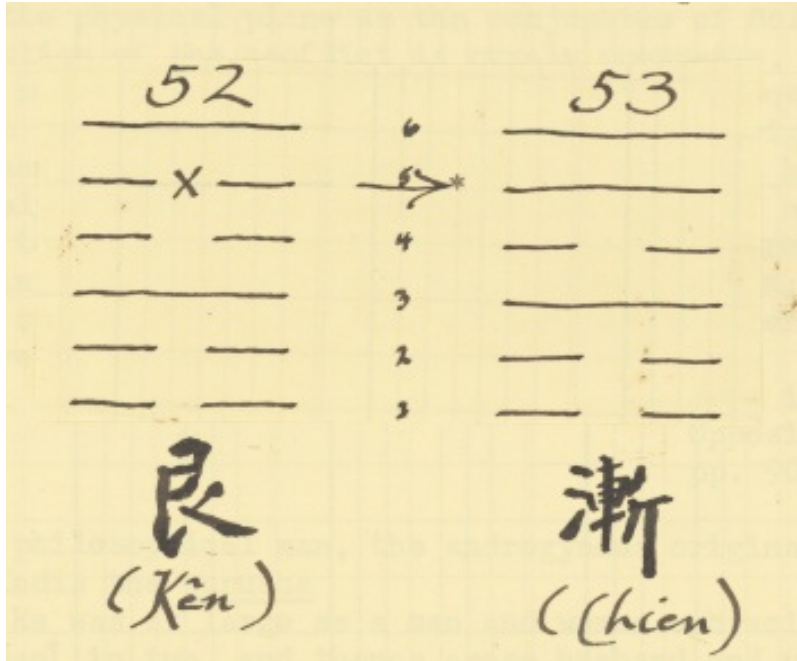


filius philosophorum

Then is the faire White Woman
Married to the Ruddy Man.
Understanding thereof if ye would gett,
When our White Stone shall suffer heate,
And rest in Fier as red as Blood,
Then is the Marriage perfect and good;
And ye maie trewly know that tyme,
How the seminall seed Masculine,
Hath wrought and won the Victory,
Upon the menstrualls worthily;
And well converted them to his kinde,
As by experience ye shall finde:
Passing the Substance of Embrion,
For then compleate is made our Stone;
Whom wise Men said that ye shulde feede
With his owne Venome when it is need.

- Thomas Norton in
THE ORDINALL OF ALCHIMY, p. 90
(begun in 1477)

14th August I consulted the I CHING about alchemy
Yarrow stalks from the Sandias, the Sangre de Christos



KEEPING STILL
MOUNTAIN

DEVELOPMENT
(GRADUAL PROGRESS)

*ORACLE (yin in the 5th place) —

KEEPING HIS JAWBONES AT REST SO THAT
HIS WORDS ARE ALL ORDERLY.
REMORSE DISAPPEARS

52 may be the hexagram for yoga

'Keeping his back still so that he no longer feels his body'
'He has that true peace of mind which is needed
for understanding the great laws of the universe
and for acting in harmony with them. Whoever acts
from these deep levels makes no mistakes.'
'The image of this hexagram is the mountain'
(some excerpts from the Wilhelm-Baynes translation)

KEEPING STILL moves thru KEEPING HIS JAWBONES AT REST towards GRADUAL
PROGRESS

'All holy men have bequeathed this to one another: nothing is possible without contemplation (fan chao, reflection). When Confucius says: Knowing brings one to the goal; or when Buddha calls it: The view of the heart; or Lao Tzu says: Inward vision, it is all the same.'

— from THE SECRET OF THE GOLDEN FLOWER,
the 'T'ai I Chin Hua Tsung Chih'
which goes back to the religion of
the Golden Elixir of Life, T'ang
period (8th century)

53: 'a tree on a mountain develops slowly'

&

'DEVELOPMENT shows how the maiden is given in marriage and in this must await the actions of the man.'

(Wilhelm-Baynes)

'What I call coming to terms with the unconscious the alchemists called "meditation."'

— Jung in MYSTERIUM CONJUNCTIONS, p. 497

'The tree appears frequently in the medieval alchemical texts and in general represents the growth of the arcane substance and its transformation into the philosophical gold (or whatever the name of the goal may be).'

