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PSYCHOLOGICAL NATURALISM:
THE JUNGIAN MYTHS OF JOHN STEINBECK

by James Lawrence Van de Vyvere

Thesis presented to the School of Graduate Studies
in partial fulfillment of the requirements for the
degree of Ph.D. in English Literature

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Chapter I

Introduction

The primary purpose of this study is to demonstrate the influence of Carl Jung's ideas on the writings of John Steinbeck. Its basic goal will be to define these ideas and demonstrate how they appear in and give shape to the artist's work. In addition, this thesis will also be concerned with showing how Jung's ideas are related to other concepts in Steinbeck's weltanschauung and how that world-view may be understood as a form of psychological naturalism. Like R. W. B. Lewis then, "I am interested . . . in the history of ideas and, especially, in the representative imagery and anecdote that crystalize whole clusters of ideas."¹ It is assumed here that in order to fully appreciate a writer's work it is necessary to be familiar with the range of ideas and associations on which that work was built.

The complete canon of John Steinbeck's published writings, fiction and non-fiction, will provide the basis for this study. Through it I will trace a series of ideas and representative images that originated with Carl Jung. While it is important for a full

appreciation of this connection to be familiar with the major works of Jung and Steinbeck, the links lead to an emphasis on three works in particular; Jung's Psychology of the Unconscious (1916), Psychological Types (1923) and Steinbeck's To a God Unknown (1933). Steinbeck, apparently newly enthused by Jung's two books, poured their ideas into his second novel. Thereafter, they never again dominated his work to such an extent. Jung's theories underlie later characters, plots and symbols fitfully, and so this tracing necessarily treats the various texts irregularly.² A detailed examination of To a God Unknown, therefore, provides the order for following this overgrown trail. Thus, while the scope of my thesis encompasses all of Steinbeck's writings and the major writings published by Jung in America up until 1935, the emphasis, following the influence, falls with regularity on three books in particular.

"Influence" is presently a problematic term in literary studies.³ Both its value and definition have been put in question by the ascendancy in modern scholarship of what Wellek and Warren call intrinsic (formalistic) criticism over extrinsic (historic) criticism.⁴ In their view, extrinsic criticism fails because "it is clear that causal study can never

dispose of problems of description, analysis and, evaluation of an object such as a work of literary art."⁵ Here this objection is accepted only insofar as it is understood to describe the internal limitations of the extrinsic point of view--every critical system has within itself the seeds of its own destruction. This study describes and analyzes only that which pertains directly to Jung's works and almost completely eschews evaluation. However, it rests on the assumption that the meaning of a pattern of "representative imagery and anecdote" contributes information essential to "description, analysis, and evaluation."

Wellek and Warren also censor extrinsic criticism because:

. . . in most cases it becomes a "causal" explanation, professing to account for literature, to explain it, and finally to reduce it to its origins. . . . Most students try to isolate a specific series of human actions and creations and ascribe to that alone a determining influence on the work of literature.⁶

That is not the case here. It is not the contention of this thesis that Carl Jung was the sole influence on John Steinbeck's writings nor even that the sum of

all such influences could account fully for that work. Rather, this study traces in detail one of the largest influences on his thinking, and therefore his work. It sees that pattern as one artery of many which, when assembled, will give an outline that can be filled in by the work of intrinsic criticism. As Wellek and Warren readily admit of extrinsic criticism; "the exegetical value of such a study seems indubitable."⁷

Such an outline has already been well begun.

Richard Astro's John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist sets out the main influences that came to the artist through his scientific friend.⁸ This dissertation studies the links between Ricketts and Jung and pursues in detail the subsequent effect of Jung on Steinbeck.⁹ It is not an entirely new idea. In 1969 Peter Lisca called attention to "Steinbeck's long sustained interest in psychology, particularly the Jungian variety," while Warren French suggested that "much more work still needs to be done to study his novels in relationship to aesthetic constructs like Northrop Frye's and mythopoeic theories."¹⁰ Clifford Lewis took the latter path with his Jungian study of Steinbeck's works while I took the former and began my work on the relationship

between Jung's writings and Steinbeck's fiction.¹¹ Each shows the "exegetical value" of studying the correlations between the works of these two men.

But the second half of the original question remains; what is a study of influence? As a result of the attacks of the "new criticism" school, personified here by professors Wellek and Warren, historical criticism has been greatly chastened. Ihab Hassan, re-assessing influence studies in view of the legitimate arguments presented by these critics, offers a definition that cautiously marks the minimal bounds of such studies.

The correlation he will finally make--and it should remain a correlation though we may think of it as an influence--describes the relationship between two writers as it can best be described without the aid of omniscience.

So conceived, the idea of influence becomes tantamount, not to causality and similarity operating in time, but to multiple correlations and multiple similarities functioning in a historical sequence, functioning, that is, within that framework of assumptions which each individual case will dictate. But even so conceived, a measure of speculation and uncertainty seem ineradicable.¹²

Certainly "without the aid of omniscience," this dissertation will describe a series of "similarities" that can be found between the writings of John Steinbeck

and Carl Jung during the period from 1930 to 1966. Also, it will point out the "exegetical value" of these "correlations." Given the "non-teleological" standpoint of Ricketts and Steinbeck, the notion of eliminating causality from all of this seems particularly apt. This method also follows Hassan's advice:

Every conjunction of minds, or sensibilities, or literary works, prescribes its own norms and determines its own framework. The responsibility of the influence scholar lies in the full exploration of these, and his success depends both on his clarification of, and adherence to, the assumptions of his case.¹³

In this way too, the method of tracing the succession of junctures between Steinbeck and Jung will suit Jung's own distrust of the principle of causality.¹⁴ The overall scheme of this dissertation shows that the correspondences revealed in the biographical and non-fictional material of the second and third chapters are echoed by the conjunctions discovered in the examination of Steinbeck's fiction which comprises the next four chapters. They are centered on the basic psychological conflict limned in To a God Unknown, its reverberations through the Steinbeck canon, the prominent symbols that mark it and the motif of

transformation that represents the climax of the struggle. Finally, the conclusion places these similarities, described as "psychological naturalism," in the context of Steinbeck criticism.

The term "psychological naturalism" is used here to describe a viewpoint that accounts for the central role played by Jung's ideas in the formation of Steinbeck's weltanschauung. There can be little doubt that Steinbeck valued psychology highly. In writing about To a God Unknown he told a critic that "the investigations and experiments in human psychology . . . are marshalling not only a new knowledge of man but a new conception of realities."¹⁵ It is a remark that is seen here in direct relation to the following comment by Malcolm Cowley:

When the naturalists say that men are subject to natural laws they usually mean that human destinies are determined by the principles of mechanics, or chemistry, or genetics, or physiology, or a mechanical type of economics. Each novelist seems to have his favourite science: for Zola it was the laws, or imagined laws of heredity that bound together his enormous series of novels. For Jack London the explanation of human behaviour lay in biology--"I mean," says his autobiographical hero, Martin Eden, "The real interpretive biology, from the ground up, from the laboratory and the test-tube and the vitalized inorganic on up to the widest esthetic and social generalizations." No activity was strictly human for London, not even

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administering a charity or producing a work of art; they were all applications of biology. For Dreiser the key science was chemistry, and he explained the failure of his brother Paul by the "lack of a little iron or sodium or carbon dioxide in his chemical compost." For Dos Passos the laws were economic and governed the concentration of "power superpower." Every year, so he believed, a smaller number of always larger corporations was exercising a closer control over the lives of more and more Americans. His central purpose in U.S.A. was to explain how people were ruined by "the big money."¹⁶

John Steinbeck's "favourite science" was the psychology developed by Carl Jung. While he was also interested in biology and anthropology, Steinbeck saw in psychology "a new conception of realities" that illuminated the correspondences that exist between the inner and outer experiences of man. This light was cast principally by Jung's basic ideas the collective unconscious, race memory, and archetypes. Expressed through instinct, these primordial remnants shape the behaviour of humanity as they shape the behaviour of the animal world. Thus, as Steinbeck and Ricketts say in The Log from the Sea of Cortez: "The imprint is in us and in Sparky, and in the ship's master, in the palolo worm, in mussel worms, in chitons, and in the menstrual cycle of women."¹⁷ The link between human behaviour, mass and individual, and the behaviour evident in the animal world was apparently suggested to Steinbeck by

Jung's theories of instinct and human development.

Since Jung based those postulates on Darwin's evolutionary theory, the concept of Naturalism is unavoidable here. As Furst and Skrine state in their definition of that term: "In the development of Naturalism Darwin's theory is without doubt the most important single shaping factor."¹⁸ Jung saw the evolution of consciousness as the chief means of humanity's adaptation for the purpose of survival.¹⁹ As the authors of Sea of Cortez put it, we are the species "intelligent for survival" (SC p. 241). The collective unconscious, on the other hand, contains inherited psychic remnants of the primordial past. Thus both our evolutionary development of consciousness and the atavisms of the collective unconscious relate us to the animal world. Each, in Jung's view, had to be tempered by the other. Consciousness must balance the unconscious to prevent self-destructive barbarism while the collective unconscious must provide ballast for the burgeoning, revolutionary consciousness.

While the interplay of these forces is determined, their form and outcome is not. It is precisely this point that underlies the uniqueness of Steinbeck's naturalism. Writers on that topic assume that "When the naturalists say that men are subject to natural

laws they usually mean that human destinies are determined." But, they forget Cowley's qualification, "usually." That caveat, like the notion of a "favourite science," suits Steinbeck's case.

Though Steinbeck saw the power of consciousness and the unconscious, he recognized their equal antipathy and the consequent fact that either can and does periodically rule over the other. Unlike the rigid teleology implicit in Freud's description of the struggle between an animalistic "id" and a civilizing "super-ego," Steinbeck's view, like Jung's, was more complex and non-deterministic. They saw that both the conscious and the unconscious could, at various times, foster either survival or destruction. From this, each man deduced nature's supreme call to a balanced, whole self that has harmonized these natural antinomies. It is the quest for this elusive goal that lends the great power of hope, so unusual in naturalistic works, to Steinbeck's writings. Jung's psychology and Steinbeck's fiction radiate the modesty and wonder of twentieth century science, not the narrow hubris of its nineteenth century predecessor. They describe analogies, not dogmatic "laws." Steinbeck's awareness of this vital difference allowed him the "relative freedom from theory" which Furst and Skrine say is

typical of American Naturalism in general.²⁰ How this freedom has confounded his critics will be dealt with in the conclusion its origin will be detailed in the next chapter.

Notes

¹ R. W. B. Lewis, The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century (Chicago: University of Chicago Press, 1955), p. 1.

² André Morize, Problems and Methods of Literary History (1922 rpt. New York: Biblo and Tannen, 1966), p. 229.

"Influence by its very nature does not always declare itself by precise and well-defined signs; its study does not admit of the same exactness as, for instance, the investigation of sources. Frequently, it consists in following the capricious, unexpected meanderings of a stream whose waters are led hither and thither by the accidental contour of the ground and take their color from the various tributaries and the soil through which they flow--at times even disappearing from view for a space, to reappear farther on."

³ Ihab H. Hassan, "The Problem of Influence in Literary History: Notes Toward a Definition," Journal of Aesthetics and Art Criticism, XIV (1955), 66-67.

⁴ René Wellek and Austin Warren, Theory of Literature (1942 rpt. New York: Harcourt, Brace and World, Inc., 1956), pp. 73-75 and 139-42.

⁵ Wellek and Warren, Theory, p. 73.

⁶ Wellek and Warren, Theory, p. 73.

⁷ Wellek and Warren, Theory, p. 73.

⁸ Richard Astro, John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist (Minneapolis: University of Minnesota Press, 1973).

⁹ Astro, Steinbeck and Ricketts, pp. 39 and 197.

¹⁰ See Peter Lisca, "Steinbeck and Hemingway: Suggestions for a Comparative Study," Steinbeck Newsletter, II, No. 1 (1969), 15; Warren French, "John Steinbeck (Feb. 27, 1902--Dec. 20, 1968)," Steinbeck Newsletter, II, No. 1 (1969), 7.

¹¹ See Clifford Lewis, "John Steinbeck: Architect of the Unconscious," Diss. University of Texas at Austin 1972; James L. Van de Vyvere, "Archetypes of the Collective Unconscious in Three Novels by John Steinbeck," M.A. Thesis Lakehead University 1974.

¹² Hassan, "The Problem of Influence," p. 73.

¹³ Hassan, "The Problem of Influence," p. 67.

¹⁴ Carl G. Jung, The Secret of the Golden Flower: A Chinese Book of Life, trans. Cary F. Baynes (London: Kegan Paul, Trench, Trubner and Co. Ltd., 1935), pp. 124-25.

¹⁵ John Steinbeck, Letter to Wilbur Needham, April 4, 1934, Clifton Waller Barrett Library, University of Virginia.

¹⁶ Malcolm Cowley, The Literary Situation (New York: The Viking Press, 1954), pp. 80-81.

¹⁷ John Steinbeck and Edward F. Ricketts, The Log from the Sea of Cortez (1941 rpt. New York: The Viking Press, 1961), p. 34; all further references to this work appear in the text identified by the initials SC.

¹⁸ Lillian R. Furst and Peter N. Skrine, Naturalism (London: Methuen and Co. Ltd., 1971), p. 16.

¹⁹ Carl G. Jung, Contributions to Analytical Psychology, trans. H. G. and Cary F. Baynes (New York: Harcourt Brace and Co., 1928), p. 144.

²⁰ Furst and Skrine, Naturalism, p. 36.

Chapter II

The "Historical Sequence"

It is fitting that the environmental holism which John Steinbeck learned so thoroughly from Ed Ricketts should be employed as the methodology of this attempt to show the influence Carl Jung had on the development of Steinbeck's world-view. "The laws of thought must be the laws of things," an epigram Steinbeck occasionally quoted from the philosopher John Elov Boodin, guides this work to the understanding that if the material which is all that is left of Steinbeck, his art and a variety of scattered mementoes, is to be accurately reassembled, then the spirit which guides that process must be comprised of the principles which guided the man (SC pp. xlv and 265). Thus it is the assumption here that truth in a literary-biographical study can be best approached if the materials are assembled and sorted in accordance with the tenets that guided the perceptions of the man who created them. In this way the pattern of Jung's influence can be traced in the environment that fostered it. Steinbeck's area, its history, his predecessors and his contemporaries all predisposed him to be receptive to

Jung's work.

It is an ironic example of what Jung would term synchronicity (the acausal but meaningful coincidence of certain facts)¹ that John Steinbeck should commence his career as a writer in Pacific Grove, California, and spend his last years at Sag Harbor, Long Island, writing The Winter of Our Discontent, a novel about the despairing offspring of a family of old Yankee sea captains, while George Sterling, the poet responsible for the development of Carmel as an artistic community, left Sag Harbor and his Hawley-like family to go to California in 1890 to seek his fortune.² There are other, less ironic parallels between the generations. Intermittent residents of the community while Sterling was its presiding genius (as Ricketts was later to be) were such notables of late nineteenth and early twentieth century American literature as Joaquin Miller, Charles Warren Stoddard, Mary Austin, Ambrose Bierce, Upton Sinclair, Lincoln Steffens, Jack London and eventually, Robinson Jeffers. London, who in his last years in Hawaii was apparently taken with Jung's early work, was Sterling's special friend and a frequent visitor.³ Both his naturalism and Jeffers' "inhumanism" are echoed in Steinbeck's work.

All three men were deeply impressed by the Carmel-Pacific Grove region. The two towns are located on a stubby spit of land that juts out into the Pacific, curving northward, demarking the southern limit of Monterey Bay. Monterey itself is nestled in the southern-most crook of the bay while about a mile away, on the northeast tip of the short peninsula, is Pacific Grove. Directly across the peninsula is Carmel. The coast alternates beaches of fine white sand with outcrops of rock and jagged cliffs. The Santa Lucia mountains come down to the sea where they are formed into outlines for secluded coves or eroded by the sea into fantastic cliffs and outcroppings. This ultimate frontier which the "westering" pioneers struggled to reach had still, in 1935, enough rugged beauty to move John Steinbeck to say that there are "places here which are feeling reduced to pure symbol."⁴ Doubtless it was a similar perception of the primitive power of the area which lead George Sterling to decorate a favourite grove with cow skulls and Robinson Jeffers to build his tower overlooking the pines and the Pacific. For Steinbeck, the coastal mountains, the sea and the long interior valley he was born and grew up in (between the Santa Lucia and the Gabilan ranges) were adumbrations of a deep and abiding mystery.

My country is different from the rest of the world. It seems to be one of those pregnant places from which come wonders Jeffers came into my country and felt the thing but he translated it into the symbols of Pittsburg. I cannot write the poetry of a Jeffers but I know the god better than he does for I was born to it and my father was. Our bodies came from this soil--our bones came originally from the limestone of our own mountains and our blood is distilled from the juices of this earth. I tell you now that my country--a hundred miles long and about fifty wide--is unique in the world.⁵

Though Steinbeck resented Jeffers, he had been impressed by his work. Thus William Everson's description of Jeffers as a representative of "our fundamental native pantheism" seems apt for Steinbeck too.⁶ Both were responding to an awesome, beautiful environment. It was a physical setting that, as Steinbeck indicates in his letter, made human life and its puny attempt at civilization seem a pathetic gesture. Jeffers' response, largely influenced by Freud, was to turn a cold eye on the urges which he saw dictating human behaviour. Steinbeck also was looking into humans for something as powerful and durable as the region's physical attributes. He found it partially in Jung's description of man. "There are streams in man more profound and dark and strong than the libido of Freud. Jung's libido is closer but still inadequate."⁷ Only in such dark mysterious powers

could these men sense in humanity a thing which would correspond to the terrible beauty that surrounded them.

They were not alone. Others, mute before this natural power, were content just to live near it. Steinbeck, incensed by criticism of To a God Unknown, wrote Ballou, his publisher, to describe just such a character.

I saw a paragraph by Lewis Gannet in which he said the book was half insane. I would like to take him into my country. He would lose his pants with fright in the first place then, and second he would accuse me of softening the people. The ridiculous old man who sacrificed lives on the cliff still. That's how ridiculous he is.⁸

Other inhabitants of the area, neither driven by a desire to leave in words a record of their experience nor drawn to the rapt, mute worship of the seer, were content to live the life of the paisanos and Mack and the boys. Steinbeck's style of living in the early thirties had elements of this mañana existence too. In this way the immediate manner of living, the local literary milieu and the physical environment all played a part in shaping Steinbeck's weltanschauung.

In addition to these local environmental factors, Steinbeck bore the imprint of his national milieu. It too was, in some important ways, an environment

predisposed to encourage a ready acceptance of Jung's work. It is a telling accident that Steinbeck should have mistakenly attributed the term "third person" to Jung when its probable origin was Emerson's essay "The Oversoul." Steinbeck used the "third person" to explain part of the phalanx theory that he was developing from some of Jung's ideas.

Now in the unconscious of the man unit there is a keying mechanism. Jung calls it the third person. It is the plug which, when inserted into the cap of the phalanx, makes man lose his unit identity in the phalanx. (LL p. 80)

Yet, to my knowledge, the "third person" phrase does not occur in Jung. It does however appear in "The Oversoul" in a context which suggests Steinbeck's idea of what the phrase meant.

In all conversation between two persons tacit reference is made, as to a third party, to a common nature. That third party or common nature is not social; it is impersonal; is God.⁹

The likeness of thought here apparently led Steinbeck to mistake Emerson's "third party" for Jung's "collective unconscious."

It is an understandable error. There is a powerful affinity between the transcendentalist writings of such important figures in American literature as Longfellow, Emerson, Thoreau and Whitman and the myth studies of Carl Jung. Jung quoted extensively from Emerson and used much of Longfellow's "Song of Hiawatha" for his detailed analysis of a prelude to schizophrenia which makes up most of Psychology of the Unconscious (1916). The poem was a source of American Indian symbols which Jung related to motifs in his patients' dreams. Jung found the insights of the American transcendentalists useful as both inspiration for and confirmation of his hypotheses. Since it is almost certain that Steinbeck read these authors as a part of his formal education, it is reasonable to conclude that they helped to move him into the current of Jung's thought.

That current was, by 1930, having a deep impact on the intellectual life of Europe. T. S. Eliot, James Joyce, W. B. Yeats and D. H. Lawrence had already done much to re-awaken their audiences to the timeless vitality of myth in literature. The work of James Frazier had also, by then, spurred Maud Bodkin and Gilbert Murray to examine the mythic foundations of the romances of medieval Europe and the literature of

ancient Greece.¹⁰ The inward, personal and sexual turn of Western consciousness initiated by Freud had stirred a counter-balancing outward, collective and cultural orientation which found its leader in Carl Jung. Like the great wave which Tolstoy describes as having thrust Napoleon to the fore, a great wave in Western cultural history was assembling behind the figure of Carl Jung. It was the mutations of this wave which played a key part in the formation of Steinbeck's weltanschauung.

Years after this period, when Steinbeck was living in Somerset, studying and making his translation of Malory's Morte d'Arthur, he was moved by his work and ancient surroundings to make an analogy which illuminates his understanding of the artist's relation to his tradition. The comparison, which harks back to the realm of Ed Ricketts, conjures up an image of racial memory that is reminiscent not only of Jung but also of T. S. Eliot.

Sixty to seventy generations have been born and lived, suffered, had fun and died in these walls. The flagstones on the lower floor are smoothed and hollowed by feet. And all of those generations were exactly like me--had hands and eyes, hunger, pain, anxiety and now and then ecstasy. Under my feet there is a great stack of men and women and I am sitting on the top of it, a tiny living

organism on a high skeletal base, like the fringe of living coral rising from the sea bottom. Thus I have the fine integrity of sixty generations under me and the firm and fragrant sense that I shall join that pediment and support another living fringe and we will all be one. (LL p. 626)

In a general way it is a statement that recalls the following passage in Eliot's "Tradition and the Individual Talent."

He [the poet] must be aware that the mind of Europe--the mind of his own country--a mind which he learns in time to be much more important than his own private mind--is a mind which changes, and that this change is a development which abandons nothing en route, which does not superannuate either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen.¹¹

Thus, not only was Steinbeck part of a great movement at least partly built on the thinking of his literary predecessors but also his most notable contemporaries were consciously promoting a historicism of the unconscious.

While Ed Ricketts studied the influence of wave shock on littoral animals, John Steinbeck was being shaped by currents whose origins were near and far, present and past. His life and work would illustrate the ecological theme stated by Ricketts in his preface

to Between Pacific Tides:

Only one large thesis can be stated with any degree of certainty. The idea of hierarchy is implicit. Rank behind rank, societies stand in mutual interdependence. From the most minute and ephemeral bacteria and diatoms clear up to the fish, seals, and whales, each rank is supported by the abundance of smaller and more transient creatures under it. Each in turn contributes to the series next above it . . . James Joyce's recurso theme in its original manifestation.¹²

As Steinbeck's Somerset letter indicates, he was familiar with this theme. His understanding combined Eliot's literary and Ricketts' biological points of view. The relation between the individual and his predecessors was for him similar to the relation between simple memory and race memory. Each was a correspondent or metaphor for the other. As the bacteria is dependent on the protein, the race memory on ancestral experience, the artist on his predecessors and humans on the works of their ancestors, so John Steinbeck was dependent on the world he was born into.

The letters and notebooks of John Steinbeck and Ed Ricketts record a milieu as well as the lives of several of its more prominent individuals. John Steinbeck first entered into that habitat, Pacific

Grove, in the autumn of 1929. He did not stay long however. He was much occupied courting his first wife, Carol Henning, who was then living in San Francisco. But shortly after they were married, near the end of 1930, they established themselves in Steinbeck's father's cottage on Eleventh Street in Pacific Grove. With Ed Ricketts living on Ninth Street and, for a while (February 1932 to June 1932), Joseph Campbell (who was to become famous as a Jungian literary critic) living next door to him, the stage was set for an exciting exchange of ideas. Monterey Bay and Pacific Grove were to be the shaping environment of the artist for the next decade. It was there that he found some relief from the poverty endemic to a young artist developing his talents during the great depression. There too he found many of the people and ideas that were to become the living leaves of his work. Like Point Sur which juts out into the Pacific south of Pacific Grove, he received and was re-formed by the waves that came his way. Many of the basic features of Steinbeck's fiction were the direct result of the currents of thought initiated in this habitat by Carl Jung.

In addition to the predisposing factors of the nature of the region, its particular cultural history

and the bent of American transcendentalism, a number of Steinbeck's Pacific Grove friends were strongly influenced by Jung. Ricketts and Campbell were immersed in the study of Jung's works during the early part of the decade. Evelyn Reynolds Ott, a Jungian-trained psychiatrist who practiced in Monterey, was a close friend of Ed Ricketts and a regular member of his circle of friends.¹³ Thus, the Swiss psychologist's theories must have been a regular topic of conversation at the many gatherings that apparently took place.

When Steinbeck moved to Pacific Grove in late 1930, he was twenty-eight years old and his one published novel, Cup of Gold, had been printed in August 1929. Steinbeck saw the chief value of that novel as residing in the money it made him. The year it came out he referred to it as "the Morgan atrocity," and "an immature experiment" (LL pp. 15 and 17). Yet, in that early work there is already evidence of the romantic imagination which, when fused with the bitter realism of the thirties, would produce such classics as In Dubious Battle, Of Mice and Men and The Grapes of Wrath. In Cup of Gold the author's predisposition for magic, superstition, psychology, character types and broad historical movements is also discernable. All these interests were later unified when Steinbeck

learned from Jung how to see the relationship between fantasy and reality.

The main impetus directing Steinbeck's attention to Jung must be attributed to the eclectic philosophizing of Steinbeck's closest friend, Ed Ricketts. According to Steinbeck's account, his first meeting with Ricketts took place in a dentist's waiting room in Monterey. Ricketts emerged from the dentist's room holding a bloodied tooth. Noticing Steinbeck's aroused attention, Ricketts began talking to him:

That was the first time I ever saw him. I had heard that there was an interesting man in town who ran a commercial laboratory, had a library of good music, and interests wider than invertebratology. I had wanted to come across him for some time. (SC p. xii)

Ed Ricketts had been in Monterey since 1923 when he had settled there after leaving the University of Chicago. At Chicago he had studied under W. C. Allee, a pioneer ecologist of some importance in the history of American science. Allee had deeply impressed on the young Ricketts "the whole idea of inter-relation which seems actually to be pretty much the keynote of modern holistic concepts, wherein the whole consists of the animal or the community in its environment, the notion of relation being significant."¹⁴ In 1930

Ricketts had already sent off to a publisher an early manuscript of what was to be published nine years later as Between Pacific Tides.

The whole ecological approach of the book is largely the result of the impact Allee's ideas made on Ricketts at Chicago. . . . Between Pacific Tides shows Ricketts building what he called "the toto-picture" as he worked to develop a "unified field hypothesis" about the littoral of the Pacific Coast.¹⁵

Allee's environmental holism established in Ricketts a biological groundwork which he later saw mirrored in Jung's concept of the whole or individuated self.

Whether those correspondences originally drew Ricketts to Jung or whether it was his friendship with Evelyn Ott or, somehow, the passion which he shared with Jung for Goethe's Faust is a question which for lack of evidence must go unanswered. At this time one must simply acknowledge the presence of zeitgeist in the form of ideological currency, personal connection and similar taste. Each factor alone could have led Ricketts to his study of Jung, but taken together they constitute major elements in the ecological framework of a certain time and a certain place which make the conjunction seem inevitable.

Surely, "study" is the appropriate word to describe the way Ricketts approached Jung's work. He obtained during the thirties a comprehensive representation of Jung's writings. Book lists begun by Ricketts after the burning of his laboratory on the twenty-fifth of November, 1936, show him to have possessed or been searching for a number of Jung's books. For example, his "2nd Hand book desiderata, as of July 1938" lists: "C. G. Jung: Psychological Types; Psychology of the Unconscious; Contributions to Analytical Psychology; and Jung-Wilhelm Secret of the Golden Flower."¹⁶ Similarly, another list designated as "books purchased from the burning of my previous library Nov. 25th 1936, thru June 1st 1939," reckons "Jung. Two Essays in Analyt. Psychol. 1928" and "Mod Man in Search of a Soul. Harc. Brace."¹⁷ Other notes in these lists indicate that Ricketts purchased Psychology of the Unconscious in June of 1939 and was given The Secret of the Golden Flower by Joseph Campbell on October 7, 1939.¹⁸ It is not possible to state with certainty that Ricketts had either owned or read any of these books prior to the laboratory fire in 1936. However, since the lists were drawn up by Ricketts to guide and record the re-assembling of a library, it may be supposed that he had read, perhaps

owned, and was certainly familiar with most of the work Jung had published up to that date. Both biographical and textual evidence exists which supports this supposition.

Joseph Campbell, who was in Pacific Grove "from Feb. to the end of June, 1932," has said of that time, "I was deep in Jung and Spengler, and I recall I was impressed by Ricketts knowledge of Jung."¹⁹ Ricketts, therefore, must have begun to read Jung before the end of 1931. His essays and notes reinforce this conclusion and also suggest the impact Jung was creating. The following incident, due to Campbell's presence, could only have taken place in 1932. It shows that Ricketts' essay, "Breaking Through," which displays distinct traces of Jungian influence had been more than the germ of an essay for a long time.

He [Ricketts] was then thinking and writing about his idea of "breaking through," although at first he did not have a word for it. Joseph Campbell remembers that it was Carol Steinbeck who brought Robinson Jeffers' poem into the room when he, Ed and John were together, and said she had found the key to what they had all been talking about and read the passage from Roan Stallion "humanity is the mold to break away from, the crust to break through, the coal to break into fire."²⁰

Thus Ricketts' "toto-picture" or weltanschauung, which was deeply influenced by Jung, had taken shape as early as the spring of 1932 even though the essays were not sent out to editors until 1939. It is not surprising then that echoes from Jung's work are heard in Steinbeck's early novel To a God Unknown (1933).

In a like manner, if Ricketts' three pages of notes designated as "Ideas on psychological types, abstracted and diagrammed from Jung's essay: 'Psychological Types' from 'Contributions to Analytical Psychology' Harcourt Brace, NY 1938 [sic 1928] " are considered in relation to the milieu in which they developed, they too appear to have an earlier date of origin than that which is suggested by the probable circumstances of their typing.²¹ The first page of these notes describes the four primary psychological functions as Jung identified them: sensation, thinking, feeling and intuition. The second page details the interaction of these in a diagram, while the final page shows Ricketts outlining the various possible combinations of functions by using such people as Peter and Evelyn Ott, John and Carol Steinbeck and himself as specific examples. Since these notes were almost certainly made after the laboratory fire of 1936 they would seem to have been composed at their

earliest in the latter part of that year. But evidence exists which suggests that if they are not copies of originals composed from memory after the fire, they represent a habit of mind manifest in Ricketts years before the fire. Once again, it is Joseph Campbell who undercuts the ready assumption that the "Ideas on psychological types" originated after the fire. In a letter describing his 1932 stay in Pacific Grove he speaks of conversations in which "Ricketts would start 'psychologizing' our friends."²² Hedgepeth, discussing the same subject, says "there is no record of the extent, if any, to which Ed analyzed his friends with Evelyn Reynolds Ott."²³ However, Campbell's remark suggests that the suspicion behind this denial was accurate. Given Ricketts' interest in people and their behaviour, in Jungian psychology and his eventual production of the "Ideas on psychological types," it may reasonably be posited that a common pastime for Ed Ricketts and his friends was a Jungian analysis of their mutual acquaintances. Perhaps both "Ideas on psychological types" and an earlier draft of the essay "Breaking Through" were lost in the fire that destroyed the laboratory.

To summarize, in the early nineteen thirties both Ricketts and Campbell were greatly impressed by Jung's

work. Consequently it played a crucial role in developing the viewpoint of both men. As later biographical and textual evidence will show, this influence was communicated to Steinbeck and expressed by him in such early works as To a God Unknown (1933) and his unpublished "Argument of the Phalanx" (1934-36).²⁴

The thirties seem to have been the formative period in the intellectual development of Campbell, Ricketts and Steinbeck. Though none of the three could be said to have stagnated after the decade ended, their characteristic approaches had been set. For all three, that approach had been significantly shaped by the influence of Carl Jung. In a letter he wrote to Ed Ricketts, Joseph Campbell describes what the period meant for him.

I have still a deep nostalgia for those wonderful days, when everything that has happened since was taking shape. That was, for me at least, the moment of the great death and rebirth Jung is always talking about, and all of you who were involved in the "agony" are symbolic dominants of what is left to me of my psyche.²⁵

It is a description that also seems appropriate for Steinbeck and Ricketts. While each man influenced the views of the other, their common denominator was

Jung's work.

The association between Steinbeck and Campbell which began in February of 1932 ended in June of the same year when Campbell left Pacific Grove with Ricketts on a collecting trip up the Pacific Coast to Alaska. When they returned at the end of August of that year, Campbell went back to the East to teach. He saw Steinbeck again only once, years later. His friendship with Ricketts, however, did not wither: "He and I continued to correspond to the time of his death, and I visited him, two or three times, in his lab, when passing through California."²⁶ Though Campbell's personal influence on Steinbeck ceased shortly after they met, he continued to play a minor role in shaping the novelist through the enthusiasm for Jung that he shared with Ricketts.

In contrast to the short-lived relationship between Steinbeck and Campbell, the friendship between Ricketts and Steinbeck fastened until finally, as the decade closed, both men seemed to reach the peak of their talents together. Symbolically this is represented in their shared authorship of The Log from the Sea of Cortez (1941). It is a book which was destined to be, unknown to both men, a valediction for the life and thinking they had so completely shared. Yet, before

that parting occurred, Ricketts had completed "Breaking Through" (1939), "Non-teleological Thinking" (1941), "A Spiritual Morphology of Poetry" (1939) and had published Between Pacific Tides (1939). John Steinbeck had achieved fame with Tortilla Flat (1935), Of Mice and Men (1937) and The Grapes of Wrath (1939). Of these years in and around Pacific Grove and Monterey Steinbeck was later to say: "I find I go back to extensions of things talked about years ago. Maybe we were sounder then. Certainly we were thinking more universally" (LL p. 273). The war and Steinbeck's separation from his first wife in 1941 were to draw him away from the area. Aside from visits and a short-lived attempt to go home again in late 1948, Steinbeck practically ceased to be a Californian in 1942.

The unique collaboration of thought and work which Steinbeck and Ricketts shared over the decade 1931-41 is well worth close examination. Joseph Campbell's opinion that "Steinbeck's science and philosophy . . . was shaped very much by Ricketts"²⁷ represents an increasingly held point of view.²⁸ Steinbeck himself never tried to indicate anything but the formative influence Ricketts had had on him: "Everyone near him was influenced by him, deeply and permanently. Some

he taught how to think, others how to see or hear" (SC p. x). That remark was made by Steinbeck in his tribute, "About Ed Ricketts," which he wrote and appended to The Log from the Sea of Cortez after Ricketts had died as a result of injuries received in a car-train collision in Monterey in April, 1948. Shortly after the accident Steinbeck offered Ricketts' journals to the Stanford University Press with the commendation that "these journals will prove to be almost the clinical development of the best mind I have ever known."²⁹

Each man had a warm admiration for the other. Ricketts, in his essay "Breaking Through," cited both Steinbeck and Jung together as "moderns" who express "this unnamed quality" which he goes on to describe with a quotation from Emerson's "The Oversoul" as being characterized by "those brief moments which constrain us to ascribe more reality to them than to all other experience."³⁰ As the notes for his "psychologizing" show, Ricketts considered Steinbeck, Jung and himself bound together by a common intuitive (in the Jungian typology) attitude towards the world.³¹ Ricketts also appreciated his friend as a fine artist. His comments to Joseph Campbell on Sea of Cortez indicate not only the long communal origin of the book

but also a nice evaluation of the art that went into its writing:

I was very charmed with the book. John certainly built it carefully. The increasing hints towards purity of thinking, then building up toward the center of the book, on Easter Sunday, with the non-tel essay. The little waves at the start and the little waves at the finish, and the working out of the microcosm-macrocosm thing towards the end. I read it over more than I do lots of other things still. Well, it's nice to like something you have a hand in. I figured you'd like it too. Right down your alley. And doubly so because you had a hand in some of the ideas and collecting details both.³²

Steinbeck and Ricketts shared their interests in marine biology, literature, music, philosophy, speculation, women and drinking--in the fine Whitmanian sense of the word, "loafing."

As early as 1933, Steinbeck had felt the fruits of his association with Ricketts. The direction Steinbeck's thinking had taken under the guidance of Ed Ricketts resulted in his "Theory of the Phalanx." Working out this theory was a source of great excitement to Steinbeck:

The process is this--one puts down endless observations, questions and remarks. The number grows and grows. Eventually they all seem headed in one direction and then they

whirl like sparks out of a bonfire. And then one day they seem to mean something.

When they do, it is the most exciting time in the world. I have three years of them and only just now have they taken a direction. Suddenly they are all of one piece. Then the problem begins of trying to find a fictional symbolism which will act as a vehicle. (LL pp. 74-75)

The significant debt which this "Theory of the Phalanx" owes to Jung's work will be dealt with in the next chapter. Here it is sufficient to note that Steinbeck dates the beginning of his thinking about such material at about the same time he met Ed Ricketts. The editors of Steinbeck: A Life in Letters emphasize this too when they say, in the course of their introduction to the letter, that Steinbeck's thoughts on the nature of groups "came into focus--with the collaboration of Ed Ricketts--and a turning point in his creative life was reached" (LL p. 74). Steinbeck described part of Ricketts' contribution in a letter written to George Albee: "Ed Ricketts has dug up all the scientific material and more than I need to establish the physical integrity of the thing" (LL p. 74). With the inspiration and help of Ricketts, Steinbeck was on his way to developing a philosophical framework for his fiction. Major components of that world-view were drawn from the work of C. G. Jung. Thereafter, that

outlook was to provide the recognizable entelechy of Steinbeck's work.

It is impossible to determine exactly how Steinbeck got his Jungian groundwork from Ricketts. Given Ricketts' powerful interest in Jung, it seems probable that he passed some of Jung's books on to Steinbeck. Whatever the actual circumstances may have been, Ricketts' "toto-picture" was so decisively shaped by Jung's work that Steinbeck's outlook was inevitably turned in the same direction. Campbell and Ott could only have reinforced this orientation. If the group is taken as a miniature "phalanx," Steinbeck described their interplay when he said that: "The artist is simply the spokesman of the phalanx" (LL p. 80). Joel Hedgepeth suggests the same conclusion when he says: "Perhaps everyone was a catalyst and John was their writing person."³³

What he was as a person separate from this environment he seems to have deliberately clouded. It is no accident that the character of the man who possessed these various interests is almost as protean as the exact sources for his thinking. One theme recurs in Steinbeck's writing about himself that bodes ill for would-be biographers. John Steinbeck was a shy man who believed firmly in the anonymity of

the writer.

Unlike many of his contemporaries who lived notably public lives, Steinbeck was determinedly reticent concerning personal details. He made the motive for this reticence clear to the California critic Joseph Henry Jackson in a letter written in 1937.

My first work is so loaded with hatreds developed by my own self consciousness that I am very thankful no one would publish it. And then gradually I began to lose it. . . . I began to get out of my novels. Also I developed a passion for anonymity that is pretty profound by now. Out of this anonymity it seems some decent work may sometime come. . . . I am taking great pleasure in my work now because I am increasingly able, not to define, analyse, explain nor interpret my characters, but am able completely to identify myself with them to the point where I as me cease to exist. Anyway my fervent wish is that this process may become more complete rather than less. I don't know whether I am making this clear or not. I do know that in the last few books I have felt a curious richness as though my life had been multiplied through having lost any semblance of personal ego and having become identified in a most real way with people who were not me.³⁴

This personal complex came to be coupled with a scientific point of view which led Steinbeck to regard himself as a simple animal like "an enormous jellyfish, having neither personality nor boundaries"

(LL p. 93). He held this impersonal, scientific concept of the artist, as the Somerset letter demonstrates, throughout his career. Through his personal aversion to self-concern, Steinbeck came to feel that by eliminating his own ego he could be in closer touch with other people and thereby enabled to create genuine characters. Through deep identification, what Ricketts, in a term he probably borrowed from Jung, designated "participation,"³⁵ Steinbeck was able to feel the "curious richness" of "life . . . multiplied."

Paradoxically, the idea represents the other side of the Jungian notion that guided Steinbeck's perception of Ricketts. That is, when a character is most itself it has reached that which is most common. Steinbeck said of Ricketts: "Surely he was an original and his character was unique, but in such a way that everyone was related to him, one in this way and another in some different way." "He was different from anyone and yet so like that everyone found himself in Ed" (SC pp. xi and xiii). Ricketts, through self-exploration, and Steinbeck, through self-abnegation, plumbed the depth of their collective nature.

Steinbeck's cultivated introversion had an almost inevitable consequence, loneliness. It appears as a recurring theme in his personal writings. Yet, it

seems to have been one of the wellsprings of his creativity. This duality is manifest in an incident related to his experience of watching his mother die her slow death.

This can't be dodged. It may go on for six months or six years. There is no way of telling. Saturday one of my sisters took charge, and I went to Monterey and drank about a gallon of red wine. It helped some. For a few hours, individual life and color of nasturtiums and motion of waves and all manner of trees became the unit they should be. I am pretty tired. I couldn't do it without the wine. The unrelieved human unit gets too tiresome.³⁶

Steinbeck's loneliness is dissolved by the participation in the natural process that is induced by wine. The "curious richness" he gained by identifying with his work also seems to have helped. It is perhaps no accident that this terrible time was also the time when Steinbeck wrote his first widely acclaimed works, "The Red Pony" and Tortilla Flat.³⁷

Words too are an escape from loneliness--both for the writer and the reader. They are what Ricketts would have called "vehicles" for "breaking through." Steinbeck used the following analogy to explain how loneliness is at the root of a writer's effort.

A writer out of loneliness is trying to communicate like a distant star sending signals. He isn't telling or teaching or ordering. Rather he seeks to establish a relationship of meaning, of feeling, of observing. We are lonesome animals. We spend all life trying to be less lonesome. One of our ancient methods is to tell a story begging the listener to say--and to feel--"Yes, that's the way it is, or at least that's the way I feel it. You're not as alone as you thought."38

Both Steinbeck and Ricketts had the gift of being able to participate; Steinbeck through the written word, Ricketts through the spoken word (SC pp. lxvi-lxvii).

It was the "third party" that seems to have been so accessible to Steinbeck in his talks with Ricketts and which probably led him to the following generalization:

When a man hears great music, sees great pictures, reads great poetry, he loses his identity in that of the phalanx. I do not need to describe the emotion caused by these things, but it is invariably a feeling of oneness with one's phalanx. For man is lonely when he is cut off. He dies. From the phalanx he takes a fluid necessary to his life. (LL p. 81)

Wine, conversation and storytelling are corresponding vehicles that lead to participation, the sense of unity which far outweighs the loneliness we spend all life trying to escape.

Jung's influence on the two men resides in these personal and collective experiences. They provided what Steinbeck and Ricketts would call "the anlage," the basic experience out of which a new realization would be formed. The process of a person seeking atonement with the world or defending such a unifying myth underlies most of Steinbeck's fiction). He had learned from Ricketts and Jung that a man must create and live his own myth. It is that myth which makes a fruitful and meaningful existence possible.

The gratitude Steinbeck showed the Los Angeles book critic Wilbur Needham was a result of his recognizing and accepting Steinbeck's myth. Needham's review of To a God Unknown must have said to John Steinbeck "You are not as alone as you thought" or in Ed Ricketts' words, "Yes, that's so. That's the way it might be."³⁹ The effusive warmth of Steinbeck's letter to Needham after his review is remarkable in his correspondence with literary critics. It is also particularly important for the indication it gives of the role played by Jung in shaping Steinbeck's world-view.

May I make this opportunity to thank you for kindness toward my work? You of all American critics who have dealt with my books, have neither applied the term mystic, nor left a

loophole of escape for yourself. I don't know why the word mystic should be such a term of reproach. As used by critics of course, it implies sloppy thinking and execution. Every other critic save you has reviewed my books carefully. If the first paragraph praised the work, the last knocked hell out of it or vice versa. By this method the critic has made sure of being right.

I knew when I started this series of books, that I would meet opposition. The great submerged part of man, the Unconscious, while in some respects, fairly charted by psychologists, had never been touched in fiction. I did not know what form the opposition would take, and, when To a God Unknown was issued, I waited with some anticipation. This volume which simply attempts to show some sense of how the unconscious impinges and in some cases crosses into the conscious, was immediately branded mystical. It had never occurred to the critics that all the devils in the world and all the mysticism and all the religious symbology in the world were children of the generalized unconscious. Can it be that most of the critics in the world are subliminally unconscious of the investigations and experiments in human psychology which are marshalling not only a new knowledge of man but a new conception of realities? You may judge then my relief on finding that you did know what I was trying to do, understood the foundation and found it valid in literature. The God Unknown, that powerful fruitful and moving unconscious is likely to remain unknown to book reviewers.

Thank you again for treating with understanding work which because it deals with an untouched field is bound to be difficult and fumbling.

I hope I may sometime have the opportunity of meeting you and of talking with you.⁴⁰

As previously seen, Steinbeck did not hesitate to mention Jung specifically. Here, though he does not,

the positive description of the unconscious as "fruitful" and the concept of the "generalized unconscious" and its fostering relationship with "all the devils in the world," "all the mysticism" and "all the religious symbology" point unmistakably to Jung's work and suggest that Steinbeck was consciously employing Jung in his writings. Ricketts may have been a major source for ideas, but Steinbeck was not simply parroting what he had heard or read. He was thinking about those ideas and gradually joining them with his experience of life so that, when he came to tell stories drawn from that experience, idea and reality were one.

Steinbeck was also aware of the development of his conceptions and their origins. Though he developed his own "Phalanx Theory" (groups bound by the collective unconscious for the accomplishment of certain ends), he was aware of that theory as part of a wave of thinking which had been started and was being developed in other directions by many other people. Writing his friend Duke Sheffield in 1933 he told him: "You will find the first beginning conception of it among the anthropologists, but none of them has dared think about it yet" (LL p. 77). In an earlier letter, written shortly after Steinbeck moved to Pacific Grove

in 1930, to another old friend, Carl Wilhelmson, he shows either an early familiarity with Jung or a strong natural predisposition to Jung's way of thinking.

Modern sanity and realism are a curious delusion. Yesterday I went out in a fishing boat--out in the ocean. By looking over the side into the blue water, I could easily see the shell of the turtle who supports the world. I am getting more prone to madness. What a ridiculous letter this is; full of vagueness and unrealities. I for one and you to some extent have a great many of the basic impulses of an African witch doctor.

You know the big pine tree beside this house? I planted it when it and I were very little; I've watched it grow. It has always been known as "John's tree." Years ago, in mental playfulness I used to think of it as my brother and then later, still playfully, I thought of it as something rather closer, a kind of repository of my destiny. This was all an amusing fancy, mind you. Now the lower limbs should be cut off because they endanger the house. I must cut them soon, and I have a very powerful reluctance to do it, such a reluctance as I would have toward cutting live flesh. Furthermore if the tree should die, I am pretty sure I should be ill. This feeling I have planted in myself and quite deliberately I guess, but it is none the less strong for all that. (LL p. 31)

Here, the inclination to mythologize, to feel the primitive sense of "participation" with the tree, to assert the primacy of psychological reality and to disparage "modern sanity and realism" all suggest Steinbeck's predisposition to, or influence by, Jung.

Nor was this a passing phase. Years later, the "basic impulses of an African witch doctor" were still evident in Steinbeck's behaviour. Steinbeck made some small crosses for his sons and some other family members out of wood his grandmother's father had gotten from an olive tree on the Mount of Olives. Later, he explained his action in the following way:

I believe that everyone needs something outside himself to cling to. Actually such a thing as I have in mind is not outside yourself but rather a physical symbol that you are all right inside yourself. So I have made you this little cross to wear, to hold in your hand, to rub between your fingers and to feel against your cheek. I hope it can be that symbol of your own inner safety. The wood itself carries the strongest and dearest thing we know. It is older and greater than we are and yet we are a part of it. The making of it is a symbol of our love for you, and your association with it may be the promise from within yourself that what you want with a good heart--you will have. You see--the cross too, has an inner being which is texture and incredible age. We hope you will wear it in memory of what it has been and in confidence of what you will be. (LL pp. 363-64)

Here it is no longer seen as necessary to defend the validity of psychological reality. "Modern sanity" is ignored. The rationale, in its self-orientation, points to Jung as do the references to the texture and age of the cross which suggest its archaic origins as

a symbol of the collective unconscious. As such, the cross like the collective unconscious will balance and guide the individual who trusts it. Steinbeck, the "witch doctor," had developed a twentieth century rationale for his practice.