- Jung in 'The Philosophical Tree'
ALCHEMICAL STUDIES, p. 274

'The conflict between worldliness and spirituality, latent in the love-myth of Mother and Son, was elevated by Christianity to the mystic marriage of sponsus (Christ) and sponsa (Church), whereas the alchemists transposed it to the physical plane as the conjunctio of Sol and Luna. The Christian solution of the conflict is purely pneumatic, the physical relations of the sexes being turned into an allegory or—quite illegitimately—into a sin that perpetuates and even intensifies the original one in the Garden. Alchemy, on the other hand, exalted the most heinous transgression of the law, namely incest, into a symbol of the union of opposites, hoping in this way to bring back the golden age. For both trends the solution lay in extrapolating the union of sexes into another medium: the one projected it into the spirit, the other into matter. But neither of them located the problem where it arose—the soul of man.'

— Jung in 'The Personification of the Opposites'
MYSTERIUM CONJUNCTIONIS, pp. 90-91

the philosophical man, the androgynous original man, Anthropos of Gnosticism, in India the purusha

'He was as large as a man and woman embracing. He divided his self [atman] in two, and thence arose husband and wife. He united himself with her and men were born.'

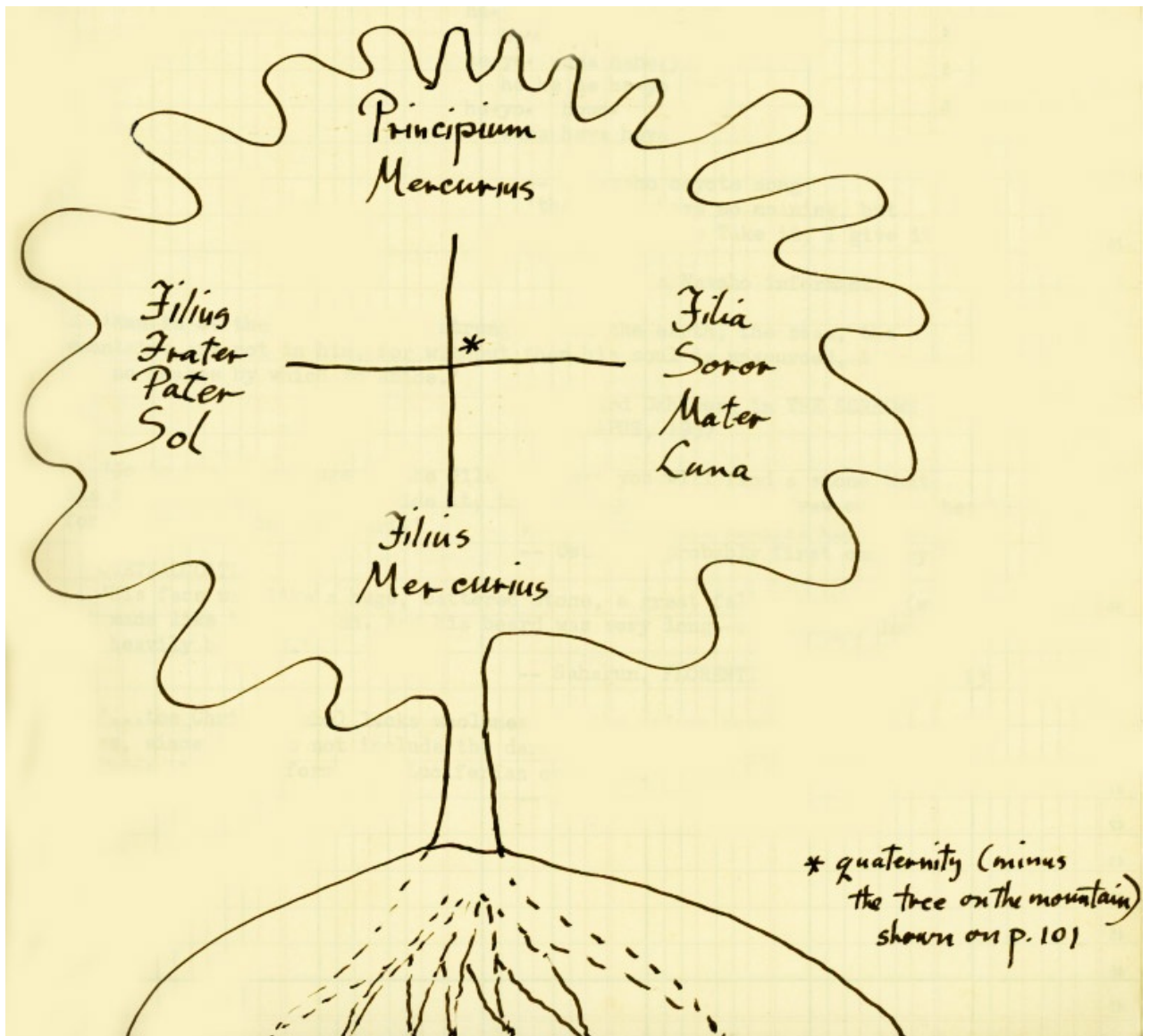
— from the Brihadaranyak Upanishad

MERCURIUS



'Sol is ... father and son at once, and his feminine counterpart is mother and daughter in one person; furthermore, Sol and Luna are merely aspects of the same substance that is simultaneously the cause and the product of both, namely Mercurius duplex, of whom the philosophers say that he contains everything that is sought by the wise.'