In summary then, there can be no doubt that Ricketts exercised a great influence over Steinbeck and that he was himself under Jung's spell. It is also clear that at least two other members of the Pacific Grove community, Joseph Campbell and Evelyn Ott, were thoroughly conversant with Jung's work and had ample opportunity to encourage Steinbeck and Ricketts in this direction. Further, all of this took place early in John Steinbeck's career, a formative time which permanently marked his thinking and writing. Jung had made a deep impression on the European literary community of his time and Steinbeck with his heritage of American transcendentalism and the West Coast tradition typified by London and Jeffers was equally receptive. Meanwhile, the politics of America and of the world as a whole were in the throes of violently clashing mass movements to which Jung's psychology addressed cautionary analyses.

Steinbeck, as his works abundantly show, was a product of these traditions and times. His

predisposition, evident in his first novel, for romance before realism, heroes before humans and magic before logic proves his allegiance to the visionary company. Later, he was to learn to bridge these poles as Jung did the hiatus between science and mythology. Jung, in fact, became for Steinbeck the nexus between these basic antinomies. Jung's work demonstrated to Steinbeck how it was possible to see the "Okies" as latter day questers and saints while at the same time offering a faithful depiction of their lives. Slowly Steinbeck learned how to realistically portray "the great submerged part of man" and the "children of the generalized unconscious" until finally, at the peak of his skill, his imitations of life were true to both idea and experience.

Notes

- ¹ Carl G. Jung et al, Man and his Symbols (New York: Doubleday and Company, 1964), p. 211.
- ² Franklin Walker, The Seacoast of Bohemia (Santa Barbara, California: Peregrine Smith Inc., 1973), p. 16.
- ³ James I. McClintock, "Jack London's Use of Carl Jung's Psychology of the Unconscious," American Literature, No. 42 (Nov. 1970), pp. 336-47.
- ⁴ John Steinbeck, Letter to Wilbur Needham, February 7, 1935, Clifton Waller Barrett Library, University of Virginia.
- ⁵ John Steinbeck, Letter to Robert O. Ballou, no date (bears inside address: 2527 Hermosa Street, Montrose, California), Humanities Research Center, University of Texas at Austin.
- ⁶ William Everson (Brother Antonius), Introd., Cawdor and Medea, by Robinson Jeffers (New York: New Directions, 1970), p. viii.
- ⁷ John Steinbeck, "To Carl Wilhelmson," August 9, 1933, Steinbeck: A Life in Letters, ed. E. A. Steinbeck and Robert Wallsten (New York: The Viking Press, 1975), p. 15; all further references to this work appear in the text identified by the initials LL.
- ⁸ John Steinbeck, Letter to Robert O. Ballou, no date (marked: Wednesday), Humanities Research Center, University of Texas at Austin.
- ⁹ Ralph Waldo Emerson, "The Oversoul," in Essays of Ralph Waldo Emerson (New York: A. S. Barnes and Co., no date), p. 94.
- ¹⁰ See Jesse L. Weston, From Ritual to Romance (1920 rpt. New York: Doubleday Anchor Books, 1957); Gilbert Murray, The Rise of the Greek Epic (1907 rpt. New York: Oxford University Press, 1960). Ricketts possessed a copy of this work.

¹¹ T. S. Eliot, "Tradition and the Individual Talent," in The Sacred Wood: Essays on Poetry and Criticism (1920 rpt. London: Methuen and Co. Ltd., 1969), p. 51.

¹² Edward F. Ricketts, "Preface," Between Pacific Tides (1948 edition), cited by Joel Hedgepeth, "The Outer Shores: From the Papers and Journals of Edward F. Ricketts," Unpublished MS, p. 16.

¹³ Hedgepeth, "Outer Shores," p. 85.

"One of Ed's particular friends was Evelyn Ott, a practicing psychiatrist who had studied under Jung. Ed was often at her house discussing Jung and psychology in general; Ed, always fascinated by his dreams, would note them down for discussion with Evelyn. Dr. Ott was one of the more generous contributors to the book party held for Ed to provide him with a library after the fire."

Richard Astro has also described what little is known of Evelyn Ott's relationship with Steinbeck:

"Perhaps the best piece of evidence vanished when a woman psychiatrist named Evelyn Reynolds Ott died in Carmel a few years ago. She had been an assistant of Jung's (for some time I'm told). And the story goes that she talked Jung to Steinbeck and Ricketts for years. Again, I can document that she and Ricketts talked Jung-- the Steinbeck-Ott relationship can only be guessed at." (Letter received from Richard Astro, November 9, 1973)

¹⁴ Edward F. Ricketts, "Zoological Preface," Unpublished MS, dated variously January 7 and August 27, 1940, San Francisco Bay Area Handbook File, cited by Richard Astro, John Steinbeck and Edward F. Ricketts: The Shaping of a Novelist (Minneapolis: University of Minnesota Press, 1973), p. 11.

¹⁵ Astro, Steinbeck and Ricketts, p. 8.

¹⁶ Edward F. Ricketts, "2nd Hand Book desiderata, as of July 1938." Documents in the possession of Joel Hedgepeth.

17 Edward F. Ricketts, "EFR Personal Inventory of Books Division One, Purchased Books." Documents in the possession of Joel Hedgepeth.

18 Edward F. Ricketts, "Recap sheet dated June 1st., 1939, and continuation of EFR Personal Inventory of Books." Documents in the possession of Joel Hedgepeth.

19 Letter from Joseph Campbell, June 13, 1974.
See Appendix B.

20 Hedgepeth, "Outer Shores," p. 16.

21 Edward F. Ricketts, "Ideas on Psychological Types, Abstracted and Diagrammed from Jung's Essay," See Appendix A. The access to read, and permission to quote, this and subsequent unpublished works by Ricketts was kindly granted by Joel Hedgepeth and Edward Ricketts Jr.

22 Letter from Joseph Campbell, June 13, 1974.
See Appendix B.

23 Hedgepeth, "Outer Shores," p. 85.

24 John Steinbeck, "Argument of the Phalanx," Unpublished MS, Bancroft Library, University of California at Berkeley.

Richard Albee, the owner of the "Phalanx" TS has appended a letter to the Bancroft copy that dates the composition "between 1934 and 1936, almost certainly in 1935." However, as a letter written to Richard's brother George indicates, the ideas on which the essay is based had been formulated as early as 1933 (LL pp. 79-82). Still another letter written in 1933 mentions Jung twice as someone working "toward my thesis" (John Steinbeck, Letter to Carlton A. Sheffield, June 30, 1933, The Bender Room, Felton Library, Stanford University).

25 Joseph Campbell, Letter to Edward F. Ricketts, October 1, 1944, cited by Hedgepeth, "Outer Shores," p. 16.

26 Letter from Joseph Campbell, June 13, 1974.
See Appendix B.

27 Letter from Joseph Campbell, June 13, 1974.
See Appendix B.

28 Astro, Steinbeck and Ricketts, pp. 3-25.

29 John Steinbeck, Letter to Mr. Hartog, June 3, 1948, Bender Room, Felton Library, Stanford University.

30 Ricketts, "Breaking Through," pp. 6-7.

31 Ricketts, "Ideas on Psychological Types." See Appendix A.

32 Edward F. Ricketts, Letter to Joseph Campbell, December 31, 1941, cited by Hedgepeth, "Outer Shores," p. 47.

33 Hedgepeth, "Outer Shores," p. 17.

34 John Steinbeck, Letter to Joseph H. Jackson, 1937, Bancroft Library, University of California at Berkeley.

35 Jung often referred to a state that he described with the term "participation mystique." He defined that term in the following way:

"This term originates with Levy-Bruhl. It connotes a peculiar kind of psychological connection with the object wherein the subject is unable to differentiate himself clearly from the object to which he is bound by an immediate relation that can only be described as partial identity. This identity is based upon an a priori one-ness of subject and object. 'Participation Mystique', therefore, is a vestigial remainder of this primordial condition" (Carl G. Jung, Psychological Types: The Psychology of Individuation, trans. H. G. Baynes [1923 rpt. London: Kegan Paul, 1944], pp. 572-73).

Ed Ricketts "breaks through" to this experience. It is a moment in which one intuitively knows one's relation to the whole experience of life.

"There could be no expression adequate to that glowing feeling of kinship with all things and all people. For the first time,

and in the glow of that supposedly destructive fire, we children had become more than ourselves. For those few moments we were really living, deeply and widely, we were 'beyond'; things had a new meaning, more significance, so that the former values must have seemed dwarfed and strange if we had stopped to think of them." (Edward F. Ricketts, "The Philosophy of Breaking Through: A Personal Interpretation of Some Modern Tendencies, Approached from an Inductive Standpoint," August 26, 1939, p. 3)

This complete identification has correspondences in the process of experiencing literature. The unity of a work of art addresses the unity of an individual. A person's "integrity" is matched by the "coherence" of literature. For Ed Ricketts an individual's

" . . . integrity is the most important thing in the world. . . . There are, conceivably, individuals so integrated and great that they are willing to contribute that most priceless gift of all, integrity to something beyond" (Ricketts, "Breaking Through," p. 15)

It is this quality in the reader that finds an equivalent in literature and thus allows the identification needed for that "willing suspension of disbelief." Ricketts made this connection in his essay on poetry. "There are inner coherences in literature which lead the reader quickly into deep participation" (Edward F. Ricketts, "A Spiritual Morphology of Poetry," July 1939, Unpublished MS, p. 4). Steinbeck draws on this equation when he describes The Grapes of Wrath.

"Throughout I've tried to make the reader participate in the actuality, what he takes from it will be scaled entirely on his own depth or hollowness. There are five layers in this book, a reader will find as many as he can and he won't find more than he has in himself." (LL pp. 178-79)

This relationship is also evinced between the story teller and his audience in the novel itself. There "the people gathered in the low firelight to hear the gifted ones. And they listened while the tales were told, and their participation made the stories great" (John Steinbeck, The Grapes of Wrath [1939 rpt.

New York: The Viking Press, 1967], p. 444; all further references to this work appear in the text identified by the initials GW). Later in this work it will be shown that the subject of the tale is a symbol of the individuated self. It is a realization of the drive in each person to become "more than ourselves."

³⁶ John Steinbeck, Letter to Robert O. Ballou, June 12, 1933; Humanities Research Center, University of Texas at Austin.

³⁷ John Steinbeck, "My Short Novels," in Steinbeck and His Critics: A Record of Twenty-Five Years, ed. E. W. Tedlock and C. V. Wicker (Albuquerque: University of New Mexico Press, 1957), p. 38.

³⁸ John Steinbeck, Letter to John Murphy, June 12, 1957, Steinbeck Research Center, San Jose State University.

³⁹ "For this reason no one was ever cut off from him. Association with him was deep participation with him, never competition" (SC p. lxvi).

⁴⁰ John Steinbeck, Letter to Wilbur Needham, April 4, 1934, Clifton Waller Barrett Library, University of Virginia.

Chapter III

"Multiple Correlations"

I likewise attribute a positive value to biology, and to the empiricism of natural science in general, in which I see a herculean attempt to understand the human psyche by approaching it from the outer world In my picture of the world there is a vast outer realm and an equally vast inner realm; between these two stands man, facing now one and now the other, and according to his mood or disposition, taking the one for the absolute truth by denying or sacrificing the other. (Carl Jung, Modern Man in Search of a Soul)

If one observes in this relational sense, it seems apparent that species are only commas in a sentence, that each species is at once the point and the base of a pyramid, that all life is relational to the point where an Einsteinian relativity seems to emerge. And then not only the meaning but the feeling about species grows misty. One merges into another, groups melt into ecological groups until the time when what we know as life meets and enters what we think of as non-life: barnacle and rock, rock and earth, earth and tree, tree and rain and air. And the units nestle into the whole and are inseparable from it. . . . man is related to the whole thing, related inextricably to all reality, known and unknowable. (Steinbeck and Ricketts, The Log from the Sea of Cortez)

I discovered long ago in collecting and classifying marine animals that what I found was closely inter-meshed with how I felt at the moment. External reality has a way of being not so external after all. (John Steinbeck, Travels with Charley)

Man is a Janus-like creature. He experiences both an inner and an outer world. The introvert cleaves to the former, the extravert to the latter. Beyond this, some few heroic people achieve a genuine appreciation of both worlds. As the quotations that preface this chapter suggest, Jung and Steinbeck were two such rare people. Each approached the heroic goal of the whole self by the path dictated by his personality. Yet, there exist "multiple correlations and multiple similarities functioning in a historical context" which suggest that the American writer was guided in this pursuit by the Swiss psychologist. The "historical context" of this path was examined in the last chapter. Now it is appropriate to look at the "multiple correlations and multiple similarities" that developed in that framework.

An explanation of the relevant Jungian postulates will here provide a basis of comparison for the various propositions advanced by Steinbeck in his non-fictional writings. Thus, a discussion of consciousness and

the collective unconscious will be followed by a definition of participation mystique, the experience that bridges those antithetical aspects of the mind. The archetypes, called to consciousness from the collective unconscious in accordance with the principle of compensation, will then be examined. Several key examples of the archetype; the hero (his typical fates), the magna mater, the anima and the wise old man will be used to show how the archetypes function as guides which lead to individuation, the full union of the conscious and unconscious features of the mind. Finally, this chapter will explore the role played by Jung's ideas in the formation of Steinbeck's aesthetic principles.

Like the little animals which Steinbeck and Ricketts describe in Sea of Cortez, these ideas challenge the beholder to discern where one begins and the other ends (SC p. 142). However, the distinction between the conscious and the unconscious is clear. Jung said, "the unconscious might be compared to the sea, while the conscious is like an island towering out of its midst."¹ This island came about through association with the ego ("A psychic element is conscious to me in so far as it is related to my ego complex.")² As the ego ("a complex of representations

which constitute the centrum of my field of consciousness and appears to possess a very high degree of continuity and identity")³ plucks observations from the world's stream of phenomena and places them in a relationship with itself, it disarms these things by naming them and identifying the ways they interact.⁴ Hence the chief products of consciousness are language and what Jung called "directed thinking" (thinking which "works itself out more or less in word form").⁵ In his view, they are the direct outgrowth of human, evolutionary adaptation:

The reason why consciousness exists, and why there is an urge to widen and deepen it is a very simple one. Without consciousness things go less well. This is obviously the reason why Mother Nature has allowed consciousness, that most remarkable of all nature's curiosities, to be produced. The well-nigh unconscious primitive can adapt and make his power felt, but only in his primitive world. Accordingly he falls victim to countless dangers which we on a higher level of consciousness escape without effort. True, a higher consciousness is exposed to dangers undreamed of by the primitive; but the fact remains, that conscious, and not unconscious man has conquered the earth. Whether in the last analysis, and from a super-human viewpoint, this is an advantage or otherwise we are not in a position to decide.⁶

While appreciating the role of consciousness in human survival, Jung evidently had misgivings concerning its

ultimate value for humanity. His misgivings were twofold: consciousness has led to "dangers undreamed of by the primitive," and the agents of consciousness, "directed thinking" and language, have devalued the unconscious and its products, dreams and fantasy.

Steinbeck and Ricketts, discussing consciousness in Sea of Cortez, apparently see the same relationship between survival and consciousness, and are similarly worried by its destructive capability.

Man might be described fairly adequately, if simply, as a two-legged paradox. He has never become accustomed to the tragic miracle of consciousness. Perhaps, as has been suggested, his species is not set, has not jelled, but is still in a state of becoming, bound by his physical memories to a past of struggle and survival, limited in his futures by the uneasiness of thought and consciousness. (SC p. 96)

Consciousness is seen by the two men as Jung suggested, that is warring with the older features of the human psyche and thereby making man a tragic, paradoxical creature.

Directed thinking and language, Steinbeck and Ricketts also maintain, evolved in order to help man identify and control his environment: "To name a thing has always been to make it familiar and therefore a little less dangerous to us" (SC p. 54). However,

these attendants of consciousness block his perception of a large part of reality.

This is a very holy place [the shrine of the Madonna of Loreto], and to question it is to question a fact as established as the tide. How easily and quickly we slide into our race pattern unless we keep intact the stiff-necked and blinded pattern of our recent intellectual training.

We threw it over, and there wasn't much to throw over, and we felt good about it. This Lady, of plaster and wood and paint, is one of the strong ecological factors of the town of Loreto, and not to know her and her strength is to fail to know Loreto. (SC p. 175)

Beyond this, the two men saw in science and modern realism--the methodology and the weltanschauung of consciousness respectively--a suicidal destructiveness "undreamed of by the primitive."

For in spite of overwhelming evidence to the contrary, the trait of hope still controls the future, and man, not a species, but a triumphant race, will approach perfection, and, finally, tearing himself free, will march up the stars and take his place where, because of his power and virtue, he belongs: on the right hand of the $\pi\sqrt{-1}$. From which majestic seat he will direct with pure intelligence the ordering of the universe. And perhaps when that occurs--when our species progresses toward extinction or marches into the forehead of God--there will be certain degenerate groups left behind, say, the Indians of Lower California, in the shadows of the rocks or sitting motionless in the

dugout canoes. They may remain to sun themselves, to eat and starve and sleep and reproduce. Now they have many legends as hazy and magical as the mirage. Perhaps then they will have another concerning a great and godlike race that flew away in four-motored bombers to the accompaniment of exploding bombs, the voice of God calling them home. (SC pp. 88-89)

This prophetic vision has, of course, been proven accurate in the years since the catastrophe of the Second World War, which Steinbeck and Ricketts were then anticipating. In still another section of Sea of Cortez the two men connected "the stiff-necked and blinded pattern of our recent intellectual training" with our culture's suicidal hubris when they portrayed the naval gunnery officer so caught up with the "problem of ballistics and trajectory" that he gives no thought to the destruction he wreaks. As they pointed out, "The military mind must limit its thinking to be able to perform its function at all" (SC pp. 40-41). The limitations of consciousness violate the valuable primitive sense of wholeness and thus threaten survival.

Their portrayal of the opposite of this over-valued consciousness and directed thinking can also be traced to Jung. The transitional figure between consciousness and the unconscious is, for Jung,

Steinbeck and Ricketts, the primitive--whether African tribesman, Mexican Indian or Oklahoma farmer. The rudimentary consciousness of primitives has not blotted out the kind of thinking that operates without words, a thinking which is based on perceptions of participation mystique, race memory and the archetypes of the collective unconscious.⁷ In this Steinbeck and Ricketts followed Jung. Like him they were not particularly interested in the personal unconscious, the repository of things forgotten or repressed particular to each individual and his experience of life.⁸ Rather, they were seeking a wider pattern.

The key to that wider pattern is the second kind of thinking described by Jung. In the first chapter of Psychology of the Unconscious, entitled "Concerning the Two Kinds of Thinking," he delineates this instrument of the unconscious in the following way:

This sort of thinking does not tire us: it quickly leads us away from reality into phantasies of the past and future. Here, thinking in the form of speech ceases, image crowds upon image, feeling upon feeling; more and more one sees a tendency which creates and makes believe, not as it truly is, but as one indeed might wish it to be. The material of these thoughts which turns away from reality, can naturally be only the past with its thousand memory pictures. The customary speech calls this kind of thinking "dreaming."⁹

Jung called this thinking without words "dream or phantasy thinking." Whereas "thinking with words" has found its supreme expression in the objective science of the modern world, dream thinking reached its fullest expression in the subjective mythologies of the ancient world.¹⁰ Thus, to understand this thinking, Jung looks to the study of the ancients, children and primitives.

The Indians of the Gulf of Mexico were, for Steinbeck and Ricketts, "dreaming people." In them the two men saw mankind with the bare beginnings of consciousness Jung had described. As the recent quotation from Sea of Cortez has shown, the Indians mythologize their lives. The mirages in which they live are used by Steinbeck and Ricketts as a metaphor of that state of being. The undifferentiated ego, as described by the two men, is just as Jung depicted it:

Sometimes we asked of the Indians the local names of animals we had taken, and then they consulted together. They seemed to live on remembered things, to be so related to the seashore and the rocky hills and the loneliness that they are these things. To ask about the country is like asking about themselves. "How many toes have you?" "What toes? Let's see--of course, ten. I have known them all my life, I never thought to count them. Of course it will rain tonight, I don't know why. Something in me tells me I will rain tonight. Of course, I

am the whole thing now that I think about it. I ought to know when I will rain." The dark eyes, whites brown and stained have curious red lights in the pupils. They seem to be a dreaming people. (SC p. 75)

The confusion evident in the Indian between his ego and external reality is the root experience of participation mystique. Significantly, Steinbeck and Ricketts see it as a state directly related to the dreamy nature of the people's thought process and their reliance on "remembered things," the "thousand memory pictures" Jung speaks of.

We have already seen the influence of this "a priori oneness of subject and object" on Steinbeck's concept of the relationship between the artist and his audience.¹¹ It is now appropriate to remark on the position of participation mystique in Steinbeck's works. In this "psychological connection with the object, wherein the subject is unable to differentiate himself clearly from the object to which he is bound by an immediate relation that can only be described as partial identity,"¹² Steinbeck saw a revelation of the mystical unity of man with nature,¹³ his creations,¹⁴ his fellows,¹⁵ his past¹⁶ and an a priori order sensed only in moments of intuitive insight. Thus "ecology is a synonym for All" (SC p. 84). Tex,

the engineer of the Western Flyer, "a sure man with an engine . . . is identified with his engine. He moves about, not seeing, not looking, but knowing" (SC p. 18). The men of the bomber crews in Bombs Away learn to function as one being.¹⁷ Finally, the journey into the Gulf of Mexico climaxes with the Good Friday epiphany that reveals humanity's ties with its past and the metaphysical realm.

It was a good rich collecting day, and it had been a curiously emotional day beginning with the church. Sometimes one has a feeling of fulness, of warm wholeness, wherein every sight and odour and object and experience seems to key into a gigantic whole. That day even the mangrove was part of it. Perhaps among primitive peoples the human sacrifice has the same effect of creating a wholeness of sense and emotion--the good and bad, beautiful, ugly, and cruel all welded into one thing. Perhaps a whole man needs this balance. (SC p. 121)

Participation mystique is an index in Steinbeck's fiction to a whole range of unities. Yet, it is not final. It is simply a key: "Anything less than the whole forms part of the picture only, and the infinite whole is unknowable except by being it, by living into it" (SC pp. 151-52).

This key experience originates in the ocean of the collective unconscious. That is where the

"remembered things," the "memory pictures" point. The subject merges with the object in participation mystique because the "state of suppression of the individuality is" an atavism of the mind, "a residue of that archaic time when there was no individuality whatsoever."¹⁸ The collective unconscious is, for Jung, the source of all such reminders of "that archaic time" before humanity developed consciousness.

The collective unconscious is the deposit of the world experience of all times, and therefore it is an image of the world that has been forming for aeons, an image in which certain features, the so called dominants, have been elaborated through the course of time. These dominants are the ruling powers, the gods, that is, representations of dominating laws and principles, of average regularities in the sequence of secular processes. In so far as the images laid down in the brain are relatively true productions of psychical events, their dominants, that is their general characteristics emphasized by the accumulation of similar experiences, correspond to certain fundamental physical facts that are also universal. Hence it is possible to take over unconscious images as intuitive conceptions of physical events.¹⁹

Jung did not limit the formation of these "dominants," which he later came to call "archaic images" and finally archetypes, to the human stage of our evolution:

. . . the contents of the collective unconscious are not merely the archaic residue of specifically human ways of functioning, but also the residue of functions of the animal ancestry of mankind, whose duration in time must have been infinitely greater than the relatively brief epoch of specifically human existence.²⁰

The repository of these archetypes, the collective unconscious, Jung said, most commonly symbolized itself as "something like an unceasing stream or perhaps an ocean of images and figures which drift into consciousness in our dreams or in abnormal states of mind."²¹

Steinbeck and Ricketts apparently were familiar with this representation of the collective unconscious:

We have thought often of this mass of sea-memory, or sea-thought which lives deep in the mind. If one asks for a description of the unconscious, even the answer-symbol will usually be in terms of a dark water into which the light descends only a short distance. (SC p. 32)

Long before the writing of Sea of Cortez, Steinbeck had used this symbol for the same purpose. In a letter to Carl Wilhelmson dated October 20, 1930, Steinbeck had said, "Our brains are rooted in some black mysterious murk like the great depths which occur in the sea."²²

In the same letter, Steinbeck goes on to describe the contents of those "great depths." "Somewhere in the bottoms of our brains there are hideous fishes, blind and slow and hungry. Some of them seem to carry little phosphorescent lights and others are known only by their bulk and their movement."²³ This description anticipates a passage in Sea of Cortez which describes one of the "dominants" which surfaces, the Old Man of the Sea.

There is some quality in man which makes him people the ocean with monsters and one wonders whether they are there or not Men really need sea-monsters in their personal oceans. . . . For the ocean, deep and black in the depths, is like the low dark levels of our minds in which the dream symbols incubate and sometimes rise up to sight like the Old Man of the Sea. And even if the symbol vision be horrible, it is there and it is ours. An ocean without its unnamed monsters would be like a completely dreamless sleep. (SC pp. 30-31)

Like Jung, Steinbeck believed in the existence of the unconscious, regularly likened it to a great body of water and, as opposed to Freud, understood it to have a positive role to play in human life.

Both Jung and Steinbeck compared the development of this psychological gyroscope to the evolution of the human body. Jung, in Modern Man in

Search of a Soul, used another analogy which Steinbeck and Ricketts would later employ in Sea of Cortez and which Steinbeck would re-affirm in America and Americans. Jung had said:

Just as the human body connects us with the mammals and displays numerous relics of earlier evolutionary stages going back even to the reptilian age, so the human psyche is likewise a product of evolution which, when followed up to its origins, shows countless archaic traits.²⁴

In Sea of Cortez, Steinbeck and Ricketts, probably drawing on the latter's expert knowledge, gave a specific example of this analogy in order to prove the same point:

And we have thought how the human fetus has, at one stage of its development, vestigial gill-slits. If the gills are a component of the developing human, it is not unreasonable to suppose a parallel or concurrent psyche development. If there be a life-memory strong enough to leave its symbol in vestigial gills, the predominantly aquatic symbols in the individual unconscious might well be indicators of a group psyche-memory which is the foundation of the whole unconscious. (SC p. 32)

Steinbeck, in America and Americans (1966), uses the same analogy he had learned from Jung years before. This analogy summarizes what has been said here

concerning the collective unconscious and gives strong evidence of the lasting impression of Jung's work on Steinbeck's thinking:

It occurs to me that all dreams, waking and sleeping, are powerful and prominent memories of something real, of something that really happened. I believe these memories--some of them--at least--can be inherited; our generalized dreams of water and warmth, of falling, of monsters, of dangers and premonitions may have been pre-recorded on some kind of genetic tape in the species out of which we evolved or mutated, just as some of our organs which no longer function seem to be physical memories of other, earlier patterns of thinking and feeling and may well be a historic memory surprisingly little distorted. (AA pp. 32-33)

This quotation represents a viewpoint Steinbeck maintained for over thirty years.

His notion of the collective unconscious, for example, had been the basis for the 1933 "Argument of the Phalanx": "Within each unit-man, deep in him, in his subconscious there is a keying device with which he may become a part of the phalanx."²⁵ He attributed his understanding of this "keying device" to Jung: "Now in the unconscious of the man unit there is a keying mechanism. Jung calls it the third person. It is the plug which when inserted into the cap of the phalanx makes man lose his unit identity in the

phalanx" (LL p. 80). The phalanx then, like the Joad family, is "an organization of the unconscious," a specific manifestation of the collective unconscious (GW p. 135). The phalanx "takes in all life, and for that part, all matter" because it is based on Jung's race memory which is "not merely the archaic residue of specifically human ways of functioning, but also the residue of functions of the animal ancestry of mankind" (LL p. 79).

As Steinbeck and Ricketts state in Sea of Cortez: "The imprint is in us and in Sparky, and in the ships master, in the palolo worm, in mussel worms, in chitons, and in the menstrual cycle of women. The imprint lies heavily on our dreams and on the delicate threads of our nerves . . ." (SC p. 34). Earlier, Steinbeck had called this imprint "phalanx memory."

The phalanx has its own memory--memory of the great tides when the moon was close, memory of starvations when the food of the world was exhausted. Memory of methods when members of his units had to be destroyed for the good of the whole, memory of the history of itself. (LL pp. 79-80)

In saying this Steinbeck echoed Jung's remark that the collective unconscious "not only binds the individuals among themselves to the race, but also unites them

backwards with the peoples of the past and their psychology."²⁶ Steinbeck had thus learned from Jung a detailed conception of the collective unconscious: what it was, how it came about, and, generally, how it manifested itself in dreams, fantasies and myths.

He also used Jung's theory concerning the specific forms of these manifestations--the archetypes. Though Steinbeck, in America and Americans, seems more daring than Jung in postulating archetype formation, the examples of archetype creation he and Ricketts offer in Sea of Cortez are conservative enough to accord with the psychologist's writings. For example, implied in their hypothesis of the existence of atavisms of the mind, which correspond to known atavisms of bodily structure, is the explanation for the origin of the archetype for the collective unconscious itself. The "indicators of a group psyche memory," "the foundation of the whole unconscious," are "predominantly aquatic symbols" because humanity had its origins in the sea. Thus the sea is our "strongest memory" (SC p. 32).

If it seems from the above example that the two men are talking about vague physical sensations that approximate memory, one has only to look at several other passages in Sea of Cortez, which deal with archetype formation in a less remote time and a more

specific way, to see that they have something much more powerful than that in mind. The root of the process is still the "average regularities," "the accumulation of similar experiences" which Jung suggested.

6

Now again the wild doves were calling among the hills with their song of homesickness. The quality of longing in this sound, the memory response it sets up, is curious and strong. And it has also the quality of a dying day. One wishes to walk toward the sound--to walk on and on toward it, forgetting everything else. Undoubtedly there are sound symbols in the unconscious just as there are visual symbols--sounds that trigger off a response, a little spasm of fear, or a quick lustfulness, or, as with the doves, a nostalgic sadness. Perhaps in our pre-humanity this sound of doves was a signal that the day was over and a night of terror due--a night which perhaps this time was permanent. Keyed to the visual symbol of the setting sun and to the odor symbol of the cooling earth, these might all cause the little spasm of sorrow; and with the long response history; one alone of these symbols might suffice for all three. (SC p. 185)

Here the "archaic remnants" are described in a way that shows the concept to have gone far beyond its origin in the equation of the "psycho-physiologic warp" with instincts. Several things in the environment have become linked with a dim apprehension of the night dangers to come. No longer is the process that of a

relatively simple one-to-one response. Abstraction and combination are now factors determining the shape and reference of the archetype. In addition, two concepts especially charged with meaning for Ricketts have been drawn in: "homesickness" and "nostalgia" which were for him anagogic, adumbrations of the perception of "ALL."²⁷

Jung had described the collective unconscious as "the deposit of the world experience of all times" or the "image of the world that has been forming for aeons." As Steinbeck and Ricketts indicate, the pieces of this jigsaw can be perceived singly or in clusters. These pieces now include a number of possible empirical experiences--feeling, sight and sound may become associated with idea and emotion.

Steinbeck, after the failure of To a God Unknown, primarily depicted archetypal expressions he thought he recognized in the life around him. In America and Americans he sets out a number of archetypes which have come to be prominent in Americans. He cites their restless homeseeking, their easy familiarity with firearms and their ingenuity as atavisms of the pioneer experience (AA p. 33). Behind these expressions, Steinbeck recognizes an ancient pattern.

All our children play cowboy and Indians; the brave and honest sheriff who with courage and a six-gun brings law and order and civic virtue to a Western community is perhaps our most familiar hero, no doubt descended from the brave mailed knight of chivalry who battled and overcame evil with lance and sword. Even the recognition signals are the same: white hat, white armor--black hat, black shield. And in these moral tales, so deepset in us, virtue does not arise out of reason or orderly process of law--it is imposed and maintained by violence.

I wonder whether this folk wisdom is the story of our capability. Are these stories permanent because we know within ourselves that only the threat of violence makes it possible for us to live together in peace? I think that surviving folk tales are based on memory. There must have been a leader like King Arthur; although there is no historical record to prove it, the very strength of the story presumes his existence. We know there were gunslinging sheriffs--not many, but some; but if they had not existed, our need for them would have created them. (AA p. 34)

So the archetypes arise to express nodes of folk wisdom. Their form accords with the fashion of the present or the near past, but they are rooted in a distant ancestral experience.

The link between that experience and its expression, between the unconscious and the conscious, is made according to "our need." In the Jungian lexicon, this response to exigency was called "compensation":

The unconscious is not a demonic monster but a thing of nature that is perfectly neutral as far as a moral sense, aesthetic taste and intellectual judgement go. It is dangerous only when our conscious attitude towards it becomes hopelessly false. And this danger grows in the measure that we practice repressions. . . . The psyche is a self-regulating system that maintains itself in equilibrium as the body does. Every process that goes too far immediately and inevitably calls forth a compensatory activity. Without such adjustments a normal metabolism would not exist, nor would the normal psyche. We can take the idea of compensation, so understood, as a law of psychic happening. Too little on one side results in too much on the other. The relation between the conscious and the unconscious is compensatory.²⁸

The circumstances of life, be they personal or collective, call on the resources of the collective unconscious which answers, sometimes in the terms of the immediate exigencies, sometimes in the archaic terms of past responses to similar circumstances. In this way, "folk wisdom is the measure of our capability" and our need creates the stuff of our myths.

In a 1958 letter to Joseph Fontenrose, Steinbeck harked back to what Ed Ricketts had called "the anlage" ("the most subtle of all content-phrases")²⁹ to describe the formation of the archetype cluster which answers the call.

My own work is not so far from yours. The myth seems always to be there 900 B.C. 450 B.C. 1450 A.D. 1958 A.D. The sleeping anlage seems to be brought to life by needs arising from circumstances, usually external ones. Wyatt Earp, King Arthur, Apollo, Quetzalcoatl, St. George all seem to me to be the same figure, ready to give aid without intelligence to people distressed when the skeins of their existence get bollixed up. Surely the so called adult Western is blood brother to the Arthurian cycle.³⁰

Not only does Steinbeck describe myth as a psychological manifestation of the unconscious, but he also points out the basic Jungian assumption concerning the connection between circumstances and the activation of the archetype ("anlage"). The vocabulary developed by the three men, though diverse, points to a number of shared concepts. Jung described manifestations of "archaic residua" as "primordial images" and later as "archetypes." For Steinbeck and Ricketts these were "the anlage," "the imprint" and, in one of the senses in which they used the term, "the vehicle." One of the functions of the archetype is its capacity to "break through" to a wider consciousness, to initiate the sense of "nostalgia" or "going home."

The general outline of those shared concepts to this point is as follows: human beings developed consciousness as a feature of adaptation in their

struggle for survival, and it has assured their dominion over the earth. The agents of consciousness, directed thinking and language, have brought about the physical domination of the planet by our species. However, these powers are now proving self-destructive because the species has failed to accommodate them to an older feature of the mind. This older part of the mind, the collective unconscious, makes its presence known through thinking without words, non-directed thinking. The products of this thinking are dreams, fantasies and myths--all of which have a direct relation to the frame of the conscious mind. The basic unit of these expressions is the archetype. This genetically transmitted node of wisdom may express itself singly or in clusters, in the variety of its ancient guises or in clothing appropriate to the time and place of its appearance.

Steinbeck, in the passage quoted earlier, mentioned both the single (the hero) and the multiple (the Arthurian Cycle) forms of archetypal expression. He consciously used both forms in his work. This consideration of the archetypes which appear in Steinbeck's work will begin with a single anlage, the hero--the archetype which is, in a sense, the "typical fate" of the unconscious itself.

The hero, clothed differently by different times and diverse cultures, represents the role of archetypes in human history. Steinbeck revealed his position on this in a letter to the widow of President Kennedy in which he discussed a proposal by Mrs. Kennedy to write a book about the deceased man.

You bridled, I think, when I used the word Myth. It is a warped word now carrying a connotation of untruth. Actually the Mythos as I see it and feel it is the doubly true, and more than that, it is drawn out of exact experience only when it is greatly needed.

. . . The 15th century and our own have so much in common--Loss of authority, loss of gods, loss of heroes, and loss of lovely pride. When such a hopeless muddled need occurs, it does seem to me that the hungry hearts of men distill their best and truest essence, and that essence becomes a man, and that man a hero so that all men can be reassured that such things are possible. The fact that all of these words--hero, myth, pride, even victory, have been muddled and sicklied by the confusion and pessimism of the times only describes the times. The words and concepts are permanent, only they must be brought out and verified by the Hero. And this thesis is demonstrable over the ages--Buddha, Jove, Jesus, Apollo, Baldur, Arthur--these were men one time who answered a call and so became the spirits'ls of direction and hope. There was and is an Arthur as surely as there was and is a need for him. And meanwhile, all the legends say, he sleeps--waiting for the call.

I have not really wandered away from the theme. At our best we live by the legend. And when our belief gets pale and weak, there comes a man out of our need who puts on the shining armor and everyone living reflects a little of that light, yes, and

stores some up against the time when he is gone--the shining stays and the light is needed--the fierce and penetrating light.
(LL pp. 792-93)

There are, in this explanation, a number of assertions which are based on the connections between myth and psychology set out by Jung. For example, the universal examples used to describe the hero figure assume myth to be a collective phenomenon with a common source. He also indicates Jung's archetypes when he describes the figure that "sleeps--waiting for the call."

The equation of light with the hero also points to Jung. For both men the two symbols were representations of the libido (generalized psychological energy, power--as opposed to Freud's more limited, sexual concept).³¹ Jung originally drew attention to the conjunction of light with the hero figure in a discussion of the following passage which appears in the Upanishads:

Yonder man in the sun is
Parameshtin, Brahmin, Atman.
Yonder man, whom they point
out in the sun, that is Indra,
Prajapati, Brahman,
Brahman is a light like unto
the sun.³²

These heroes, equated with light, "are personifications of the human libido and its typical fates."³³ Later in this work these associations will be shown to have been employed by Steinbeck in five of his stories.

Three "typical fates" are frequently associated with the avatars of the hero in Steinbeck's fiction. These fates are discussed at length in Jung's work. The quest, self-sacrifice and rebirth of the hero are elaborately dissected by Jung and several of his observations concerning them seem to have been used as underpinning in Steinbeck's works. The most prominent of the typical fates, the quest, provides the over-all frame for most of Steinbeck's fiction. The goal of that search is what Steinbeck most often called wholeness, or, awareness. It is the unknown god, the unified self. Steinbeck talked about the quest and its goal in this way:

A novel may be said to be the man who writes it. Now it is nearly always true that a novelist, perhaps unconsciously, identifies himself with one chief or central character in his novel. Into this character he puts not only what he thinks he is but what he hopes to be. We can call this spokesman the self-character. You will find one in every one of my books and in the novels of everyone I can remember . . .

Now it seems to me that Malory's self-character would be Launcelot. All of the perfections he knew went into this character,

all of the things of which he thought himself capable. But, being an honest man he found faults in himself, faults of vanity, faults of violence, faults even of disloyalty and these would naturally find their way into his dream character. Oh don't forget that the novelist may arrange or rearrange events so that they are more nearly what he hoped they might have been.

.....
 And now we come to the Grail, the Quest. I think it is true that any man, novelist or not, when he comes to maturity has a very deep sense that he will not win the quest. He knows his failings . . . and these will not permit him to win the Grail. And so his self-character must suffer the same terrible sense of failure as his author. Launcelot could not see the Grail because of the faults and sins of Malory himself. He knows he has fallen short and all his excellences, his courage, his courtesy, in his own mind cannot balance his vices and errors, his stupidities.

I think this happens to every man who has ever lived but it is set down largely by novelists. But there is an answer ready to hand. The self-character cannot win the Quest, but his son can, his spotless son, the son of his seed and his blood who has his virtues but not his faults. And so Galahad is able to win the Quest, the dear son, the unsoiled son, and because he is the seed of Launcelot and the seed of Malory Malory-Launcelot has in a sense won the quest and in his issue broken through to the glory which his own faults have forbidden him. (LL pp. 553-54)

Steinbeck's equation of wholeness for the novelist with the completed novel will be examined later. Here, the important thing to note is that Steinbeck indicates that the quest theme is to be found, in one way or another, in each of his works, that this quest consists

of the search for the perfection of the self and that this goal is traditionally realized in literature in the rebirth of the self through a son.³⁴ As he put it in another letter: "the Grail is not a Cup. It is a promise that skips ahead--it's a carrot on a stick and it never fails to draw us on."³⁵

Though Steinbeck elsewhere described the struggle for rebirth in moral terms, he said that, in East of Eden, he was trying to show that awareness is beyond good and evil.³⁶ "I shall try to demonstrate to them [his sons, for whom the novel was written] how these doubles are inseparable--how neither can exist without the other and how out of their groupings creativeness is born."³⁷ For Steinbeck this knowledge was "awareness," the goal of the quest.

The antinomies reconciled in awareness had, in Jung's view, their origin in the ebb and flow of psychic energy. "All life is energy and therefore depends on forces held in opposition."³⁸ He tied this energetic viewpoint to the process of adaptation for survival--a starting point for Steinbeck and Ricketts too. The systole and dyastole of the libido ensure continually varying solutions to the ever-changing conditions of life. "Thus," said Jung, "it is essential for progression, meaning a successful effort

at adaptation, that impulse and counter-impulse, the yea and nay, should be present as an equal and reciprocal effectiveness."³⁹ When the proper balance has been achieved, when the opposites have been transcended, the archetype of the hero appears in order to represent the solution:

The appearance of the Saviour signifies a reconciliation of the opposites The nature of the redeeming symbol is that of a child (the "wonderchild" of Spittelar), i.e. child-likeness or an attitude which assumes nothing is of the very nature of the symbol and its function. The hero is always the figure endowed with magical power, who makes the impossible possible. The symbol is the middle way, upon which the opposites unite towards a new movement, a water course that pours forth fertility after a long drought.⁴⁰

Galahad is one such "wonderchild." The psychological heroism he embodies is a consistent theme in Steinbeck's work.

According to Jung, the quest also calls on the hero to reconcile the twin pulls of introversion and extraversion and the four cornered pulls of the personality functions; thinking, intuition, sensation and feeling.⁴¹ While there exist detailed notes which indicate Ricketts' familiarity with these,⁴² there is no evidence outside of his fiction to show Steinbeck's familiarity with the traits that dominate personality

types. However, as the next chapter will demonstrate, there is considerable evidence in To a God Unknown to suggest that the hero's quest to transcend personality functions is a main theme in that novel. Here, it ought simply to be noted that the four personality functions and the two basic orientations are envisaged by Jung as being reconciled in a dynamic balance by the individuated self.

Steinbeck, as did Jung, saw that a key step on the way to individuation was rebirth. It is one of the typical fates of the hero. Transformation, renewal, change and adaptation are all synonyms in their work for this vehicle.⁴³ From his comments on the Grail legend it is evident that Steinbeck understood rebirth to be a common feature of the quest. In America and Americans he reaffirms his belief that this pattern pervades our lives. "Every pursuit," he says, speaking of the conditions which formed the American character, "no matter what its stated end, had as its foundation purpose, survival, growth and renewal" (AA p. 141). Discussing East of Eden with his close friend and editor, Pascal Covici, he draws attention to this theme again:

Were you conscious of what happened to Adam in the last chapter? . . . Did you feel that Samuel had got into Adam and would live in him? Did you see the rebirth in him? . . . Men do change, do learn, do grow, that is what I want to get into that last. (JN p. 124)

The light is passed from Samuel Hamilton to Adam Trask in chapter twenty-six of East of Eden. Indeed, the whole chapter exemplifies the theme of psychological growth through rebirth that Steinbeck expressed repetitively in much of his other fiction through womb symbolism.

Just as this assurance of renewal takes the sting from death throughout Steinbeck's work, his holistic view that life is incomprehensible without death gives the latter a majestic propriety rather than a terrible dreadfulness. Jung's classic equation of man's fate with the sun's contains both Steinbeck's hope and reverence:

Just as the sun, guided by its own internal laws, ascends from morn till noon, and passing beyond the noon descends toward evening, leaving behind its splendor, and then sinks completely into the all enveloping night, thus, too, does mankind follow his course according to immutable laws, and also sinks, after his course is completed, into night, in order to rise again in the morning to a new cycle in his children. The symbolic transition from sun to man is easy and practicable.⁴⁴

Although this may not always be perceived, every death is a sacrifice for renewal and every death sheds light on the meaning of life. It is the appreciation of these things that gives Steinbeck and Ricketts their "feeling of fullness, of ~~warm~~ wholeness" on Good Friday in the Sea of Cortez.⁴⁵ Thus they speculate:

Perhaps among primitive peoples the human sacrifice has the same effect of creating a wholeness of sense and emotion--the good and bad, beautiful, ugly, and cruel all welded into one thing. Perhaps a whole man needs this balance. (SC p. 121)

The hero is simply the man who illustrates this unity. His death is a sacrifice that ennobles his community. In 1932 Steinbeck apparently shocked a newspaper reporter by advocating human sacrifices.⁴⁶ These attitudes and his sense of humour probably account for that incident. "Perhaps a whole man needs this balance."

Equally prominent in Steinbeck's fiction is the archetype of the mother, the magna mater. If the hero represents the individual resolution of a problem, the magna mater represents the collective source of that resolution. This figure and the related womb retreat motif are the most pervasive representatives of the collective unconscious in Steinbeck's fiction. It is

not surprising that this should be so. According to Jung, the magna mater is the most powerful and ancient figure in the entire range of unconscious archons which guide humanity.

The most immediate primordial image is the mother, for she is in every way the nearest and most powerful experience; and the one, moreover, that occurs in the most impressionable period of a man's life. Since the conscious is as yet only weakly developed in childhood, one cannot speak of an "Individual" experience at all. The mother, however, is an archetypal experience; she is known by the more or less unconscious child not as a definite, individual feminine personality, but as the mother, an archetype loaded with significant possibilities. As life proceeds the primordial image fades, and is replaced by a conscious, relatively individual image, which is assumed to be the only mother image we have. In the unconscious, on the contrary, the mother always remains a powerful primordial image, determining and colouring in the individual unconscious life our relation to women, to society, and to the world of feeling and fact, yet in so subtle a way that, as a rule, there is no conscious perception of the process.⁴⁷

It is from this figure that the hero receives his vitality since, while one of the significations of the hero archetype is the libido, one of the significations of the magna mater archetype is the collective unconscious.⁴⁸

Steinbeck and Ricketts were familiar with the concept of this archetype. In Sea of Cortez the two men discuss the Virgin Mary as another in a long range of incarnations of the magna mater.

This Lady, of plaster and wood and paint, is one of the strong ecological factors of the town of Loreto. One could not ignore a granite monolith in the path of the waves. Such a rock, breaking the rushing waters, would have an effect on animal distribution radiating in circles like a dropped stone in a pool. So has this plaster Lady a powerful effect on the deep black water of the human spirit. She may disappear and her name be lost as the Magna Mater, as Isis have disappeared. But something very like her will take her place, and the longings which created her will find somewhere in the world a similar altar on which to pour their force. No matter what her name is, Artemis, or Venus, or a girl behind a Woolworth counter vaguely remembered, she is as eternal as our species, and we will continue to manufacture her as long as we survive. (SC pp. 175-76)

Steinbeck had, of course, just prior to the Cortez trip, created the character of Ma Joad. In fact he had been paying homage to this figure in various ways since his portrayal of Rama Wayne in To a God Unknown and Katherine Wicks in The Pastures of Heaven.

Beside the magna mater stands the other female dominant in the male psyche--the anima. The anima and the animus are, according to Jung, the archetypal

representations of masculine and feminine experiences with the other sex. Hence the anima is the female archetype in the mind of man, which represents the collective experience of his sex with the other sex.⁴⁹ One of the chief functions of this archetype, when projected onto a subject, is to act as a "femme inspiratrice." Jung also sees this figure as being in conflict with the consciously moulded public role of the personality, the persona.

Before this conflict can be considered, the antagonism between the persona and its dark side, the shadow, ought to be reviewed since this antinomy played no small part in the way Steinbeck viewed the world. Briefly, Jung saw the shadow as the repressed features of the consciously shaped personality.⁵⁰ It was the other side of the persona. The shadow comes about because, if the persona represents to the world what the person wearing it wishes to be taken as, a large part of the whole personality must be suppressed in order to make the mask credible. Hence, to use a classic example, Dr. Jekyll, the persona must necessarily have a Mr. Hyde, his shadow. As with most unconscious material, the more the shadow is ignored or repressed the more it is likely to gather strength and overpower its governor, the conscious personality.

In Jung's psychology it is axiomatic that this inferior character must be known and acknowledged by its possessor. It is the other side of the mirror which makes possible the successful illusion of the persona. It must be accepted as a necessary part of the whole person. Steinbeck saw this process of acceptance in Ed Ricketts and it was, to him, one of Ed's greatest gifts.

. . . he had learned to accept and like the person "Ed" as he liked other people. It gave him a great advantage. Most people do not like themselves at all . . . They cannot see themselves well enough to form a true liking, and since we automatically fear and dislike strangers, we fear and dislike our stranger-selves. (SC pp. lxv-vi)

This self-knowledge is necessary not only to free the individual from a crippling self-hatred, but also to prevent him from being subject to irrational hatreds that result from the projection of a repressed shadow onto another person or group.⁵¹ Steinbeck saw this syndrome at work in individual and mass hatreds--the self-hatred of Lee Harvey Oswald (AA p. 88) or of the American people, which takes as its object John Fitzgerald Kennedy or the Russian people (TC pp. 128-29).