— Jung in MYSTERIUM CONJUNCTIONIS, p. 101



5

A UNIVERSITY COURSE IN ALCHEMY read

THE HERMETIC MUSEUM RESTORED AND ENLARGED, ed. & trans, by Arthur Waite,
1893
other collections if available (such as the THEATRUM CHEMICUM)

Chaucer's Canon's Yeoman's Prologue & Tale

Thomas Norton's THE ORDINALL OF ALCHIMY

Goethe's FAUST

Ben Jonson's THE ALCHEMIST

John Read's PRELUDE TO CHEMISTRY

☛ Jung (several volumes)

etc.

Wei Pa-Yang's Ts'an t'ung ch'i

THE SECRET OF THE GOLDEN FLOWER



6

'tell me one thing: is medicine only in herbs, wood and stone, and not in words?'

— Paracelsus

heya heya heya • a yo • ho • yo • ho • yaha hahe • ya • an
ha • yahe • ha • wena
yo • ho • yo • ho • yaha hahe • ya • an
ha • yahe • ha • wena
he-yo • wena hahe • yahan
ha • yahe • ha • wena
he • yo • wena hahe • yahan
he he he he • yo
he • yo wena hahe • yahan
he he he he • yo
he • yo • howo • heyo
wana heya heya

— a Navaho coyote song

'the words have no meaning, but
the song means Take it, I give it
to you'

— a Navaho informant

'Man is at the nadir of his strength when the earth, the seas, the mountains are not in him, for without them his soul is unsourced, & he has no images by which to abide.'

— Edward Dahlberg in THE SORROWS OF
PRIAPUS, 1957

'Go to the streamings of the Nile, & there you will find a stone that has a spirit. Take this, divide it, thrust in your hand and draw out its heart: for its soul is in its heart.'

— Ostanes, probably first century B.C.

QUETZALCOATL

'His face was like a huge, battered stone, a great fallen rock; it (was) not made like that of men. And his beard was very long—exceedingly long. He was heavily bearded.'

— Sahagun, FLORENTINE CODEX, IV, p. 13

'... the Christ-symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of a Luciferian opponent.'

— Jung in AION, p. 41

Christ 'was born as the first fish of the Pisces era, and was doomed to die as the last ram (lamb) of the declining Aries era.'

—Jung in AION, p. 87

'With the beginning of this century (11th), which is astrologically the middle of the Pisces aeon, heresies sprang up everywhere like mushrooms, and at the same time Christ's adversary, the second fish, alias the Devil (Leviathon), appears as the demiurge.'

—Jung in AION, p. 150

'As opposites never unite at their own level (tertium non datur?), a supraordinate "third" is always required, in which the two parts can come together.' '... a symbol which expresses both sides. This was the "Veritas" (Gerard Dorn) or "theoria" (Paracelsus) for which the old physicians and alchemists strove...'

—AION, p. 180

MERCURIUS/ARCHAEUS/ADECH/THE GREAT MAN

'The point as the centre of the quaternio of the elements is the place where Mercurius "digests and perfects."'

—MYSTERIUM CONJUNCTIONIS, p. 48

'God does not make his abode any place where male and female are not joined together.'

— from the ZOHAR

'The redeemer figure of alchemy is not commensurable with Christ. Whereas Christ is God and is begotten by the Father, the filius regius is the soul of nature, born of the world-creating Logos, of the Sapientia Dei sunk in matter. The filius regius is also a son of God, though of more distant descent and not begotten in the womb of the Virgin Mary but in the womb of Mother Nature. . . .'

— MYSTERIUM CONJUNCTIONIS, p. 104

'Mercurius is the Logos become world.'

— M.C., p. 222

'The human soul is "androgynous," "because a girl has a masculine and a man a feminine soul."'

— Jung quoting Richard White (16th century) in M.C, p. 83

'The sun & its shadow bring the work to perfection.'