Deeper than this conflict between persona and shadow, however, is the opposition between persona and anima. Though Jung was fascinated by the complexities of this struggle and Ricketts elaborated on it a characterization of "the typical western masculine mind," Steinbeck seems to have simply noted two outstanding aspects of the archetype; its projectional nature and its capacity to act on its possessor as either a femme inspiratrice or femme fatale. In "About Ed Ricketts" he gives a rather comical picture of Ricketts and his anima.

The object of his affection herself contributed very little to his picture of her. She was only the physical frame on which he draped a woman. She was like those large faceless dolls on which clothes are made. He built his own woman on this form, created her from the ground up, invented her appearance and built her mind, furnished her with talents and sensitiveness which were not only astonishing but downright untrue. Then the woman in process was likely to come with surprise to the conclusion that she loved poetry she had never heard of, and could not understand if she had, that she breathed shallowly over music the existence of which was equally unknown to her. She became beautiful but not necessarily in any way that was familiar to her. And her thoughts--these would be likely to surprise her most of all, since she might not have been aware that she had any thoughts at all.

I cannot think of this tendency of Ed's as self-delusion. He simply manufactured the woman he wanted, rather like that enlightened knight in the Welsh tale who

made a wife entirely out of flowers. Sometimes the building process went on for quite a long time, and when it was completed everyone--even Ed--was quite confused. But at other times the force of his structure changed the raw material until the girl actually became what he thought her to be. (SC pp. 1-11)

Steinbeck's amusement doesn't mask the fact that he appreciates what Jung thought of as the anima's greatest power--its ability to transform the potential into the real:

Just as the animus projection of a woman can actually discover a man of significance who is unrecognized by the crowd, and moreover can help him by moral support to achieve his true destiny; so also a man can awaken a "femme inspiratrice" by his anima projection. But perhaps it is more often an illusion with destructive consequences, a failure because faith was not strong enough. I have to say to pessimists that an extraordinarily positive value lies in these primordial psychic images; to optimists, on the other hand, I must give a warning against the blinding power of phantasy and the possibility of the most absurd errors.⁵²

Both the anima's projectional nature and its capacity to inspire or destroy are evident in such characters in Steinbeck's fiction as Cathy Ames in East of Eden and Suzy in Sweet Thursday. Thus he understood the role this archetype plays in the formation of the hero's fate and used this understanding as a basis for

characterization.

Another archetype that provides the groundwork for characterization in Steinbeck's fiction, is the wise old man. This figure represents visionary wisdom in a traditional form, the kind of understanding which acts as a guide (Dante's Virgil, Arthur's Merlin) opening the eyes of the hero. The extensive presence of mysterious, wise old men in Steinbeck's work argues for a thoroughly considered rationale for this kind of character. In Contributions to Analytical Psychology Jung describes just such a schema, outlining both the content and form of this archetype:

Not infrequently, the quintessence of an attitude is neither a maxim nor an ideal, but an honoured and emulated personality.

Educators use these psychological facts and seek to suggest suitable attitudes by maxims and ideals, and some of these may in fact remain effective throughout the whole of life as permanent guiding principles. They have taken possession of the person like spirits. On the primitive level it is even the vision of the master, the shepherd, the poimén, or poimandres, which personifies the guiding principles and concretizes them into a symbolical figure.⁵³

A few pages later Jung develops the picture of this figure more fully:

The spirit appears psychologically as a personal being, sometimes with visionary clarity. In Christian dogma it is even the third person of the Trinity. These facts show that spirit is not always merely a maxim or an idea. As long as a spirit can be named or formulated as an intelligible principle or a clear idea, it certainly will not be felt as an independent being. But when the idea or principle involved is inscrutable, when its purposes are obscure as to origin and goal, and yet enforce themselves--then the spirit is necessarily felt as an independent being, as a kind of higher consciousness, and its inscrutable, superior nature can no longer be expressed in the concepts of human reason. Our posers of expression then seek other means: a symbol is created.⁵⁴

The seer in To a God Unknown and Sweet Thursday, Gitano in The Red Pony, Samuel Hamilton in East of Eden and Grandfather Hawley in The Winter of our Discontent all represent that "superior nature." Though at times their wisdom is the wisdom of "maxims and ideals," these are "words to clothe a naked thing," a thing that "is ridiculous in clothes."⁵⁵

It is the awareness of "being" that is ridiculous in words. In their conclusion to the Sea of Cortez, Steinbeck and Ricketts attempt to outline the vast realm that awareness encompasses:

The whole is necessarily everything, the whole world of fact and fancy, body and psyche, physical fact and spiritual truth, individual and collective, life and death,

macrocosm and microcosm (the greatest quanta here, the greatest synapse between these two), conscious and unconscious, subject and object. The whole picture is portrayed by is, the deepest word of deep ultimate reality, not shallow or partial as reasons are, but deeper and participating, possibly encompassing the oriental concept of being. (SC pp. 150-51)

The whole self emulates this mystery, it breaks through to "being," it participates in "being."

The sense of "is," or "being," must be regarded as the ultimate value for Jung, Ricketts and Steinbeck. Inevitably, that value led each man to paradox. Jung was forced to conclude his discussion of individuation with tentative remarks about a mysterious "transcendent function" which he felt he could not properly discuss as an empirical scientist.⁵⁶ Classification, the major instrument of the biologist, failed Ricketts: "That 'beyond' is nameless. No classifications mark or construct it, nor can they do so, else it ceases to be itself."⁵⁷ Steinbeck, the writer, was left without words.

. . . words can stimulate the senses and the understanding but after--they are pretty weak vehicles. Wherefore words are properly the tools of loneliness and rarely of fulfillment--the conveying of loss and frustration but no triumph like the closing of fingers on fingers or the pressure of knee on knee or the secret

touching of feet under a table. Do you realize that language reaches its greatest height in sorrow and in despair--Petrarch for Laura, The Black Marigold. The fierce despair of Satan in Paradise Lost. L'Allegro is not nearly the poem Il Penseroso is. I suppose that what the human soul says is-- "If one finds it--there is no need for words." (LL p. 371)

Or, as he later put it: "This is a secret, not kept a secret, but locked in wordlessness. The craft or art of writing is the clumsy attempt to find symbols for the wordlessness. In utter loneliness a writer tries to explain the inexplicable" (JN p. 3). Expressing this secret was Steinbeck's Grail, the "promise that skips ahead." Like the little animals of the Gulf whose beauty the two men could not capture in photographs, the quickness of "being" evades description (SC p. 49). Perforce, the most commonly effective communication is the despair of loss.

(Steinbeck thus marks himself as one of Ed Ricketts' "Sophisticated Poets.")⁵⁸ Yet, how does the artist even begin to express the "knowledge that all things are one thing and that one thing is all things" or, that naval warfare has much in common with chamber music (SC p. 217, OW pp. 180-83)?

The answer resides in the central mystery of "is." Steinbeck was, in his art, trying to work through the

vehicles of grief and degradation to the creation of awareness in his reader. The participation of his readers was consistently his goal. He saw himself as the magus whose spell would make the reader say, "Yes that's the way it is, or at least that's the way I feel it" (LL p. 523). Steinbeck's books were made to be a part of the reader. Both the author and his audience would then participate in the same being, the life, the "is" of the book.

Let me inspect then the book itself. It must be nearly 500 pages by now. It started by saying, "I'm going to tell you how things were then." Now, has it done that? I don't know. I just don't know. It left customs and clothes and habits and went deeply into people but I think that is very good rather than bad. For customs are only the frames for people. You can't write a book about customs unless it is a treatise. And I don't want a treatise. I want the participation of my reader. I want him to be so involved that it will be his story. (JN p. 123)

By creating a book in which the reader could participate, Steinbeck could share the isolating mystery of awareness, his sense of the balanced unity of life. Writing served to confirm this mystical doctrine since the story was to be the property of both the writer and the reader.

In this way the creative individual who is separate from his group, or phalanx, is related again to the group.⁵⁹ The connection is through art, the vehicle of the collective unconscious. This repository is both the source of art and the receptor of it.

I feel that sometimes when I am writing I am very near to a kind of unconsciousness. Then time does change its manner and minutes disappear into the cloud of time which is one thing, having only one duration. I have thought that if we could put off our duration-preoccupied minds, it might be that time has no duration at all. Then all history and all pre-history might indeed be one durationless flash like an exploding star eternal and without duration. (JN p. 11)

The origin of Steinbeck's work is in this "flash." It came, as he understood it, out of a durationless unconscious in which pre-history is of a piece with recorded history. He directed himself, as much as possible, into such a state of mind when writing. Speaking of material he was considering writing about he said:

. . . it's a thing to put into the half-sleeping mind, to think of in the half-dawn when the first birds sing, and in the evening; they call it dimpsey in Somerset. These are the times for the good permanent thinking which is more like musing--the garden path toward dream.

I have always been at odds with those who say that reality and dream are separate entities. They are not--they merge and separate and merge again. A monster proportion of all our experience is dream, even that we think of as reality. (LL pp. 799-800)

Art records the "half-sleeping mind" and in so doing captures the "one durationless flash." The key is the archetype, for "when the fishermen find the Old Man rising in the path of their boats, they may be experiencing a reality of past and present" (SC p. 33). In it both the writer and the reader experience the "is" of Being. The collective unconscious which comprehends the "reality of past and present" and reconciles them in the archetype is the other key to Steinbeck's aesthetic.

Understanding this, it is evident that Steinbeck maintained, throughout his career, a view of art that was based on Jung's psychology. His earliest generalizations about art and the phalanx confirm this.

The artist is the one in whom the phalanx comes closest to the conscious. Art then is the property of the phalanx, not of the individual. Art is the phalanx knowledge of matter and of life.

. . . The artist is simply the spokesman of the phalanx. When a man hears great

music, sees great pictures, reads great poetry, he loses his identity in that of the phalanx. (LL pp. 80-81)

These ideas and Steinbeck's later comments on the nature of the symbol bear a striking similarity to the main points of Jung's essay on the "Poetic Art" in Contributions to Analytical Psychology:

Every relation to the archetype, whether through experience of the mere spoken word, is "stirring," i.e. it is impressive, it calls up a stronger voice than our own. The man who speaks with primordial images speaks with a thousand tongues; he entrances and overpowers, while at the same time he raises the idea he is trying to express above the occasional and the transitory into the sphere of the ever-existing. He transmutes personal destiny into the destiny of mankind, thus evoking all those beneficent forces that have enabled mankind to find a rescue from every hazard and to outline the longest night.

That is the secret of effective art. The creative process in so far as we are able to follow it at all, consists in an unconscious animation of the archetype, and in a development and shaping of the primordial image that is, as it were, a translation into the language of the present which makes it possible for every man to find again the deepest springs of life which would otherwise be closed to him. Therein lies the social importance of art; it is constantly at work educating the spirit of the age, since it brings those forms in which the age is most lacking.

.....
The artist's relative lack of adaptation becomes his real advantage; for it enables him to keep aloof from the highways, the better to follow his own yearnings and to

find those things of which the others are deprived without noticing it. Thus, as in the case of the individual whose one-sided conscious attitude is corrected by unconscious reactions towards self-regulation, art also represents a process of mental self-regulation in the life of nations and epochs.⁶⁰

The phalanx, the body of men bound together by the collective unconscious with a memory stretching back to pre-history, expresses itself through the artist, its spokesman. His words so entrance his audience that they lose their identity in that of the phalanx. Thus he "transmutes personal destiny into the destiny of mankind." In doing so the artist evokes "all those beneficent forces that have enabled mankind to find a rescue from every hazard and to outlive the longest night." In Steinbeck's terminology this meant that:

The phalanx has its own memory--memory of the great tides when the moon was close, memory of starvation when the food of the world was exhausted. Memory of methods when numbers of his units had to be destroyed for the good of the whole, memory of the history of itself. (LL pp. 79-80)

This memory resides in the collective unconscious, the "sphere of the ever-existing," where past and present are welded together in Being.

The archetype, or symbol, expresses the race memory. It is "the facet chosen to illuminate as well as to illustrate the whole." If the root of that symbol is King Arthur, the artist's work is to shape it into something more suitable to the needs of his time, Wyatt Earp perhaps. In this way he finds his relation to the group he is alienated from. His "relative lack of adaptation" gives him a perspective which is useful to the group. Steinbeck's attempt to rid himself of personal ego is evidence of a conscious attempt to be more freely in touch with the impersonal, or collective aspect of his nature. In that way, writing permitted him to participate in something larger.

His work also provided him with an objectification of his own problems. He told Pascal Covici:

You must never quite believe that I am putting myself down on paper or if you do so believe, you must never say so. There are many things which must not be said but which must be translated into symbols. Robinson Jeffers once said that he wrote witches and devils outside the house in order to prevent their getting in the house. Maybe everyone does that to a certain extent. (JN p. 158)

Projection, then, also played a part in Steinbeck's work though he apparently wished to minimize its

importance. The main tenet he seems to have adopted from Jung concerns the notion that art originates from, and speaks to, the collective unconscious through myths and their chief components, symbols or archetypes. These myths and symbols bridge the gap between the artist and his audience by elevating them both to a brief awareness of durationless being or wholeness.

The work produced in this frame further illustrates the influence of Jung. Some of his ideas helped form characters, symbols, themes, motifs and plot resolutions in Steinbeck's fiction. In the following chapter, an explication of To a God Unknown will detail the Jungian elements which make that novel the clearest expression of Steinbeck's use of the psychologist's ideas. Then, the three following chapters will trace corresponding images, ideas and patterns throughout the Steinbeck canon.

Notes

- ¹ Jung, Contributions, p. 315.
- ² Jung, Types, p. 540.
- ³ Jung, Types, p. 540.
- ⁴ Carl G. Jung, Psychology of the Unconscious, trans. Beatrice M. Hinkle (1916 rpt. New York: Dodd, Mead and Co., 1946), pp. 208 and 361.
- ⁵ Jung, Psychology, pp. 13-14.
- ⁶ Jung, Contributions, p. 144.
- ⁷ The primitive best illustrates the workings of the unconscious. But Steinbeck, like Jung, saw these in "civilized man" too. Speaking of the superstitious behaviour of soldiers, Steinbeck said: "The dark world is not far from us--any of us" (John Steinbeck, Once There Was a War [London: Heineman, 1959], p. 198; all further references to this work appear in the text identified by the initials OW).
Steinbeck understood the soldiers' talismans as Jung would have: as healthy evidence of their attempt to express the psychological reality of their hopes and fears--realities denigrated by what the psychiatrist called "our true religion," "a monotheism of consciousness" (Jung and Wilhelm, The Secret of the Golden Flower: A Chinese Book of Life, p. 110).
The writer showed his understanding of the consequences of this devaluation in many of his writings but perhaps nowhere more clearly than in the following passage from Travels with Charley:

"Oh we can populate the dark with horrors, even we who think ourselves informed and sure, believing nothing we cannot measure or weigh. I knew beyond all doubt that the dark things crowding in on me either did not exist or were not dangerous to me, and still I was afraid. I thought how terrible the nights must have been in a time when men knew the

things were there and were deadly. But no, that's wrong. If I knew they were there, I would have weapons against them, charms, prayers, some kind of alliance with forces equally strong but on my side. Knowing they were not there made me defenceless against them and perhaps more afraid." (John Steinbeck, Travels with Charley in Search of America [New York: The Viking Press, 1962], p. 55; all further references to this work appear in the text identified by the initials TC)

Steinbeck did, however, recognize tokens of "forces equally strong."

"It would seem that in times of great danger and great emotional tumult a man has to reach outside himself for help and comfort, and has to have some supra-personal symbol to hold to. It can be anything at all, an old umbrella handle or a religious symbol, but he has to have it. There are times in war when the sharpest emotion is not fear but loneliness and bitterness. And it is during these times that the smooth stone or the Indian-head penny or the wooden pig are not only desirable but essential. Whatever atavism may call them up they appear and seem to fill a need." (OW pp. 197-98)

After the war, Steinbeck directly connected these tokens to the self:

"I believe that everyone needs something outside himself to cling to. Actually such a thing as I have in mind is not outside yourself but rather a physical symbol that you are all right inside yourself." (LL pp. 363-64)

In another letter, written during the same period, he reaffirmed this position: "How very deep this is--listening for a sign, looking for omens. Everyone does it. Actually I guess it is a matter of taking one's psychic pulse" (LL p. 364). Steinbeck's fiction abounds with these "atavistic," "supra-personal" tokens of the self. The tree and the glade in To a God Unknown, Danny's house in Tortilla Flat,

Gitano's sabre in The Red Pony and Ethan Hawley's curiously engraved stone in The Winter of Our Discontent are several prominent examples.

⁸ Carl G. Jung, Two Essays on Analytical Psychology, trans. H. Godwin Baynes (London: Bailliere, Tyndall and Cox, 1928), pp. 67-68.

⁹ Jung, Psychology, p. 21.

¹⁰ Jung, Psychology, pp. 25-26.

¹¹ See Jung, Types, p. 572; chapter two, p. 29.

¹² Jung, Types, p. 572.

¹³ The Indians of the Gulf of Mexico illustrate this relation with nature.

¹⁴ "The design of a book is the pattern of a reality controlled and shaped by the mind of the writer. This is completely understood about poetry or fiction, but it is too seldom realized about books of fact" (SC, p. 1).

Steinbeck and Ricketts expanded this idea later in Sea of Cortez: "Man is the only animal whose interest and whose drive are outside himself But having projected himself into these external complexities, he is them. His house, his auto-mobile are a part of him and a large part of him" (SC p. 87).

The tenant-farmers' relationship with their land and Al Joad's with the car are other manifestations of the same participation evident in Gay, the mechanic of Cannery Row.

¹⁵ Men participate in a common nature with both benevolent and malignant results. Steinbeck and Ricketts profited by this experience, as does Jim Casy. But the strikers engaged in a dubious battle are alternately elevated and degraded by their common nature. Similarly, Adam Trask's experience with the army shows the same ambiguity.

¹⁶ Joseph Wayne's heritage, like Pepé's in "Flight," Gitano's in The Red Pony and Ethan Hawley's in The Winter of Our Discontent, shapes his life. This inherited knowledge is often expressed in Steinbeck's fiction through the symbol of blood.

17 John Steinbeck, "Bombs Away: The Story of a Bomber Team" (New York: The Viking Press, 1942), pp. 23, 49 and 155; all further references to this work appear in the text identified by the initials BA.

18 Jung, Types, p. 106.

19 Jung, Two Essays, p. 100.

20 Jung, Two Essays, pp. 103-4.

21 Carl G. Jung, Modern Man in Search of a Soul, trans. W. S. Dell and Cary F. Baynes (New York: Harcourt, Brace and Co., 1933), p. 216.

22 John Steinbeck, Letter to Carl Wilhelmson, October 20, 1930, Bender Room, Felton Library, Stanford University.

This quotation represents part of a puzzling omission from the letter as it appears in Steinbeck and Wallsten's Life in Letters (LL pp. 30-31). My notes, taken from the original letter, indicate that it reads:

"Modern sanity and religion are a curious delusion. Yesterday I went out in a fishing boat--out in the ocean. By looking over the side into the blue water, I could quite easily see the shell of the turtle who supports the world. I am getting more prone to madness. [Please keep it from my sane acquaintances. Our brains are rooted in some black mysterious murk like the great depths which occur in the sea. Somewhere in the bottoms of our brains there are hideous fishes, blind and slow and hungry. Some of them seem to carry little phosphorescent lights and others are known only by their bulk and by their movement.] What a ridiculous letter this is; full of vaguenesses and unrealities. [We have our feet on the ground--what? Our thoughts are governed only by facts provable by experiment. The hell they are!] I for one and you to some extent have a great many of the basic impulses of an African witch doctor."

23 John Steinbeck, Letter to Carl Wilhelmson, October 20, 1930, Bender Room, Felton Library, Stanford University.

24 Jung, Modern Man, p. 144.

25 Steinbeck, "Argument of the Phalanx," p. 1.

26 Jung, Psychology, p. 199.

27 For Ricketts, "nostalgia" and "homesickness" lead to the discovery that we are "more than ourselves." The vehicles which lead to this discovery in life and literature are grief and love. The following quotations from Ricketts' essays exemplify his understanding of these terms:

"The most common path is love. . . .

However usually there is a time of intervening struggle with search, bitterness or bewilderment, commonly preceeding a regression but occasionally heralding the illuminating which seems to depend on such grievous vehicles. The path to home is difficult

I am recalling how interestingly all this is tied up with the religious ideas of the trinity, with the old sturdy ideas of Hegel, and with the new ideas of holism and of the ecologists and the Jungians and the mathematical physicists: the union of two struggling opposites, each honest in its own right but in vision limited, into a 'new thing' which completely transcends the old, which is part of it in a rooty sense only, and which uses the old forms of duality, the notions of form and function, matter and energy, material and spiritual, only as emergence vehicles towards a unified growth." (Ricketts, "Breaking Through," pp. 15, 16-17)

"Except from mystics, who are rarely formal poets, no words have come from that distant near land. I am sure that when or if they do, far from being passive or quietistic, they will form the most active, moving, participating message in all Western poetry. This must be so, because the great light cast at such a time, instead of bewitching all familiar scenes, must show them as more familiar even than before. Everything will be related and known, it will be recognized that 'that's the way things really are.' In that journey the writer will have led the reader also deeply home." (Ricketts, "Poetry," p. 14)

Ricketts recognized Steinbeck and Jung as men whose work carried their readers to that "distant near land."

"In attempting to determine how clearly this unnamed quality might be expressed in modern writings, I have been going over in my mind the writers and teachers, not all recent, whom I personally class as moderns: Keats (Ode to a Nightingale) Emerson (Compensation, The Oversoul), Walt Whitman surely and in many poems, Francis Thompson (Hound of Hell), even some of Stevenson (Will O'the Mill, A Lodging for the Night), Nietzsche; later Reymont; now Jung, Krishnamurti, Hemingway, Faulkner (Ad Astra), Steinbeck (To a God Unknown), Farrell." (Ricketts, "Breaking Through," p. 6)

Steinbeck used one of Ricketts' examples of "Breaking Through" in Cannery Row. Ricketts described in his essay his surprising reaction to the near death of his neighbour and the suffering of that man's wife as his life was in doubt. He had watched as the woman held her injured husband cradled and stroked him saying again and again, "dear boy, dear boy."

"Anyone can say those words 'Dear boy'; yet how empty, lacking their essential background. Again I was surprised to find myself reacting not depressedly. I thought of myself (and was otherwise somewhat scandalized at the sacrilege) as beating time to music that was part of the scene and flowing also through me." (Ricketts, "Breaking Through," pp. 3-4)

The scene provides an excellent orientation for the otherwise puzzling incident in Cannery Row where Doc finds the drowned girl while investigating a tide pool (John Steinbeck, Cannery Row [New York: The Viking Press, 1945], pp. 114-15). Similarly, Ricketts' tale also suggests the conclusion of the story of Shark Wicks in The Pastures of Heaven. If the one story is in fact indebted to the other, the fact supports the elsewhere advanced hypothesis concerning an earlier date of composition for Ricketts' essay.

29 Ricketts, "Poetry," p. 6.

30 John Steinbeck, Letter to Joseph Fontenrose, August 26, 1958, Bancroft Library, The University of California at Berkeley.

31 It is evident in Steinbeck's 1933 letter to his friend Carl Wilhelmson that he was familiar with both concepts of the libido and, though not satisfied with either, preferred Jung's. "There are streams in man more profound and dark and strong than the libido of Freud. Jung's libido is closer but still inadequate" (LL p. 87).

32 Jung, Types, p. 247.

33 Jung, Psychology, p. 135.

34 Ricketts saw this perfection as the object which all literature strives to express:

"There is the original naive childlike or savage belief in a personal deity. This is ordinarily followed, soon after the function of intellectual cognition develops and is put honestly to work on the problem, by a period of loss, bitterness and atheistic insistence, the sophisticated stage. Then, by the breaking through which may result from the acceptance of grief and struggle with its challenge of work in attempting a deeper understanding, some feeling may emerge for the symbolism of religion, knowledge of the 'deep thing beyond the name', of 'magic', and of the god within."

(Ricketts, "Breaking Through," pp. 17-18)

He then goes on to connect this final stage with Jung's individuation.

35 John Steinbeck, Letter to John Murphy, June 12, 1957, The Steinbeck Research Center, San Jose State University.

36 This awareness marks, for Ricketts, the "mellow poet," the third stage in his four-staged system.

"In their heightened consciousness, the realization of a 'beyond' quality has arisen

particularly through the assimilation of the very clay feet of bitter grief, war and death which the sophisticated poets excoriated or morbidly embraced. Their 'right' derives chiefly through what is conventionally 'wrong'; they have gone through the 'right-wrong' confusion of the sophisticated level and have come to accept as holy the very traits rejected by tradition--the stone which the builders refuse has thus become cornerstone of the new structure." (Ricketts, "Poetry," p. 12)

The opening paragraph of Cannery Row shows Steinbeck's mellow awareness (CR p. 1).

37 John Steinbeck, Journal of a Novel: The East of Eden Letters (New York: The Viking Press, 1969), p. 4; all further references to this work appear in the text identified by the initials JN.

38 Jung, Two Essays, p. 79.

39 Jung, Contributions, p. 35.

40 Jung, Types, pp. 323-24.

41 Jung, Types, pp. 412-517.

42 Ricketts, "Ideas on Psychological Types." See Appendix A.

43 "Thus they changed their social life--changed as in the whole universe only man can change. They were not farm men any more, but migrant men" (GW p. 267).

44 Jung, Psychology, p. 191.

45 Ricketts was evidently just as keenly aware of the importance of psychological reformation as Jung and Steinbeck.

"The successful person welcomes the struggle as a vehicle. The foetus wins through to birth. The child plays at being a man, finally achieves actual manhood after many struggles, and despite regressive tendencies so common as to be universal--such as the wish to remain a child [a common motif in

Steinbeck's fiction] (a temptation strong enough to cause stasis however only in conditions of psychopathology). Greater struggles are met with increased growth, up to the greatest test possible in physical life, the one from which in due course no successful person shrinks. And Bach sings, 'Kom suesser Tod' [come sweet death] so that my daughter used to say 'Daddy, that doesn't sound to me like death.' Nor to me. More Like 'Tod und Verklaerung' [death and illumination] I should say." (Ricketts, "Breaking Through," p. 12)

Ricketts' friend, Toni Jackson, has also spoken of his attachment to the idea of psychological growth through rebirth.

"He loved the Morte D'Arthur, the Mabinogion. I think he loved the idea of the alchemists searching for the philosopher's stone that was really a disguised way of talking about and searching for the transcendental experience of rebirth (Jung's idea). Perhaps at base it was his notion that people of the Middle Ages had not yet learned to put sole trust in the rational, but could live in terms of symbols." (Toni Jackson, Letter to Joel Hedgepeth, January 23, 1971, cited by Hedgepeth, "Outer Shores," p. 68)

Ms. Jackson's memory and Ed Ricketts' understanding were clear. Jung says:

"It is not in vain that magic is called the mother of science. Until late in the Middle Ages what we call to-day natural science was nothing else than magic. A striking example of this is alchemy, the symbolism of which shows quite unmistakably the principle of transformation of energy I have described above. Indeed the later alchemists were conscious of this wisdom Therefore we have every reason to value the making of symbols as the invaluable means by which we are able to use for effective work the merely instinctive flow of energetic process." (Jung, Contributions, p. 52)

- 46 Valjean, Steinbeck, p. 146.
- 47 Jung, Contributions, pp. 122-23.
- 48 Jung, Psychology, pp. 330-31.
- 49 Wilhelm and Jung, Golden Flower, p. 115.
- 50 Jung, Types, pp. 203 and 590.
- 51 "This morning I am amazed at the utterly despicable quality of my thinking. And these are just as definitely a part of me as the thoughts of which I can approve. It doesn't do any good to deny such thoughts. I think they turn to poison and sink in if we do. Better to think them through and so lose them" (JN p. 84).
- 52 Jung, Contributions, pp. 201-2.
- 53 Jung, Contributions, pp. 91-92.
- 54 Jung, Contributions, p. 96.
- 55 John Steinbeck, To a God Unknown (1933 rpt. New York: Bantam Books, 1968), p. 147; all further references to this work appear in the text identified by the initials GU.
- 56 Jung, Types, p. 610.
- 57 Ricketts, "Breaking Through," p. 15.
- 58 Ricketts, "Poetry," pp. 10-11.
- 59 John Steinbeck, Letter to Joseph Fontenrose, February 2, 1949, Bancroft Library, The University of California at Berkeley:

"Out of the group individual as different from the man-individual thesis, it has appeared to me more recently that the group is non-creative in the sense of planning and conception--(painting, literature, building in concepts etc.). This function seems to me to be that of the man-individual. The group or group-individual seems first to resist creation and then to carry it out if it is a plan or accept it if it is a work of art. But I cannot think now of the group.

creating anything except in the larger picture in which the resistance is a part of the whole. . . .

More recent thinking has been in terms of this creative individual who is a part of and yet separate from the group--sometimes leads sometimes destroyed by the group and is the only inventive instrument of the group. There is no contradiction in this duality at all."

⁶⁰ Jung, Contributions, pp. 248-49.

Chapter IV

Psychomachia I

If any man derides the unseen world, let him ponder the death of Pentheus, and believe in gods. (Euripides, The Bacchae)

If good and evil are to be accepted as inseparable counterparts in the nature of things, what is left to create the conflicts so necessary to story-telling? Where originates that tension which drives a narrative? In the first place, after the failure of To a God Unknown, the non-teleological viewpoint never again dominates a Steinbeck novel. The novelist seems to have learned from that failure how inimical Joseph Wayne's all-embracing awareness is to story-telling. The non-teleological stance becomes the attitude of Steinbeck's "implied author." As a consequence, the reader's realization of the awareness of "the official scribe who writes" becomes the epiphany that results from the experience of reading the novel.¹ Thus the flaws of To a God Unknown most clearly reveal the course of future Steinbeck novels.

That course leads through the Scylla and Charybdis of good and evil to the treasured, whole self. In their search for wholeness, Steinbeck's characters must overcome either a one-sidedness in their own natures or an imbalanced society. Commonly, the conflict occurs between the hero and a biased society. Ironically, like the artist's toil, the end of this struggle is the survival of the community. Endurance is granted to the whole person and the unified society. Hence, while the conflict is basically psychological, the goal, survival, gives the quest a naturalistic cast. Individuation may be an unattainable idea, but struggling for it is the way of life. Steinbeck's fiction thus presents a psychomachia which has as its end the establishment of a flexible balance that, like the gyroscope, maintains its steadiness by motion.

To a God Unknown is the key to understanding the employment of Carl Jung's psychology in John Steinbeck's fiction. In this novel most of the Jungian elements, which are more smoothly incorporated in the later novels, are clearly in the foreground. In fact, To a God Unknown is almost entirely devoted to illustrating a number of Jung's basic propositions. Steinbeck stated this directly in his letter to the Los Angeles Times book critic Wilbur Needham:

This volume . . . simply attempts to show some sense of how the unconscious impinges and in some cases crosses into the conscious It had never occurred to the critics that all the devils in the world and all the mysticism and all the religious symbology in the world were children of the generalized unconscious.²

These broad intentions made To a God Unknown an extraordinarily ambitious novel--so ambitious indeed, that the author's aspirations ruined it. The theme and its main expression, symbolism, simply distort and overwhelm the narrative.

Steinbeck spent almost three years writing and re-writing this novel--longer than he worked on any other novel he wrote. Yet, in spite of all his efforts, he had to admit it was not taking shape properly. On January 9, 1931, he told Carl Wilhelmson: "I've read the Unknown God and was horrified at its badness as a whole. However I think I can make it pretty decent by working on it and by cutting."³ Evidently he eventually thought he had managed to control his material for, when it was finally published in 1933, he defended it to Wilhelmson and again pointed to the seminal influence of Jung.

I don't think you will like my late work. It leaves realism farther and farther behind. I never had much ability for nor faith nor

belief in realism. It is just a form of fantasy as nearly as I could figure. . . . This may be silly but it is what I am. There are streams in man more profound and dark and strong than the libido of Freud. Jung's libido is closer but still inadequate. I take pleasure in my structures but I don't think them important except in the doing.⁴

Steinbeck thought that the criticism which met the book on its publication only expressed the biased tastes of the reigning literary fad of realism. Writing another friend he said:

I'm glad you like the book. The overthrow of personal individual character and the use of the Homeric generalized symbolic character seems to bother critics although a little study of the Bible or any of the writers of antiquity would show that it is not very revolutionary. The cult of so-called realism is a recent one, and anyone who doesn't conform is looked on with suspicion. (LL p. 89)

The attacks on realism in these letters anticipate the Jungian bias of Sea of Cortez and, to a certain extent, exonerate some of the apparent flaws in To a God Unknown. Yet, even though one must grant Steinbeck the extensive use of symbolism and allegorical characters to depict Jung's psychology, a reader of To a God Unknown will still feel the rightness of the author's earlier judgment: "The book had plans

beyond my abilities I'm afraid."⁵

For the purpose of this study, the novel is a fortunate failure. Its untrammelled "plans" reveal the clear outline of a "thought structure" that, in a variety of ways, was to affect the rest of Steinbeck's work. For example, the title of the novel itself suggests Jung since it refers to what he called the libido (psychic energy). It is the purpose of the novel to show ways in which men may harmonize their lives with the "generalized unconscious," the "unexplored" god. Steinbeck indicated this when he explained why he changed the title from "To an Unknown God" to To a God Unknown: "The transposition in words is necessary to a change in meaning. The unknown in this case meaning 'Unexplored'. This is taken from the Vedic hymns" (LL p. 67). Like Jung, Steinbeck saw the Vedas as chants which celebrate "the God Unknown, that powerful and moving unconscious which is likely to remain unknown to book reviewers." To discover and assimilate the force of the libido is to find the unconscious and follow its lead to individuation.⁶ Joseph Wayne, the hero of To a God Unknown, is set by Steinbeck on this path of self-discovery that leads to godlikeness.⁷

For Jung, the cardinal points of this journey were the four basic psychological functions: thinking, feeling, sensation and intuition. These functions, expressed in either an extraverted or introverted form, make up the basic forces of the psychomachia. However, the historical situation of the twentieth century has simplified the struggle somewhat by emphasizing one particular antinomy. As Ricketts and Jung both noted, our age and culture have brought to prominence a confrontation between the conscious and the unconscious.⁸

The typical western masculine mind is today almost world dominant--the conscious psyche (persona) is sensation-thinking, concerned with analyses, evaluations and logical conclusions with reference to the objective and factual physical realities of measurements. . . . The unconscious psyche (the female compensatory spirit, the anima) is in western males intuition-feeling introvert, concerned archaically with subjective evaluations spirituall[y] apperceived in dreams, in the symbolism of fantasy, or at times of affect.⁹

It is precisely this conflict between the culturally dominant, extraverted, sensation-thinking types and the rarer, introverted, intuition-feeling types which is at the bottom of To a God Unknown and much of Steinbeck's subsequent work.

Indeed, it may not be fortuitous that Ricketts' classification of Steinbeck as an intuition-feeling type coincides with the values Steinbeck advances in his fiction. In taking up that point of view, Steinbeck was possibly defending himself as he knew he was perceived and perhaps thought himself to be. Furthermore, this dialectic is the root of the realism-romance antinomy we have seen before. Steinbeck, in opposing realism in fiction, was attacking the kind of novel that was restricted to portraying characters and situations strictly dictated by a narrow empiricism. Steinbeck wanted play for both his intuition and his feelings. Thus, To a God Unknown "leaves realism farther and farther behind." Joseph Wayne's struggle against the deracinated modern sensibility parallels John Steinbeck's contest with "the cult of so-called realism." The clash of this struggle echoes through most of Steinbeck's fiction.

In To a God Unknown, the four-cornered conflict is just sketched at the outset. As the novel progresses, the strife resolves itself into simpler, dualistic terms. Steinbeck, perhaps with the esoteric enthusiasm of a recent convert, chose to depict all four psychological functions. But, like the vestigial gill slits in the human foetus, the functions of sensation

and feeling are only outlined in the two minor Wayne brothers, Benjamin and Thomas. The main struggle takes place between intuition and thinking. Joseph and his mentors, Old Juan and the Seer, oppose Burton and his ally, Romas, the carter. The consequences of this battle are evident in the fate of the community and its representative offspring, Juanito and Willy. Throughout, reconciliation is suggested by the unifying symbols of the house, the land and the grove. As they do consistently in Steinbeck's work, these symbols point to various aspects of the desideratum--wholeness.

The differentiation of the brothers as representative types of men is made overt by the parcelled character introductions each is given.¹⁰ Steinbeck was never so crude an artist as to indulge in such a direct method of characterization unless he wanted to draw the reader's attention to the distinctions he was making. In the four pages of chapter five where the three brothers are each given a block description, Thomas is described as follows:

Thomas had a strong kinship with all kinds of animals. . . . He was not kind to animals; at least no kinder than they were to each other, but he must have acted with a consistency beasts could understand, for all creatures trusted him.

Thomas understood animals, but humans he neither understood nor trusted very much. He had little to say to men; he was puzzled and frightened by such things as trade and parties, religious forms and politics. When it was necessary to be present at a gathering of people he effaced himself, said nothing and waited with anxiety for release. Joseph was the only person with whom Thomas felt any relationship; he could talk to Joseph without fear. (GU pp. 18-19)

The description is a "fleshed out" characterization of the feeling type as it was described by Ricketts and Jung. The former described feeling as:

. . . . a function of subjective evaluation.
Likes and dislikes, hate, fear, love,
friendship, comradeship, sympathy, pity,
reverence, tenderness, antipathies,
convictions.¹¹

These traits are evident in the loyalty and devotion that Thomas shows his many pets and his brother Joseph. On the other hand, his habitual attitude toward others makes evident the introverted nature of his character type in the form of "dislikes, hate, fear" and "antipathies." The unease Thomas shows in the presences of the glade, the seer and the people at the fiesta results from his typical disquiet in the presence of something he treasures and guards closely, i.e. feeling (GU pp. 30, 143-48 and 88). Thomas is

very much the feeling type described by Jung:

The depths of this feeling can only be divined--they can never be clearly comprehended. It makes men silent and difficult of access. . . . it puts forward negative feeling-judgments or assumes an air of profound indifference, as a measure of self-defence.¹²

People of his type are, according to Jung, described by the proverb "Still waters run deep."¹³

A superficial judgment might well be betrayed, by a rather cold and reserved demeanour, into denying all feeling to this type. Such a view, however, would be quite false; the truth is her feelings are intensive rather than extensive. They develop into the depth. Whereas, for instance, an extensive feeling of sympathy can express itself in both word and deed at the right place, thus quickly ridding itself of its impression, an intensive sympathy, because shut off from every means of expression, gains a passionate depth that is benumbed. It may possibly make an extravagant irruption, leading to some staggering act of an almost heroic character.¹⁴

Such is Thomas' assumption of authority over the ranch at the end of the novel. Leadership is not natural to this man but because of his intense loyalty to Joseph, he accepts it. His truculent attitude toward the drought-ridden ranch is that of one who has been betrayed in a matter of deeply entrusted feelings.

The ranch has proven itself "a treacherous place" to him. The deep consistency of feeling that he shows Joseph, which the animals recognize, has been outraged by the drought. His outbursts, so uncharacteristic of his usual cool aloofness, confirm this view: "Let's get out of this bastard valley, this double-crossing son-of-a-bitch. I don't want to come back to it. I can't trust it anymore" (GU p. 140).

Just as Thomas' rare passionate outbursts betray his type, Joseph's labourious search for words reveals him to be an introverted, intuitive type. Unlike his three brothers, he is not included in the group photograph of chapter five. Since he is the major figure in the novel, his inclusion there is unnecessary. Jung describes the introverted intuitive type as follows:

The peculiar nature of introverted intuition, when given the priority, also produces a peculiar type of man, viz, the mystical dreamer and seer on the one hand, or the phantastical crank and artist on the other As a rule, the intuitive stops at perception; perception is his principal problem, and--in the case of a productive artist--the shaping of perception. . . . Intensification of intuition naturally often results in an extraordinary aloofness of the individual from tangible reality; he may even become a complete enigma to his own immediate circle. If an artist, he reveals extraordinary, remote things in his art,

which in iridescent profusion embrace both the significant and the banal, the lovely and the grotesque, the whimsical and the sublime. If not an artist, he is frequently an unappreciated genius, a great man 'gone wrong', a sort of wise simpleton, a figure for "psychological" novels.¹⁵

This type of character "feels bound to transform his vision into his own life," and consequently "he makes himself and his life symbolic, adapted, it is true, to the inner and eternal meaning of events, but unadapted to the actual present day reality."¹⁶

These characteristics describe Joseph completely. He is a dreamer, seer and prophet. His daydreams, fantasies and visions are based on the "eternal meaning of events."¹⁷ When Joseph took possession of his land: "He flung himself face downward on the grass and pressed his cheek against the wet stems. His fingers gripped the wet grass and tore it out, and gripped again. His thighs beat heavily on the earth" (GU pp. 7-8). When he offers a proposal of marriage he says:

There's a time of fencing to go through and I don't know how to do it. Besides it all seems useless to me. . . . I want you to be my wife, and you must know it. My brothers and I own six hundred and forty acres of land. Our blood is clean. (GU p. 34)

On his second courting visit the impulse to expose the root of the ceremony occurs to Joseph. "He felt a desire to open his body for her inspection, so that she could see all the hidden things in him, even the things he did not know were there" (GU p. 4). These scenes certainly represent the "b~~o~~yal," the "whimsical" and the "grotesque" aspects of Joseph's nature. The novel provides several other examples of such failings. They are epitomized by Rama's remark that she thought Joseph would "pick a wife as he'd pick a cow" (GU p. 64).

Yet, Joseph's intuitions are also sometimes "significant," "lovely" and "sublime." For example, Joseph's notion that his father's spirit inhabits the tree that shelters his house is both beautiful and prophetic. Joseph's tree is the symbol that nourishes his whole life; its loss does mean the destruction of his life. Further, his prophetic gift is evident in the premonition of Benjy's death (the goat's head) which menaces Joseph on the night he and his newlywed wife return to the ranch. Steinbeck carefully related Joseph's prophetic talent to his intuitive nature. Joseph believes, in spite of Romas' mockery, that Juanito is Castilian and will someday use his knife to defend his honour.

In a later scene, Juanito's rehearsal of his proposal to his wife is juxtaposed with the following warning given by Joseph to Thomas: "Some day we'll be finding Benjy with a knife in his neck. I tell you, Tom, he'll get a knife some day" (GU p. 26). Finally, sensing the proverbial "ill wind," Joseph mutters; "There's an enemy out tonight. The air's unfriendly." Hearing Juanito's warning, he concludes; "I knew this night was bad" (GU p. 59). Benjy's goatish lust has cost him his life and his brother's delicate perceptions have forewarned the reader.

These things combine to make Joseph "enigmatic." His aloofness, emphasized so often in the novel ("I am cut off." GU p. 61), results from his nearness to inner realities and his impatient disregard of outer realities. Thus his behaviour seems, at times, bizarre. Yet, he strives against the demon of his type in order to achieve intelligible expression. This struggle is seen in his relationship with Elizabeth. After her death he says of their marriage, "It was the one chance to communicate Now it is gone" (GU p. 129). In other areas such as the farm and its life, Joseph is free to develop his private system of symbol and ritual. But, beginning with the courtship, then during the marriage ceremony, the journey home

and regularly in their married life Joseph is portrayed as struggling to enunciate his highly subjective, intuitive perceptions of life (GU pp. 91 and 102-3).

That these images are archetypes spontaneously arising from the collective unconscious is suggested by their frequent association with race memory. Joseph's passion for fertility, at times so ludicrously expressed, springs from what Steinbeck calls "the heritage of a race which for a million years had sucked at the breasts of the soil and co-habited with the earth" (GU p. 22). Seeing the stone in the grove for the first time, Joseph experiences a shock of recognition: "Somewhere, perhaps in an old dream, I have seen this place, or perhaps felt the feeling of this place" (GU p. 30). His collective unconscious also stirs on meeting the seer: "Thomas had to answer, for Joseph was staring at the little man in curious recognition" (GU p. 143). In this way, race memory expresses itself in Joseph through the fantasy and archetypal perception of his intuitive nature.

The feeling of "going home" relates race memory to the goal of the quest--wholeness. Elizabeth Wayne's nostalgia takes her to the glade, the preeminent symbol of psychological wholeness in the novel. There

she experiences a vision of Mary, the great Christian mother goddess who symbolizes the perfection of Elizabeth's pregnancy.

Similarly, Joseph finds in the glade "something to tie to" that reminds him of his father. Nostalgia is associated with wholeness because it accompanies the full integration of race memory that defines individuation. Thus Joseph says: " . . . there are times when the people and the hills and the earth, all, everything except the stars, are one, and the love of them all is strong like a sadness" (GU p. 56).

Neither Benjamin nor Burton are "at home" on the ranch (GU pp. 21 and 114). In this, as in so many other things, their extraverted orientation draws them away from that symbol of the self. Rather, they are attracted to other people. In marked contrast, Joseph and Thomas have great difficulty expressing themselves to others; nor do they show the extraverted tendency, evident in Burton and Benjamin, to lead or seduce others to their way. Burton, for example, displays his extraverted thinking by trying to impose his order on those around him rather than by brooding on refinements to his system.¹⁸ In a like manner Benjamin illustrates the extraverted mode of his type by seeking out pleasure rather than rhapsodizing on what comes his

way.¹⁹

Benjamin, like Thomas, is a secondary figure overshadowed by the clash between Joseph and Burton. Yet, just as there is significance in Tom's contribution to Joseph's side, so too is there meaning in Benjy's association with Burton. Related to Burton through his extraversion, disinterest in the ranch and suicidal tendentiousness, Benjamin represents the empirical orientation of consciousness--sensation. He is summarized by Steinbeck in the following way:

Benjamin, the youngest of the four, was a charge upon his brothers. He was dissolute and undependable; given a chance, he drank himself into a romantic haze and walked about the country, singing gloriously. He looked so young, so helpless and so lost that many women pitied him, and for this reason Benjamin was nearly always in trouble with some woman or other. For when he was drunk and singing and the lost look was in his eyes, women wanted to hold him against their breasts and protect him from his blunders. It always surprised those who mothered Benjamin when he seduced them. . . .

Benjy was a happy man, and he brought happiness and pain to everyone who knew him. He lied, stole a little, cheated, broke his word and imposed upon kindnesses; and everyone loved Benjy and excused and guarded him. . . . In the Valley of Our Lady the Mexicans gave him liquor and taught him their songs, and Benjy took their wives when they were not watching him. (GU pp. 19-20)

Eventually Benjamin is murdered by an outraged husband, Juanito, the hired hand. Benjamin's lack of morality, his unrestrained pleasure-seeking, his charm and his lack of judgment are all distinct features of the extraverted sensation type.

His aim is concrete enjoyment and his morality is similarly oriented. . . .

. . . He is by no means unlovable; on the contrary, he frequently has a charming and lively capacity for enjoyment; he is sometimes a jolly fellow, and often a refined aesthete.²⁰

But the more sensation predominates, so that the sensing subject disappears behind the sensation the more unsatisfactory does this type become. Either he develops into a crude pleasure-seeker or he becomes an unscrupulous, designing sybarite. . . .

. . . Although this lack of basic principles in the sensation-type does not argue an absolute lawlessness and lack of restraint, it at least deprives him of the quite essential restraining power of judgment.²¹

This is precisely the character of Benjamin as Steinbeck describes him. A "designing sybarite," Benjamin pays for his lack of judgment with his life.

While Benjamin lacks morality, restraint and judgment, his brother Burton is a grotesque parody of these virtues. His portrait provides the basis of the archetypal Steinbeck villain--mean, narrow and

self-righteous. Burton, like Benjamin, represents the worst of his type. In fact, it seems that Steinbeck is inclined to ignore the more objective view of the differences between Intuition-Feeling and Sensation-Thinking set out by Jung and later described by Ricketts. (A Jungian would attribute this warp to the subjectivity of Steinbeck's own type.) When they are concrete in orientation, Steinbeck's sensation-thinking characters tend to be short-sighted materialists like Bert Munroe; when their orientation is abstract, they tend to be narrow, tyrannical puritans like Burton Wayne.

Burton was one whom nature had constituted for a religious life. He kept himself from evil and he found evil in nearly all close human contacts. Once, after a service to the church, he had been praised from the pulpit, "A strong man in the lord," the pastor called him, and Thomas bent close to Joseph's ear and whispered, "A weak man in the stomach." Burton had embraced his wife four times. He had two children. Celibacy was a natural state for him. Burton was never well. His cheeks were drawn and lean, and his eyes hungry for a pleasure he did not expect this side of heaven. In a way it gratified him that his health was bad, for it proved that God thought of him enough to make him suffer. Burton had the powerful resistance of the chronically ill. His lean arms and legs were strong as braided ropes.