— Michael Maier, 17th century

'And just as, in Christianity, the Godhead conceals itself in the man of low degree, so in the "philosophy" it hides in the uncomely stone. In the Christian projection the descensus spiritus sancti stops at the living body of the Chosen One, who is at once very man and very God, whereas in alchemy the descent goes right down into the darkness of inanimate matter whose nether regions, according to the Neopythagoreans, are ruled by evil. Evil and matter together form the Dyad, the duality. This is feminine in nature, an anima mundi, the feminine Physis who longs for the embrace of the One, the Monad, the good and perfect. The Justinian Gnosis depicts her as Edem, virgin above, serpent below. Vengefully she strives against the Pneuma because, in the shape of the demiurge, the second form of God, he faithlessly abandoned her. She is "the divine soul imprisoned in the elements," whom it is the task of alchemy to redeem.'

— Jung. PSYCHOLOGY AND ALCHEMY,
pp. 291-2

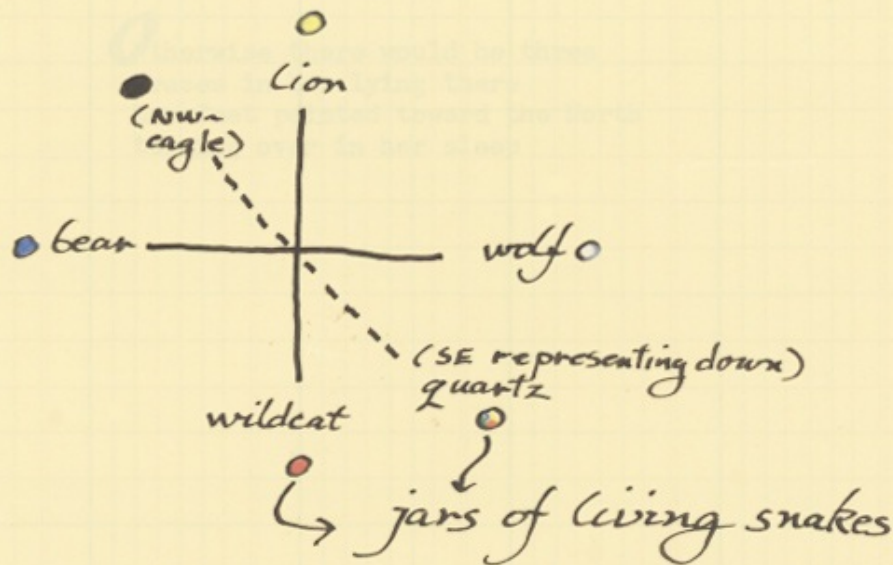
'...the lapis is none other than the figure of light veiled in matter.'

— Jung, ALCHEMICAL STUDIES, p. 247

The 6 Directions

	Represented
West ●	by → a portion of a bear's skull
North ○	→ a stone lion
East ○	→ a stone wolf
South ●	→ a stone wildcat
Down ○	→ a large quartz crystal
Up ●	→ the song the Priest sings (in turn ↳ represents the Eagle)

at the Hopi Snake Ceremony



the priest sits at the center with a large bowl he prepares a medicine drink in it his song represents the Eagle the snakes are poured into the center bowl & they & the members of the Snake society all drink from it

now our clothes are off, we are naked,
we are ready to drink with the snakes

•••

let all the men stand up
& let the vessel go round one time
the old men first, & then young men!
I-ya-oh a-e! I-ya-oha-a-ha-o.

— (Song from A. M. Stephen's HOPI JOURNAL, 1936)

I BRING YOU THE VESSELS WITH THE GOD'S LIMBS THAT YOU
MAY DRINK THEM—→

I REFRESH YOUR HEART THAT YOU MAY BE SATISFIED —→

— part of a text from Edfu,
here the water of the Nile is
the dismembered god Osiris

Speak in wild tongue
lay her praises out
braid them into rivers
nine feet long .

The Muse is not logical
She assumes it though
She twirls the knobs in the air
backwards & forwards

Otherwise there would be three
Graces in her lying there
her feet pointed toward the North
turning over in her sleep

/for Lenore
28Jul69



8

'...the true problem:

What is the simplest possible statement?'

— Ezra Pound in A B C OF READING

♃ has made one entire swing of the zodiac, & is again in ♀ which is my sign.

all to say 27 days & almost as many days worried away in reading & in coming to this paper, grasping at a thread instead of waiting for the thing/power/essence to grab me. after 7 years of writing

a — poems

b — something that turned into a poetry-novel

c — letters

THIS is an account of a movement in my learning, this plunge into the art of the dark country

hieroglyph for Egypt meaning heap of charcoal
crocodile tail piece of fish skin

gemi or chemi — the country of dark soil
thru Islam becomes
al Khem — art of the dark country

& the beginning drops out of the bottom of the cup.