Burton ruled his wife with a firm and scriptural hand. He parcelled out his thoughts to her and pared down her emotions when they got out of line. He knew when

she exceeded the laws, and when, as happened now and then, some weak thing in Harriet cracked and left her sick and delirious, Burton prayed beside her bed until her mouth grew firm again and stopped its babbling.
(GU p. 20)

Burton is an excellent example of the extraverted, thinking type. In his complete devotion to a doctrine which he tries to impose on his nearest kin, he expresses the foremost feature of the type. His dogmatism, his hysteria when his system is challenged, his tyrannizing over others so that all might grovel as he does before his formula and, of course, the powerful sense of good and evil that attends the formula are all traits outlined by Jung in his description of extraverted thinking:

This type of man gives the deciding vote--not merely for himself alone but also on behalf of his entourage--either to the actual objective reality or to its objectively oriented intellectual formula. By this formula are good and evil measured, and beauty and ugliness determined. All is right that corresponds with this formula; all is wrong that contradicts it; and everything that is neutral to it is purely accidental. Because this formula seems to correspond with the meaning of the world it also becomes a world law whose realization must be achieved at all times and seasons, both individually and collectively. Just as the extraverted thinking type subordinates himself to his formula, so, for its own good, must his entourage also obey it, since the man who refuses to obey is wrong--he

is resisting the world law, and is, therefore, unreasonable, immoral, and without a conscience. His moral code forbids him to tolerate exceptions; his ideal must, under all circumstances, be realized; for in his eyes it is the purest conceivable formulation of objective reality, and, therefore, must also be a generally valid truth quite indispensable for the salvation of man. This is not from any great love of his neighbor, but from a higher standpoint of justice and truth.²²

When the conscious attitude is extreme, all personal considerations recede from view. . . . often the most vital interests of his family are violated, they are wronged morally and financially, even their bodily health is made to suffer--all in the service of the ideal. Hence it not infrequently happens that his immediate family circle, his own children for instance, only know such a father as a cruel tyrant.²³

As a defence against doubt, the conscious attitude grows fanatical. For fanaticism, after all, is merely overcompensated doubt. Ultimately this development leads to an exaggerated defence of the conscious position, and to the gradual formation of an absolutely antithetic unconscious position; for example, an extreme irrationality develops, in opposition to the conscious rationalism.²⁴

The sickness Harriet must occasionally suffer and Joseph's desolation after Burton has girdled his tree are prices Burton happily pays for the rule of what he calls the "one law" (GU p. 114). His hysterical dogmatism when the system is challenged, his

tyrannizing behaviour and righteousness are all traits described by Jung.

His symbol is the wasteland. If the personal symbol of Joseph is the tree, then the drought-ridden valley which follows Burton's girdling of the tree is an excellent natural manifestation of the attitude he represents. As we will see shortly, Burton, Romas and his son Willy are wastelanders. The attitude Burton represents creates the wasteland while Romas lives in anticipation of the dry years and gladly thrives on them when they come (GU pp. 12 and 138-39). Willy too dreams of "a bright place that is dry and dead" until finally, when he thinks it a reality, he commits suicide (GU pp. 13 and 164-65).

Just as the tree is representative of the full wholesome life of Joseph, the wasteland symbolizes the arid narrow rationality of Burton and Romas. When Burton girdles the tree's trunk, he destroys the embodiment of all the delicately interrelated factors which give richness, meaning and texture to Joseph's life. When Burton destroys the tree he ends the "time when the land was drenched with his father's spirit so that every rock and bush was close and dear" and "the grass roots wove a fabric just under the surface" (GU p. 176). Burton prevents the sap (libido)

from flowing to the branches from the roots. The result of this act for Joseph is a temporary disorientation which finds its expression in the pathetic fallacy of the drought. The equation can be clearly seen if it is noted that Steinbeck deliberately mixes descriptions of the internal and external states when he describes Joseph's discovery of the destruction of the tree.

The sense of loss staggered him, and all the sorrow he should have felt when his father died rolled in on him. The black mountains surrounded him, and the cold gray sky and the unfriendly stars shut him down, and the land stretched out from the center where he stood. It was all hostile, not ready to attack but aloof and silent and cold. Joseph sat at the foot of the tree, and not even the hard bark held any comfort for him. (GU p. 118)

For the first time Joseph feels the opposite of his habitual attitude of participation, the alienation which Burton, Romas and Willy live with.

It is evident that the drama of Joseph's struggle to keep alive the moss on the stone is an amplification of the symbolic struggle over the tree. Just as Joseph thought of himself as "the father of the farm" and of his tree as "a kind of father of the land," so too does he identify himself completely with the rock

as he takes water from the spring beneath it and spreads it over the moss that covers it (GU pp. 22 and 154). "As he worked, he knew the rock no longer, as a thing separated from him. He had no more feeling of affection for it than he had for his own body. He protected it against death as he would have saved his own life" (GU p. 158). The precious flow from the spring, the nourishment of the unconscious, must be maintained. Yet, gradually, the wasteland is winning the struggle as the tree's roots are cut off and the spring dries. The drought is the other half of Joseph's nature and of the natural cycle. He must learn to accept both. Part of the meaning of his self-sacrifice at the end of the novel is his acceptance of the alienated functions of his self. In surrendering to them Joseph learns that they are not what he thought but, rather, lead to the opposite "I should have known". . . I am the rain. I am the land . . . The grass will grow out of me in a little while" (GU p. 179). This conclusion vitiates the thematic tension of the novel in which the struggle between conflicting types has been resolved in the creation of an individuated being. The destructive imbalance of rationality is succeeded by the "new thing" which re-establishes harmony. Schematically

then, the Wayne brothers can be summarized in Jungian terms as:

INTROVERT	EXTRAVERT
Feeling: Thomas	Sensation: Benjamin
Intuition: Joseph	Thinking: Burton

This is the conscious (persona) versus unconscious (anima) struggle which Ricketts described in his Jungian analysis of the American psyche. Later, after To a God Unknown, Steinbeck simplified the basis of this psychomachia. The presence of intuition in a character came to signify an uncommon wholeness or the possibility of attaining it by overcoming the forces of materialistic rationalism. The supporting characters of To a God Unknown are more representative of the future expressions of this theme.

Old Juan and the seer are prototypes of the "wise old man" archetype as it appears in Steinbeck's fiction. Messengers from the collective unconscious, they transmit to Joseph intuitions encased in ritual (GU pp. 86 and 143). They are mana-personalities, gift-givers. It is Old Juan after all who suggests

the fiesta which unites the spirit of the people and thus brings rain. Joseph recognizes the archetypal quality of Juan's knowledge, which pays homage to the quaternity--so important in the symbolism of To a God Unknown.

To start the fiesta Joseph did a ceremonial thing, Old Juan had told him about, a thing so ancient and so natural that Joseph seemed to remember it. He took a tin cup from the table and went to the wine cask. The red wine sang and sparkled into it. When it was full, he raised the cup level with his eyes and then poured it on the ground. Again he filled the cup, and this time drank it, in four thirsty gulps. (GU p. 86)

The second rain-making sacrifice which Joseph learns from the seer, will be discussed in the next chapter. It too represents "ancient" and "natural" practices. As the memory motif associated with them suggests, they originate in the collective unconscious. Just as Joseph seems to remember Old Juan's rituals and the seer when he first meets him, the seer is familiar with Joseph: "We know each other. I know things you don't know. You will learn them" (GU p. 145). Like Juan, he too honours the quaternity in the form of the cross (GU p. 145). His archetypal nature is, like that of the stone in the glade, suggested by association with a dream (GU p. 141). Through deep personal experience

and the continuity of ancient rituals, the seer and Old Juan show Joseph how the "generalized unconscious crosses into the conscious."

In contrast, Romas is one who illustrates the barrenness of modern realism. His opposition to the attitude represented by Joseph is evident even before Joseph's conflict with Burton is introduced. The carter's fundamental alliance with Burton is shown in the subject of his first clash with Joseph--the tree.

He [Joseph] pointed a finger. "Over by that big oak we'll drop this lumber."

To the face of the driver [Romas] there came an expression of half-foreboding.

"Going to build under a tree? That's not good. One of those limbs might crack off and take your roof with it, and smash you, too, some night while you're asleep."

"It's a good strong tree," Joseph assured him. "I wouldn't like to build my house very far from a tree. Is your house away from a tree?"

"Well no, that's why I'm telling you. The damn thing is right smack under one. I don't know how I happened to build it there."

(GU p. 9)

It is typical of the realist in Steinbeck's fiction that he should fall a victim of his unconscious because he denies its existence. As a result, he is a slave to it. On the contrary, people like Joseph, Old Juan and Juanito recognize and employ the unconscious. Romas, in rejecting the location of a

house under a tree and then acting against that decision demonstrates the irrationality that victimizes his type. Such people are driven into dogmas by their excessive reliance on thinking which, in turn, leaves them subject to an overwhelming fit of irrationality.

Steinbeck points to the same feature of the rationalist in his short description of Elizabeth's father. That "furious philosopher" is a Marxist who "had left the gentle Utopia of Marx far behind" (GU p. 31). For the writer, old McGreggor's logic and Elizabeth's feelings are equal: "Elizabeth set her mouth and held her opinions out of reach of his arguments by never stating them. It infuriated the old man that he could not blast her prejudices with his own." Then, to ensure that the reader doesn't miss his point, Steinbeck repeats it. The old man says to his daughter: "You have no single shred of reason. Everything you do is the way you feel about it." Her response places her feelings on an equal footing with his reasons and suggests that (like Burton and Romas) his reasoning will be corrupted by irrationality because of its exclusiveness. "There's things that won't stand reason, but are so, just the same. I'll take a wager your mother filled you with fairies before she died" (GU p. 31). Later, McGreggor

admits he is "a weak man" who hates Elizabeth, her mother and Joseph because they see his weakness, (GU p. 48). He concludes by telling Joseph, "Oh, I know in my head how to be strong, but I can't learn to do it" (GU p. 49). The intellect alone cannot lead a man to wholeness.

McGreggor's sneers, like Romas', are turned on those who do not share his bias. Romas, at the novel's outset, belittles his helper Juanito for his bravado and pretensions to nobility. In Romas' eyes the youth is simply a poseur. Yet, as Joseph recognizes, Juanito will prove both dangerous and honourable (GU pp. 10-11 and 70-72). Joseph intuitively recognizes and accepts psychological reality while, for Romas, "It's a lie" and "One lie is like another" (GU p. 10). As the events of the novel demonstrate, Juanito is not a liar.

Romas also shows he is a creature of the wasteland in the perverse pleasure that he, like Burton, takes in pain. Burton's suffering is, for him, a sign of God's attention (GU p. 20). To Romas the drought is a "good time" that provides grist for his grim humour (GU pp. 138-39 and 161). Both men are only "at home" in the barren egotism of consciousness.

So impaired are the emotions of Romas and Burton that their capacity to feel seems completely atrophied. Burton has only "embraced" his wife four times in their years together, while Romas explains his son's suicide by saying: "He was never very strong in the head" (GU pp. 20 and 139). Like his father, yet without his resilience, Willie's "pale face seemed to hang in the air unconnected to a body" and he was "always cold" (GU pp. 11 and 13). In McGreggor, Burton, Romas and Willy the head separated from the heart leads to an arid, bitter life.

The Biblical injunction "By their fruit ye shall know them" sheds light on the conflict of To a God Unknown. The contrast between Willy and Juanito extends the antagonism between the sensation-thinking group made up of McGreggor, Romas, Benjamin and Burton and the feeling-intuition group comprised of Old Juan, the Seer, Thomas and Joseph. Willy is haunted by fantasies of the wasteland that symbolize the spiritual deracination of his life (GU p. 164).

He dreams he is in a bright place that is dry and dead, and people come out of holes and pull off his arms and legs, señor. Nearly every night he dreams it. (GU p. 13)

Juanito, in contrast, demonstrates an immediate affinity with Joseph that evinces the youth's healthful attitude towards the unconscious. As a consequence of this balanced frame of mind, Juanito's companionship is a tonic for Willy (GU p. 11). Four other things lessen Willy's anxiety: the presence of horses, "the big trees on the hills" that make "the country . . . so different from that place in the dreams" and the Steinbeck panacea, "whiskey and women" (GU pp. 13 and 164-65). Each remedy points to an aspect of Willy's neurosis.

The symbolism of both the horse and the tree have precise counterparts in Jung's Psychology of the Unconscious. In that volume the psychologist devotes eight pages to a discussion of the meaning of a horse as a symbol and he relates it directly to Ygdrasil, the tree of life.²⁵ For Jung "the horse is . . . a libido symbol" that has acquired "the significance of the animal unconscious . . . domesticated and subjected to the will of man."²⁶ Simply put, Willy feels in the horses the "animal spirits" he lacks. The comfort he gets from trees suggests Joseph's "tree of life" while the dismemberment motif of his dream adumbrates the fragmentation of life brought about by consciousness. This desolation can be diminished by

the sensation of wholeness imparted by alcohol and women (GU pp. 87-88 and 135-36).

Willy's dream is tolerable only so long as it remains in the category of what his father would deprecate as a lie. However, when he discovers that such a place does exist, he hangs himself. The dream, which seems to be related to his father's drought stories, also presages the drought that comes again to the valley. Willy's inability to live with his nightmare fantasy anticipates the Sea of Cortez dictum: "even if the symbol vision be horrible, it is there and it is ours." Steinbeck had set out the same argument in an earlier letter to Needham when he said that "all the devils in the world . . . were children of the generalized unconscious."

Juanito, on the other hand, lives a life made rich by personal and racial mythology. For example, he recognizes the value of friendship over money (GU p. 15), the guidance of spirits (GU pp. 17-18), the mystery of the life cycle (GU p. 18) and the power of race memory (GU p. 30). Juanito also displays the same sense of symbolism as Joseph. Determining the period of his exile from the ranch after murdering Benjamin, Juanito says: "when the bones are clean I will come back. Memory of the knife will be gone when



the flesh is gone" (GU p. 72). As Joseph so often seeks a symbol in nature to express his internal state, so Juanito decides that the memory of his guilt will accord with the decay of the murdered man's body. Indeed, Juanito is, in a small way, a medicine man like Joseph. The youth's presence helps Willy and his return temporarily revives the drying spring. The wholeness he was taught by "the old ones" he passes on to his baby boy who already "knows the names of ten trees" and "is going to get . . . a pony when the good years come" (GU pp. 167 and 175). Juanito's son, named after Joseph and blessed by him, shows the line of allegiance opposed to the moribund line of Burton, Romas and Willy.

As the development of this conflict shows, the main direction of the novel is away from the esoteric, fourfold character typology of Psychological Types and towards Jung's earlier, simpler contrast between "Directed Thinking" and "Fantasy Thinking" (Psychology of the Unconscious). The distinctions in the first chapter of that earlier book "concerning the two kinds of thinking" can be schematized as follows:

DIRECTED THINKING:
THINKING WITH WORDS

VS.

FANTASTIC THINKING:
DREAM THINKING

Instrument:
Words

Images

Connections:
Through abstract
law (logic)

Through likeness of
images (correspondences)

Expression:
Objective

Subjective

Physiological atten-
dants:

Concentration,
effort and fatigue

Spontaneous, effortless
and restful

Function:
Imitates empirical
reality and acts
on it

Turns away from
empirical reality and
fre~~s~~ subjective wishes

Product:
Sciences and
technology

Art and mythology

Source:
Learned imitation of
reality

Inherited imitation of
reality (most readily
identifiable in
children and "lower
races")²⁷

The tension in Steinbeck's fiction often coincides with this basic division rather than with the later more complex typology. The antinomy of "two kinds of thinking" is also more clearly related to Jung's idea of a beneficent collective unconscious. Jung

asserted that: "By means of phantastic thinking, direct thinking is connected with the oldest foundations of the human mind which have been for a long time beneath the threshold of the consciousness."²⁸ It is this assumption which underlies Steinbeck's description of the "fruitful" influence of the "generalized unconscious."

Variations on this basic struggle between spirit (anima) and mask (persona) echo throughout Steinbeck's oeuvre. Whether the conflict is as generalized as it is between the Okies and the bankers, as personalized as Ethan Hawley's struggle with Mr. Baker, as dominant as the Munroe's conflict with the valley folk or as implicit as the comparison between Mack and the boys and "a generation of trapped, poisoned, and trussed-up men," it is an extension of the antithesis between the tree and the wasteland in To a God Unknown (CR p. 15). The struggle between these two takes place below the glade, the place of awareness, where the dualities are reconciled. Yet, that natural altar also stretches its shadow across Steinbeck's fiction promising atonement.

Notes

¹ Wayne C. Booth, The Rhetoric of Fiction (Chicago: The University of Chicago Press, 1961), pp. 71-75.

² John Steinbeck, Letter to Wilbur Needham, April 4, 1934, Clifton Waller Barrett Library, University of Virginia.

³ John Steinbeck, Letter to Carl Wilhelmson, January 9, 1931, Bender Room, Felton Library, Stanford University.

⁴ John Steinbeck, Letter to Carl Wilhelmson, August 9, 1933, Bender Room, Felton Library, Stanford University.

⁵ John Steinbeck, "Ink Holograph Draft of To a God Unknown given to Carlton A. (Duke) Sheffield," no date, Bender Room, Felton Library, Stanford University.

⁶ Ricketts, "Breaking Through," p. 17.

"Then by the breaking through which may result from the acceptance of grief and struggle with its challenge of work in attempting a deeper understanding, some feeling may emerge for the symbolism of religion, 'knowledge of the deep thing beyond the name', of 'magic' and of the god within."

⁷ Robert DeMott, "Toward a Redefinition of To a God Unknown," University of Windsor Review, 8, No. II (1972), 34-53. Robert DeMott centres his analysis of the novel on this theme. While he does not trace the role of the psychological types in this process, he gives a reading of it, based on Jung, that corresponds to the one developed here. On the interpretation of Joseph's attempt to reconcile the antinomies in himself and in nature, the symbolism of the tree and the glade, we are in full accord. DeMott has also done a

thorough examination of the novel's structure in the light of Jung's influence and the theme of individuation that provides a frame for the explication developed here.

⁸ Jung, Modern Man, pp. 196-201.

⁹ Ricketts, "Ideas on Psychological Types." See Appendix A.

¹⁰ I am not the first to detect in the four Wayne brothers what Steinbeck himself described as the "overthrow of personal individual character and the use of the Homeric generalized symbolic character" (LL p. 89). French, in the first edition of his Twayne Series study, notes: "The old man's four sons appear to symbolize man's possible conditions" (Warren French, John Steinbeck [New York: Twayne Publishers, 1961], p. 48).

¹¹ Ricketts, "Ideas on Psychological Types." See Appendix A.

¹² Jung, Types, p. 490.

¹³ Jung, Types, p. 492.

¹⁴ Jung, Types, p. 493.

¹⁵ Jung, Types, pp. 508-9.

¹⁶ Jung, Types, p. 510.

¹⁷ Jung, Types, pp. 507-8.

"Introverted intuition apprehends those things which arise from the a priori, i.e. the inherited foundations of the unconscious mind. These archetypes, whose innermost nature is inaccessible to experience, represent the precipitate of psychic functioning of the whole ancestral line, i.e. the heaped up, or pooled, experiences of organic existence in general, a million times repeated, and condensed into types. Hence, in these archetypes all experiences are represented which since primeval time have happened on this planet. . . . Since the unconscious is not just something that lies there, like a psychic caput mortuum, but is something that

coexists and experiences inner transformations which are inherently related to general events, introverted intuition, through its perception of inner processes, gives certain data which may possess supreme importance for the comprehension of general occurrences: it can even foresee new possibilities in more or less clear outline, as well as the event which later transpires. Its prophetic prevision is to be explained from its relation to the archetypes which represent the law-determined course of all experienced things."

- 18 Jung, Types, p. 485.
- 19 Jung, Types, p. 501.
- 20 Jung, Types, p. 458.
- 21 Jung, Types, pp. 459-61.
- 22 Jung, Types, p. 435.
- 23 Jung, Types, p. 439.
- 24 Jung, Types, p. 441.
- 25 Jung, Psychology, pp. 308-16.
- 26 Jung, Psychology, p. 308.
- 27 Jung, Psychology, pp. 8-41.
- 28 Jung, Psychology, p. 36.

Chapter V
Psychomachia II

Blest is the happy man
Who knows the mysteries the gods ordain,
And sanctifies his life,
Joins soul with soul in mystic rites
Made lawful by Cybele the Great Mother;
Who crowns his head with ivy,
And shakes aloft his wand in worship of
Dionysus. (Euripides, The Bacchae)

The uniqueness of To a God Unknown resides chiefly in Steinbeck's use of Jung's fourfold character typology. However, even in the course of that unusual novel, the typology is supplanted by a wider, less formulaic opposition between "two kinds of thinking." Much of Steinbeck's later fiction explores or re-employs aspects of this conflict. The novelist continued to aid his intuitive characters in their struggle against the realists by giving them the power of the past. It is their association with race memory, nostalgia, wise old men and ritual that sustains Steinbeck's heroes and heroines. The past stabilizes these people as they learn from it how to live out the myth of their own lives. In a like manner, while depicting this pattern, Steinbeck himself grew out of

its confines. He discovered his own voice.

Numerous characters represent aspects of this development. For example, Joseph Wayne's struggle to express what he calls "thought without words" not only reminds the reader of Jung's "two kinds of thinking," but also anticipates certain inarticulate characters in Steinbeck's writings. Often artistic, these characters possess a talent far greater than their ability to express themselves in words. Their frustrated attempts to communicate their vision fulfill Jung's description of the artist as one who seeks his place in society through an art which points out the neurosis of society.

The narrator of "Johnny Bear," dredging a swamp near the town of Loma in The Long Valley, uncovers through the mimesis of Johnny Bear the sexual neuroses of the small community. Johnny Bear, who can only call for whiskey when not perfectly imitating something he has overheard, is compared with Blind Tom, the "half-wit" piano player, who "could hardly talk."¹ Likewise Tularecito of The Pastures of Heaven is mute to his examiners and judges but has a "great gift" for drawing and sculpture.² He, like Blind Tom and Johnny Bear, is "one of those whom God has not quite finished" (PH p. 53). Tularecito's "ancient" eyes

and "trogloditic" face suggest the overwhelming presence of the atavistic collective unconscious (PH p. 49) just as Johnny Bear's ursine appearance suggests the same imbalance (LV p. 148). George Battle in The Pastures of Heaven illustrates the connection between these characters and Joseph Wayne. "Bent with work," with eyes that "never left the ground" and hands "hard and black . . . like the pads of a bear," George Battle's "farm was a poem by the inarticulate man" (PH pp. 6-7). For all these men, their work, whether it is art or farming, is an expression of the most profound part of their nature. Unable to express that nature in any other way, they grotesquely manifest their genius through one deeply riven channel.

In contrast, those characters who have learned to master language seem generally better adapted. Even Jody's Grandfather, ignored or humiliated by his son-in-law for telling his stories, enchants Jody with his tales of "westerling." Like Gitano, the old man is crushed by Carl Tiflin's hard realism which sees the old man's stories as a re-living of personal glories. Yet, strangely, when Grandfather's "voice dropped to a curious low sing-song, dropped into a tonal groove the story had worn for itself" when his "tone dropped into its narrative groove The stern blue eyes

were detached.* He looked as though he were not very interested in the story himself" (LV pp. 294 and 296). Like the westering of which he was the leader ("but if I hadn't been there, someone else would have been the head. The thing had to have a head."), Grandfather's story-telling is an action forced on him by the collective unconscious (LV p. 302). His story-telling anticipates the chant of the archetypal story-teller of The Grapes of Wrath who "spoke in great rhythms" (GW p. 445). These artistic characters not only meet the opposition of the rationalists in Steinbeck's fiction but are sometimes destroyed by their own "thinking with words."

These are artists poisoned by theory, by the rationalizing of their art. Henri, the resident painter of Cannery Row, so concerned with theorizing about his art "that he had very little time left for painting of any kind," is a fine example of the type (CR p. 122). Surely this is the meaning of Henri's hallucination of the man cutting the child's throat and the child's not recognizing it (CR p. 124). Henri's reasoning has destroyed his creativity and all that is left is the "devilish young man" who seduces women (CR pp. 124-26).