9

NOTES:

a few things sparked from the reading of Middle English lit this summer,
potshots & no more since Ive shot my wad.

'A simple order of speech is an asset in poetry.'

—Louis Zukofsky in A TEST OF POETRY,
1948

except for inversions (which come & go with grace), Chaucer is way up there,
language which could come up in an 'appropriate conversation.' Dryden points to
this excellence in the lines surrounding Troilus' song (603-37 & 645-51, Bk. V) in
TROILOUS AND CRISEYDE.

(Chapter 19 of BIOGRAPHIA LITERARIA)

'No one will ever gauge or measure English poetry until they know how much of it, how full a gamut of its qualities, is already THERE ON THE PAGE of Chaucer.'

— Ezra Pound in A B C OF READING, 1934

intensely familiar with a part of it rather than skippy-doo-little thru translations using 'a vocabulary comprehended of sapheads'

'Poetry atrophies when it gets too far from music.'

— Pound again

'Simplicity of utterance and song go together.'

— Zukofsky again

ALL the shit people say ABOUT Chaucer isnt worth ONE MINUTE of hearing him READ ALOUD

10

'Great poets are implicitly good critics of poetry. Their good work proves it. Shakespeare evidently admired Golding enough to "copy" him. Golding may not be generally known, but that he is not is perhaps the fault of lesser critics than Shakespeare.'

— Zukofsky, A TEST OF POETRY

'You can get Ovid, or rather Ovid's stories in Golding's METAMORPHOSES, which is the most beautiful book in the language...'

— Pound, A B C OF READING

the keys are there, to a different range of emphases, my God whole characters, personalities, geographies — Chinese, Japanese, Indian, American Indian etc. — who never come up in the usual (by now completely stereotyped) 'English' college course

the absence of Gavin Douglas' work in the University library is no fault of Pound's or Zu's. lesser critics than poets continue to fall by the wayside, kept alive by 'critics' who dont write (who dont consider themselves writers & yet go ahead producing 'articles')

or are supplanted by the annual fresh crop produced by university 'English' departments

graduates whose hammer-headed emphasis on 'criticism' is deadly to anything known of creativity, the voice of the imagination

whose 'articles' 'papers' 'theses' (farticles toilet-papers & feces) are yet another form of national pollution

but have none of the urgency & wit which grace the commonest shit-house walls

'Aristotle's Poetics is still intelligible after 2000 years. Can the same be said for most lit/crit after 20?

— Robert Kelly in MATTER/2

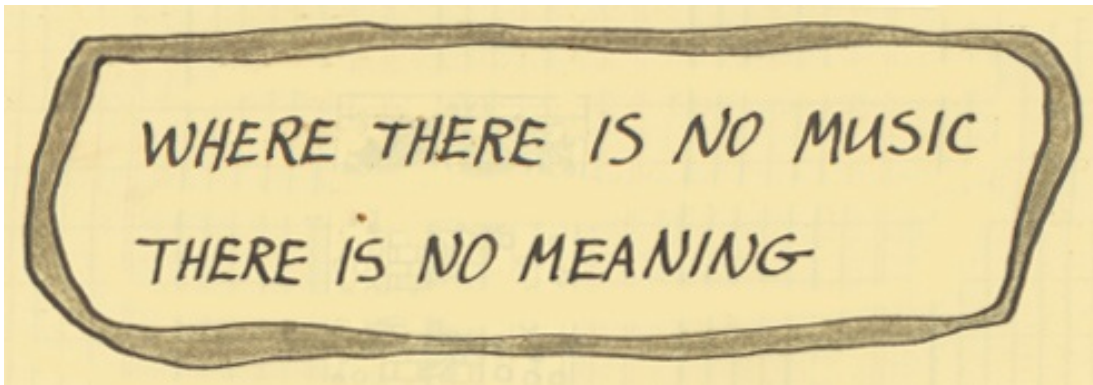
back to the thing at hand, better in hand, the perceived caring, 'spirit' which carries weight . . .

'Virgil came to life again in 1514 partly or possibly because Gavin Douglas knew the sea better than Virgil had.'

— Pound

'The poet, no less than the scientist, works on the assumption that inert and live things and relations hold enough interest to keep him alive as part of nature. The fact that he persists with them confirms him. . . . Poets measure by means of words, whose effect as offshoot of nature may (or should) be that their strength of suggestion can never be accounted for completely.'

— Zukofsky, "Poetry" (may be in
5 STATEMENTS FOR POETRY)



Christianity was alive in the Middle Ages, not dead as it is now. It was therefore closer to the unconscious, the archetype of the redeemer was excited, made 'numinous' at the nearest kirk. Objects of the mass contained their rightful mana.

Christ is deader than Jung saw — unless something of the Gnostic redeemer is reborn again — with his shadow and/or his left hand evil

or the demon or the bad trip or fate or total destruction equaling (coterminus with) illumination

(THE LIGHTNING-STRUCK TOWER in the Tarot).

murder & riot & wholesale maiming where we are in revolt now, is somehow compatible with the puny whitewashed bastard Christ has become —

Lucifer, his arch-enemy yet in his own shadow when he as redeemer figure walked on earth

DARKNESS IS OLDER THAN LIGHT Lucifer, morning star, looks out from the Christs on Sunday with the Church's grape juice & dog biscuits before him, & from the eyes of the Pope as he sits in his chair & blesses the astronauts on the TV before him & at the same time condemns the pill.

'Get thee hence Satan!' HA! he has returned to claim his rightful body.

'Even the Christian who feels himself delivered from evil will, when the first rapture is over, remember the thorn in the flesh, which even St. Paul could not pluck out.'

— Jung, MYSTERIUM CONJUNCTIONIS, p. 183

'I find then a law, that, when I would be good, evil is present with me.'

— Romans 7:21

'The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate.'

— Jung in AION, p. 71

The Christian devil is 'a "diabolization" of Lucifer or of Mercurius. Mercurius is an adumbration of the primordial light-bringer, who is never himself the light, but a [messenger] who brings the light of nature, the light of the moon and the stars which fades before the new morning light.'

— Jung in AION, pp. 247-8

'In dreams begin our responsibilities.'
– Yeats

'But he who hath tinged the poison of the sages with the sun and its shadow,
hath attained to the greatest secret.'
– from the TURBA PHILOSOPHORUM,
ca. 12th century



12

the church bell in the village 3 miles distant
an airplane overhead the wind in the leaves
the birds

distract my vision from the page I want to hear
Sir Gawain & the Carl of Carlisle to read it
red aloud

/3Jul

•

'The fitting of words to musical composition seems to have reached its maximum development in English poetry as early as the 14th century. The complications of rhetorical ornament (similes, metaphors, conceits) in later times seem to have created a printed (and worse, a bookish) poetry written to be read silently rather than to be spoken or sung.'

— Zukofsky in A TEST OF POETRY

'It is the advantage of the typewriter that, due to its rigidity and its space precisions, it can, for a poet, indicate exactly the breath, the pauses, the suspensions even of syllables, the juxtapositions even of parts of phrases, which he intends. For the first time the poet has the stave and the bar a musician has had. For the first time he can, without the convention of rime and meter, record the listening he has done to his own speech and by that one act indicate how he would want any reader, silently or otherwise, to voice his work.'

— Charles Olson in PROJECTIVE VERSE,
1950

quote a mote of potables but what does it all come to

'The ecstasy within lays
the word-music evenness.'
— from Gino Clays' THE RIDING OF THE MUSES

& college English classes have gotten so far from poem as nature, poem laid out in nature voice-root therefrom the nature of the poem

DESPITE pretensions they are focusing on the PO-AM cant see the eyeballs for the glaze

as they stare at it thru non-voice-root 'literary criticism,' WHICH pairing of words by the way has one of the ugliest sounds in the language & from now on I will use Kelly's LIT-CRIT

reducing 8 syllables to 2, jamming head syllables together, assonance digging up better associations for a gargantuan diarrhea — field, no business, yes — which keeps poets away from campuses, drowns out the voice of the word as sacred object & denies silence equal fact

'The Norman-French troveres and Malory who collected and collated their Arthurian romances had no knowledge of, or interest in, the historical and religious meaning of the myths that they handled. They felt themselves free to improve the narrative in accordance with their new gospel of chivalry fetched from Provence, inventing new characters where necessary — Sir Launcelot of the Lake for one — breaking up the old mythic patterns and taking liberties of every sort that the Welsh minstrels had never dared to take.'

— Robert Graves, THE WHITE GODDESS, p. 48

from Lord Raglan's THE HERO, 1936

'tradition is never historical'

•

'the traditional narrative, in all its forms...is based upon dramatic ritual or ritual drama'

•

THE PATTERN[∞]

typical incidents in the hero's life:

- '1 The hero's mother is a royal virgin
- 2 His father is a king, and
- 3 Often a near relative of his mother, but
- 4 The circumstances of his conception are unusual, and
- 5 He is also reputed to be the son of a god.
- 6 At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but
- 7 He is spirited away, and
- 8 Reared by foster-parents in a far country.
- 9 We are told nothing of his childhood, but
- 10 On reaching manhood he returns or goes to his future kingdom.
- 11 After a victory over the kind and/or a giant, dragon, or wild beast,
- 12 He marries a princess, often the daughter of his predecessor, and
- 13 Becomes king.
- 14 For a time he reigns uneventfully, and
- 15 Prescribes laws, but
- 16 Later he loses favour with the gods and/or his subjects, and
- 17 Is driven from the throne and city, after which
- 18 He meets with a mysterious death,
- 19 Often at the top of a hill.
- 20 His children, if any, do not succeed him.
- 21 His body is not buried, but nevertheless
- 22 He has one or more holy sepulchres.'

— Raglan, pp. 174-5

ARTHUR

'His mother, Igraine, is (1) a princess, and his father is (2) the Duke of Cornwall. He is, however, (5) reputed to be the son of Uther Pendragon, who (4) visits Igraine in the Duke's likeness. At birth he is apparently in no danger, yet is (7) spirited away and (8) reared in a distant part of the country. We hear (9) nothing of his childhood, but on reaching manhood he (10) travels to London. (11) wins a magical victory, and (13) is chosen king. After other victories he (12) marries Guinevere, heiress of the Round Table. After this he (14) reigns uneventfully, and (15) prescribes the laws of chivalry, but later there is (16) a successful conspiracy against him, while (17) he is abroad. He meets with (18) a mysterious death, and his children do not (20) succeed him. His body is (21) not buried, but nevertheless he has (22) a holy sepulchre at Glastonbury.

He scores nineteen points.'

— Raglan, pp. 183-4

'Theseus and Peirithous. . .descended into Hades and grew fast to the rocks of the underworld, which is to say that the conscious mind, advancing into the unknown regions of the psyche, is overpowered by the archaic forces of the unconscious: a repetition of the cosmic embrace of Nous and Physis. The purpose of the descent as universally exemplified in the myth of the hero is to show that only in the region of danger (watery abyss, cavern, forest, island, castle, etc.) can one find the "treasure hard to attain" (jewel, virgin, life-potion, victory over death).

'The dread and resistance which every natural human being experiences when it comes to delving too deeply into himself is, at bottom, the fear of the journey to Hades. If it were only resistance that he felt, it would not be so bad. In actual fact, however, the psychic substratum, that dark realm of the unknown, exercises a fascinating attraction that threatens to become the more overpowering the further he penetrates into it.'

— Jung in 'The Myth of the Hero'
PSYCHOLOGY AND ALCHEMY, pp. 321-2

in Middle English countless examples, worth pursuing as 'the trip'

outright in SIR ORFEO, why I like it so much, the Celtic-English version of voyage into 'the region of danger' risks & trials in order to get 'the treasure'

the forest (unconscious bla-bla), the misty moor, a marvelous dream, a fairy ship,
the sea . . .

Marilyn Monroe being attacked by a bottle of sleeping pills
Like a bottle of angry hornets

Lance me, she said

Lance her, I did

I don't work there anymore.

The answer-question always the same. I cannot remember
when I was not a king. The sword in the room is like a
children's story told by my mother.

He took her life. And when she floated in on the barge or
joined the nunnery or appeared dead in all the newspapers
it was his shame not mine

I was king.

— Spicer, #2 of 'The Book of the Death
of Arthur'

And als I satte in my sette the sone was so warme,
And I for slepeles was slome and slomerde a while,
And there me dremed, in that dowte, a full dreghe sweuyynn,*
And what I seghe in my saule the sothe I shall telle.

— from THE PARLEMENT OF THE THRE AGES
14th century

*a very long dream



Larry Goodell



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a duende booklet
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po box 571 placitas, new mexico
larrygood@comcast.net
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Larry –

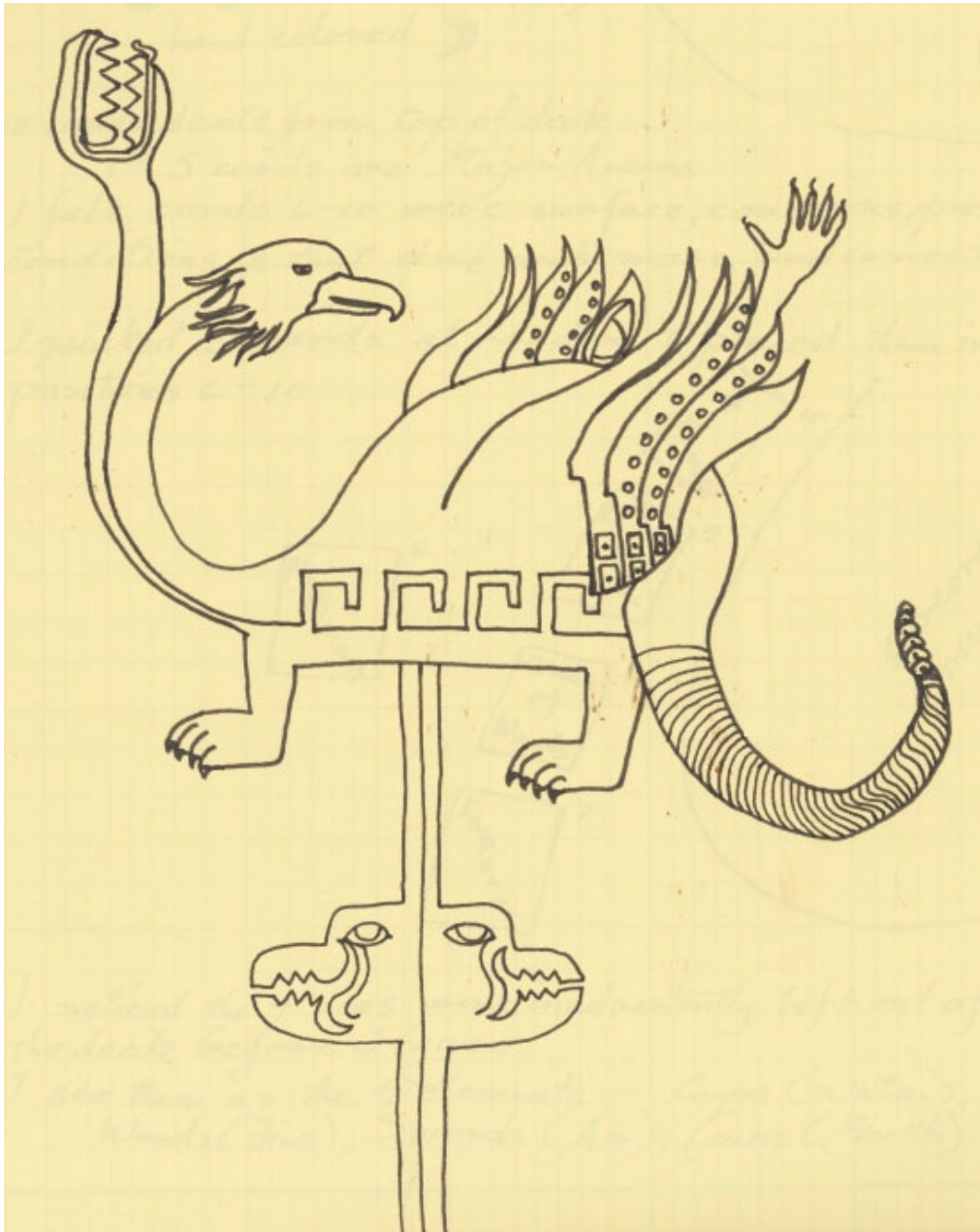
Your book is very handsome – and full of good things. The “fit” problem still remains, however. I agree that our M.A. program does not fit your talents, just as your commonplace book demonstrates. Yet we do not have facilities now for giving you what you would like to get. You want more writing, more “creative” imaginative emphasis – less of the standard academic. Our major commitment, however goes to the incipient Ph.D.’s and the secondary school teachers. We serve them rather than you, and I don’t see any alternative with our money and our staff. We can’t serve everyone.

But that goes on to a long debate. As I said above, the book is exciting. I don’t get very close to it myself, and I wonder how much it is really touched by the course last summer. The B grade that I turned in on the make-up card probably reflects our difference of opinion about what graduate study should be. Yet it’s the best guess I can make in my institutional framework – and that’s where I have to look from. So the B is for the course, and some kind of thank you, if that’s any better, must be added for the book.

Z

Professor Joseph Zavadil, Department of English, University of New Mexico

A Lead In To The Middle Ages



larry goodell
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