Joe Elegant of Sweet Thursday, the writer who earns his living as a cook in Fauna's whorehouse, is another parody of the kind of grotesque the artist becomes when he is overly concerned with esoteric theories about his work. Joe's novel "isn't intended for the mass."³

The book was going well. His hero had been born into a state of shock and nothing subsequent had reassured him. When a symbol wasn't slapping him in the mouth, a myth was kicking his feet out from under him. It was a book of moods, of dark rooms with cryptic wallpaper, of pale odors, of decaying dreams. There wasn't a character in the whole of The Pi Root of Oedipus who wouldn't have made the observation ward. The hero had elderly aunts beside whom the Marquis de Sade was an altar boy. The pile of green manuscript was three inches, and Joe Elegant was beginning to plan his photograph for the back of the dust cover: open collar, he thought, and a small, wry smile, and one hand relaxed in front of him with an open poison ring on the third finger. He knew which reviewers he could depend on and why. He typed: "A pool scrummed with Azolla. In the open water in the middle of the pond a dead fish floated belly up." (ST p. 233)

Doubtless "the works of Henri the artist on the wall-- one from the chickenfeather period and one from the later nutshell time" are an inspiration to Joe in his writing (ST p. 211). There is some self-parody in Steinbeck's treatment of this character. Anyone who doubts Steinbeck's knowledge of Jung has only to look

at the precise parody of Jung's thinking which he presents through Joe Elegant.⁴ The parody is, of course, related to the action of Sweet Thursday. But, the deeply ironic tones of the explanation distance Steinbeck from the rationalizing artist in himself. It is a memento mori for his muse. To keep his child alive, he laughs at the man who would cut his throat. He may put "five layers" into The Grapes of Wrath (LL p. 178), but, as he said of Jung's influence, he is careful not to let the "structures" become too important (LL p. 87).

Though Steinbeck parodies the artist dominated by psychological theories, it doesn't indicate a change of approach. The basic struggle that he set out in To a God Unknown runs throughout his fiction. Gentle intuitive dreamers weaving webs of myth in order to make their lives meaningful are opposed by destructive realistic characters who insist on the superiority of materialism and their rationalistic kind of truth. Joseph Wayne and the myth he creates about his tree taken with Burton and his destruction of the tree represent the Cain and Abel story of Steinbeck's world. It is a myth echoed in a variety of avatars down through that series of creations.

In The Pastures of Heaven, written at about the same time Steinbeck was labouring over his last draft of To a God Unknown, the earliest echoes of the first crime are heard in "the green pastures of Heaven to which our lord leadeth us" (PH p. 2). For, in that vale a number of American Adams are bitten by the familiar serpents bred on the old Battle farm (PH p. 20). The stories of this collection are united by Steinbeck's concern with both the fruitfulness of a personal mythology, which will replace the lost comprehensive mythologies of the past, and the apparent fragility of these myths before the modern spirit of scientific rationalism.

In the prefatory tale of the collection, a Spanish corporal, the "savage bearer of civilization," discovers the valley and names it while returning a band of escaped Indian slaves to the Catholic, colonial authorities (PH p. 2). He intends to return to the valley to settle there but before he can do so, he dies of a venereal disease he contracted from an Indian woman. The ironies of the corporal's story run through the collection as civilization, while brutally destroying the lives of those it conquers, is slowly poisoning itself. This curse of modern man, first brought to the valley by the corporal, comes to be

localized in the Battle farm. George Battle, "bent with work, pleasureless and dour," had married a crazed woman who was eventually "confined in a little private prison [where she] spent the rest of her life crocheting a symbolic life of Christ in cotton thread" (PH p. 6). These two characters illustrate the same basic alliance as the next two owners: John Battle who had inherited from his mother "the mad knowledge of God" and the "young Mustrovic" who "worked every daylight hour on the farm" (PH pp. 6 and 9). The Protestant work ethic has replaced Catholic colonialism as the "savage bearer of civilization." Its early fierceness gone, this ethos finds perfect expression in the Munroe family. The early Battles died from either overwork or their preoccupation with God. But the disappearance of the Mustrovics heralds the subtler workings of the curse on civilization evident in the Munroes.

Bert Munroe has bought the Battle farm after a series of "mishaps, which, if taken alone, were accidents" (PH p. 17). After a business career that ends with an episode of war-profiteering, Bert Munroe sees in farming "the only line of endeavour that did not cross his fate" (PH p. 18). Yet, the arid, realistic attitude Munroe brings with him explains

those past defeats and, in destroying the happiness of so many in The Pastures of Heaven, assures that its limitations will eventually destroy Munroe himself. The Munroe curse is indeed fit to mate with the Battle curse because the Munroes (Bert especially) represent the deceptively bland offspring of the Protestant work ethic. What in the past was brutality is now insensitivity, what was religious fanaticism is now conformism, overwork is busy-ness and ignorance has become an obtuse disregard for any possibility beyond what can be immediately sensed. Vision, wholeness and depth are completely lacking. Given this ambience, it is no surprise that Manny, the Munroe's youngest son, is retarded, that their daughter is an insipid creature who "thought of marriage most of the time" or that the ideal of their oldest boy, Jimmy, is "to give over one's life to science after gutting it of emotional possibilities" (PH pp. 16, 14 and 15). As Astro has remarked, the Munroes "represent the kind of insensitive mediocrity Steinbeck detested."⁵ It is within the context of the struggle between the two kinds of thinking that one must see Warren French's excellent explanation of the Munroe's destructive effect on the personal myths of the valley's inhabitants.⁶ Astro's introduction to the short stories sets our their

connecting them.

Steinbeck seems to say that the characters in The Pastures of Heaven fail because they have not "become accustomed to the tragic miracle of consciousness"; they are dreamers whose fantasies are annihilated by the hard facts of reality.⁷

The Munroe spirit is simply inimical to myth. Steinbeck displays the exact opposite of it in his invocation to the muse of Cannery Row.

How can the poem and the stink and the grating noise--the quality of light, the tone, the habit and the dream--be set down alive. When you collect marine animals there are certain flat worms so delicate that they are almost impossible to capture whole, for they break and tatter under the touch. You must let them ooze and crawl of their own will onto a knife blade and then lift them gently into your bottle of sea-water. And perhaps that might be the way to write this book--to open the page and to let the stories crawl in by themselves. (CR p. 2)

The delicacy of John Steinbeck recognizes the brutality of the Munroes and their ilk.

The fact that the Munroes' intentions are invariably the best only shows the limitations of their consciousness. Whether happily sharing good news, asking to join a special holiday or helping a neighbour

burn brush, the result of contact with the Munroes is similar: Pat Humbert feels "his mind . . . shrunken and dry with disappointment"; Ray Banks loses "a holy emotion that nothing else in his life approached"; and John Whiteside, in losing his house, learns "how a soul feels when it sees its body buried in the ground and lost" (PH pp. 201, 161 and 236). The final defeat of the Whitesides through the destruction of their house and the marriage of their son Bill ("sharp in a business sense" with "a good deal of mechanical interest and ability" [PH p. 226]) to Mae Munroe adds a depressing qualification to the heroic affirmation of To a God Unknown. The dilemma of modern man, encapsuled in the coda's juxtaposition of the "successful" man's "vision" of a subdivision in the valley and the old man's desire for a place like the valley where "I'd think over all the things that ever happened to me, and maybe I could make something all in one piece that had a meaning, instead of all these trailing ends, these raw and dragging tails," is finally symbolized by Steinbeck in the figure of the bus driver longing for "a little farm" while engaging the gears of the bus and speeding off from the valley (PH pp. 242-43). The agrarian wholeness and self-sufficiency of frontier America is gone and a

hopelessly tendentious, mechanistic society is ascendant.

Thus the struggle that provides the dramatic tensions on which Steinbeck built his narratives corresponds with the psychomachia described by Jung. The confusion that sometimes arises because Steinbeck does not sufficiently indict the villains comes about because he recognizes the legitimacy of their position--the necessity of the "yea and nay" of things. And so John Whiteside too must simply accept that his son is "in some ways . . . harder and brighter" but, quite definitely, of a different "kind," just as Will Hamilton is noticeably of a different sort than his father (PH p. 226).⁸ They are like Mr. Pritchard in The Wayward Bus and Carl Tiflin, Jody's father. Taken at their best these characters have an over-developed sense of reality and an under-developed heart. At their worst they represent or bring about the dehumanized, mechanized wasteland. Colonel Lanser in The Moon is Down, Mr. Baker in East of Eden and the minions of the banking and agri-business interests in The Grapes of Wrath are a few examples of the latter. Even in these characters, Steinbeck has been careful to give a sympathetic outline of their circumstances though he cannot mask his dislike of their actions. They are

quite simply "not his type," and he cannot forgive them their domination over the gentle philosophers and unworldly dreamers like Dr. Winter, Junius Maltby, Doc, Mack and the boys, Danny and the paisanos, and over the ordinary men like Raymond Banks, Tom Joad, George and Lennie, Juan Chicoy and Ethan Hawley who seek only a wholesome life. To oppose the wastelanders and their power Steinbeck gives his dreamers and ordinary men access to their collective unconscious through heroic models like Joseph Wayne, and guides like Old Juan and the seer. These sustain, inspire and lead the wanderers in the desert east of Eden.

Race memory is regularly associated with the intuition-feeling characters in Steinbeck's fiction. Through their special awareness, these characters are receptive to the symbols which enhance and stabilize life. Juanito, for example, leads Joseph to the glade because, as he says, "the Indian in me made me come" (GU p. 30). Through the sensitivity of this faculty esoteric skills are retained (GU p. 22), talismans and rituals confirmed (GU pp. 30 and 86) and archetypes recognized (GU pp. 99-100 and 143). Memory, an analogue of race memory, is the source of the maternal archetype described in "The Breakfast" (LV pp. 89-92). Joe Saul of Burning Bright seeks a son who will share with him

through their common blood the skill he has spent a life time practising.⁹ In The Pearl, the race memory of the Gulf Indians is expressed in their songs,¹⁰ while Juan Chicoy, the driver of The Wayward Bus, feels an inherited Indian "hatred" for "the light-eyed people who had for centuries taken the best land."¹¹ Such characters considered with Gitano (The Red Pony), Old Juan (To a God Unknown) and Pepé ("Flight") confirm Lewis' observation that Steinbeck's Mexican and Indian characters are particularly receptive to the promptings of the collective unconscious.¹²

Of course, as the examples of Joseph Wayne and Joe Saul demonstrate, race memory is not restricted to Mexican or Indian characters. Indeed, it provides the theme of Steinbeck's ill-fated play, Burning Bright. In that work, the central character's concern with transmitting, through a son, his inherited skills is broken down before the larger inherited command of nature to survive. It is an argument, consistent with Jung's theory that the collective unconscious, which is built on race memory, developed as a feature of the struggle for survival. Steinbeck later gave specific examples of this relationship between race memory and the demands of adaptation in America and Americans.¹³ In The Short Happy Reign of Pippin IV, race memory

even provides the basis for a humourously elaborate comparison between king and dog.¹⁴

Nostalgia, the feeling of "going home," also relates race memory with the goal of the quest, individuation.¹⁵ In East of Eden, Samuel Hamilton's "second sight" recognition of Cathy's nature is tinged with a powerful feeling of weltschmerz that suggests the origin of this perception to be the collective unconscious. That gift is also an index of the integration of Samuel's character. In helping Adam make a new garden Samuel is only fostering the desire for a secure home that plays a large role in such novels as The Pastures of Heaven, Tortilla Flat, The Grapes of Wrath, Of Mice and Men, East of Eden and The Winter of Our Discontent.

The heroes in these novels are often paradoxically set apart from others by their intuitive gift which places them in close contact with the collective nature they share with others. They are isolated yet representative men. Joseph Wayne, primus inter pares of the Wayne clan, is chosen by his father as his spiritual heir because he possesses this mysterious quality.

You're not the oldest, Joseph, but I've always thought of you as the one to have the blessing. Thomas and Burton are good men, good sons, but I've always intended the blessing for you, so you could take my place. I don't know why. There's something more strong in you than in your brothers, Joseph; more sure and inward. (GU p. 2)

Joseph's inwardness is the reason why he receives the blessing. Associated as it is in Steinbeck's fiction with dreaminess, inwardness indicates a character who heeds the promptings of his collective unconscious and is, as a result, "more sure." Rama, Joseph's sister-in-law, with typical insight, sees the collective aspects of his character. They are, as Jung says, characteristically near the surface of the intuitive type.¹⁶

I tell you this man is not a man, unless he is all men. The strength, the resistance, the long and stumbling thinking of all men, and all the joy and suffering, too, cancelling each other out and yet remaining in the contents. He is all these, a repository for a little piece of each man's soul, and more than that, a symbol of the earth's soul. (GU p. 66)

Like Elizabeth and Joseph himself, Rama recognizes the nearness and stabilizing influence of the collective unconscious in Joseph's character (GU pp. 48, 75 and 52).

And, as is so often the case in Steinbeck's fiction, when this identification is made, it is associated with the concept of God.

The collective nature in each man is related to the notion of a deity in Steinbeck's strike novel In Dubious Battle. There, the main character, Jim Nolan, manifests the darker side of the amoral collective unconscious. Doc, the impartial observer, prods Jim into expressing how he has given himself over to his collective nature, rather than absorb and control it, and has consequently become an ecstatic servant of the group.

They heard a rough, monotonous voice outside, and then a few shouts, and then the angry crowd--roar, a bellow like an animal in fury. "London's telling them," said Jim. "They're mad. Jesus, how a mad crowd can fill the air with madness. You don't understand it, Doc. My old man used to fight alone. When he got licked, he was licked. I remember how lonely it was. But I'm not lonely anymore, and I can't be licked, because I'm more than myself."

"Pure religious ecstasy. I can understand that. Partakers of the blood of the lamb."

"Religion, Hell." Jim cried. "This is men, not God. This is something you know."

"Well, can't a group of men be God, Jim?"¹⁷

Both Jim and Joy, another striker, become sacrificial lambs fed to the group. Mac says of Joy in his funeral oration for him, "He was greater than himself" (DB p. 211). Both doomed men surrendered themselves completely to the phalanx, the "organization of the unconscious." It is this pure devotion that Mac salutes in Jim when he says "You never change, Jim. You're always here. You give me strength" (DB p. 161). Like Joseph's father and eventually Joseph himself, he has become "something to tie to" by virtue of the strength he draws from the collective unconscious. The associations with Christ, like those in To a God Unknown, taken with Doc's outright question suggest Jung's speculation that God may simply be an abstracted description of the sum of the contents of the collective unconscious (see note 19).

If this suggestion remains unanswered in In Dubious Battle, it is at least balanced in The Grapes of Wrath where the positive aspects of Christianity are mirrored in the influence of the collective unconscious on Jim Casy and Tom Joad. Ma Joad recognizes that both men are gifted. Of Jim Casy she says, "Watch the look in his eye He looks baptized. Got that look they call lookin' through" (GW p. 127). It is simply another description of "inwardness," of the intuitive character

who sees the collective meaning of things. Casy, as we will see, is reborn several times in the course of the novel. Ma also senses a special destiny for her son because, as she tells him, "Ever' thing you do is more'n you. . . . You're spoke for" (GW p. 482). The collective unconscious has become a vital part of these men and has given to them an intuitiveness, a wider vision which makes them natural leaders.

Mayor Orden of The Moon is Down represents the democratic, political expression of this gift--a gift inaccessible to the Nazi Colonel Lanser who recognizes it:

Mayor Orden is more than a mayor He is the people. He knows what they are doing, thinking, without asking, because he will think what they think.¹⁸

Thus the democratic process draws from its numbers people gifted with knowing through the collective unconscious the desires of the people.

It is this very quality of leadership that Cyrus Trask tells his son Adam he may discover in the army:

Some men there are who go down the dismal wrack of soldiering, surrender themselves, and become faceless. But these had not much face to start with. And maybe you're like

that. But there are others who go down, submerge in the common slough, and rise more themselves than they were, because--because they have lost a littleness of vanity and have gained all the gold of the company and the regiment. If you can go down so low, you will be able to rise higher than you can conceive, and you will know a holy joy, a companionship almost like that of a heavenly company of angels. Then you will know the quality of men even if they are inarticulate. But until you have gone way down you can never know this. (EE p. 26)

The intuitive understanding of men that comes through the collective unconscious is the gift Cyrus offers Adam when he chooses him to go into the army. It represents the whole self which by virtue of its incorporated collective features offers to the hero the might of Antaeus.¹⁹

Another form of aid from the collective unconscious is the wise old man. Joseph Wayne's father is the first of these guide figures. He possesses such a mastery of the spirit that he can heal the pain of a broken arm by a kiss or transmigrate his soul after death into the form of a tree. These are powers he derives from the balance he has achieved by harmonizing himself with his libido. As Joseph Wayne says, "He wasn't much like other fathers, but he was a kind of a last resort, a thing you could tie to, that would never change" (GU p. 28).

Steinbeck attributes this same patriarchal "balance" to Richard and John Whiteside, the most prominent inhabitants of The Pasture of Heaven (PH pp. 145, 214-15 and 221-22). It is by virtue of the stability which they share with Joseph Wayne's father that the Whitesides become the leaders of the valley community. This same power is evident later in the Steinbeck canon in Samuel Hamilton, the patriarch of East of Eden. In addition to the leadership accorded him by his community, his Irish "second sight" and "witching" for water recall the mysterious force of Joseph Wayne's father and Joseph's own role as a water-bringer.

Ultimately this mysterious power manifests itself in To a God Unknown as a triumph over death. Burton Wayne describes the death of his father in such a way that the reader is prepared for Joseph's belief that his father's spirit inhabits the tree that shelters his ranch house.

His mind was not clear at the last. He said some very peculiar things. He did not talk about you so much as he talked to you. He said he could live as long as he wanted, but he wished to see your new land. He was obsessed with this new land. Of course his mind was not clear. He said, "I don't know whether he's competent, I'll have to go out there and see." Then he talked a great deal about floating over the country, and he thought he was doing it. At last he seemed

to go to sleep. Benjy and Thomas went out of the room then. Father was delirious. I really should shut up his words and never tell them, for he was not himself. He talked about the mating of animals. He said the whole earth was--no, I can't see any reason for saying it. . . . It has troubled me his last words were not Christian words. (GU p. 11)

This final preoccupation with regeneration is seen in the death of Richard Whiteside and the aging Joe Saul, as well as in Joseph Wayne's dying words. Death is not final for these men; there is a spiritual heritage which they look to as they die. Gitano, the old man of The Red Pony, rides the old horse Easter into the mountains when he goes there to die. Samuel Hamilton's dying years are illuminated by his discovery of the doctrine "Thou mayest rule over sin" and his renewed will is passed into Adam Trask. Similarly, the spirit of Grandfather Hawley aids Ethan in The Winter of Our Discontent. Each of these guides encourages the preservation of the community before the apparent night of death and nihilism, Joseph's father's death adumbrates this mysterious immortality, and his successors in To a God Unknown, Old Juan and the seer, only continue to conduct Joseph to the immortality that he experiences at the end of the novel. Each of these men shows the way to physical and moral preservation.

Steinbeck also furthers this end in many of his novels by incorporating a variety of rituals which lead to the experience of holiness. Dancing, drinking, singing, music, storytelling and eating are all activities which can bring about a break-through of the collective unconscious. Most frequently, this experience acts as sustenance for those touched by it. The advent of the collective unconscious through these rituals soothes, reassures and stabilizes troubled people.

The commencement of the ritual motif in Steinbeck's fiction takes place in To a God Unknown. In the fiesta the celebrants experience "a thing eternal breaking through to vision for a day" (GU p. 91). The homage paid to the four psychological functions in the markers that bound the celebration and the "four thirsty gulps" with which Joseph disposes of the ceremonial second cup of wine foretell the effect of the whole fiesta. The bacchic frenzy is so great that Steinbeck brings the party to an end with a rainstorm that presages the few drops that fall after Elizabeth's death and the storm that comes after Joseph's self-sacrifice. Joseph had sensed the outcome of the dance.

Something will come of this. It's a kind of powerful prayer. . . . Of course . . . it will bring rain. Something must happen when such a charge of prayer is let loose. (GU p. 88)

The musicians lead the dancers by providing, through the harmony and rhythm of their music, an inspirational symbol of the whole self.

The music did not stop. On it went, and on, pounding and unchanging. Now and then one of the player's plucked the unstopped strings while his left hand sought the whisky cup. Now and then a dancer left the space to move to the wine barrel, toss off a cup and hurry back. There was no dancing in couples any more. Arms were outstretched to embrace everyone within reach, and knees were bent and feet pounded the earth to the slow beating of the guitars. The dancers began in low humming, one note struck deep in the throat, and in offbeat. A quarter-tone came in. More and more voices took up the beat and the quarter tone. Whole sections of the packed dancing place were babbling to the rhythm. The humming grew savage and deep and vibrant where at first there had been laughter and shouted jokes. One man had been notable for his height, another for the deepness of his voice; one woman had been beautiful, another ugly and fat, but that was changing. The dancers lost identity. Faces grew rapt, shoulders fell slightly forward, each person became a part of the dancing body, and the soul of the body was the rhythm. (GU p. 87)

This "dancing body" is the prototypical "organization of the unconscious" that appears in Steinbeck's fiction.

associated with group rituals.

Earlier, Jung's dilemma as to whether the collective unconscious is a palimpsest of God and placed by Him in men or the origin of a mistaken notion of deity was set out. That problem is relevant to the fiesta scene because Steinbeck, in his association of the dance with "powerful prayer" and his answering of it with rain, seems to be endorsing the first of the two alternatives. God answers the godlikeness He planted in men. However, it seems just as likely that the rain simply symbolizes the richness of life that comes to the people who give a place in their life to the benevolent workings of the unconscious. Neither answer solves the aesthetic problem created by this conjured storm. It is either a bold assertion of faith in an age of disbelief or a heavy-handed use of symbolism. Yet, given Jung's own withdrawal before the dilemma (he felt it asked questions outside the realm of empirical science) and the fact that the second interpretation is consistent with the rest of the Jungian framework of the novel, it seems probable that Steinbeck was symbolizing the "fruitful" influence of the unconscious.

Alcohol is also honoured as one of the ways to achieve awareness. Old Juan, after teaching Joseph the libation, "knowing the temper of music, kept their cups full of whisky" (GU p. 87). This is hardly surprising since, as has already been seen, Steinbeck himself understood the role of "spirits" in bringing about a dionysian recognition of life's wholeness. For this reason, liquor is one of the successful ingredients in treating Willie's sickness. The narrator's description of the drunken Okie in The Grapes of Wrath illustrates the revelation it brings.

The stars came down wonderfully close and the sky was soft. Death was a friend, and sleep was death's brother. The old times came back And the stars down so close, and sadness and pleasure so close together, really the same thing. Like to stay drunk all the time. Who says its bad? Who dares to say its bad? Preachers--but they got their own kinda drunkenness. . . . No--the stars are close and dear and I have joined the brotherhood of the worlds. And everything's holy--everything, even me. (GW p. 447)

It is significant, considering this view of alcohol, that Jim Casy and Tom Joad share a pint of whiskey when they first meet at the novel's outset. Liquor is also one of the essential ingredients in the parties of Tortilla Flat and Cannery Row. During both parties the

celebrants are again welded into one being. In Cannery Row it is "generally understood that a party . . . is a kind of an individual" while at Danny's party "The whole happy soul of Tortilla Flat tore itself from restraint and arose into the air, one ecstatic unit" (CR p. 168; TF p. 142).

One of the concomitants of this sense of unity which signals the presence of the collective unconscious is the inwardness or dreaminess of those experiencing participation. The dancers at the fiesta in To a God Unknown "looked upward with sleep startled eyes, like children awakened" when the thunder and lightning stopped their dance" (GU p. 89). At the Cannery Row party "the guests sat quietly and their eyes were inward" when Doc played Monteverdi's Ardo and Amor (CR p. 170). Similarly, the people sitting in a circle (an archetypal representation of the whole self) listening to the guitar player are united and yet inward.

He wailed the song, "I'm leaving Old Texas," that eerie song that was sung before the Spaniards came, only the words were Indian then.

And now the group was welded to one thing, one unit, so that in the dark the eyes of the people were inward, and their minds played in other times, and their sadness was like rest, like sleep. . . . The children

drowsed with the music and went into the tents to sleep, and the singing came into their dreams. (GW p. 272)

The association of the music with dreams and restfulness again suggests that the avenues of "thought without words" are active. Also repeated here with the advent of the collective unconscious is the feeling of nostalgia, or "going home," that the drunken Okie experienced. ("The old times came back" [GW p. 447].) It too serves to show that sustaining these people on their journey away from their homes and their lands (symbols of the self) is the collective unconscious, a veteran of many earlier migrations.

Music and dancing are not the only ritual entertainments that renew people through the collective unconscious. Singing creates the same effect. Sarah Wilson, in The Grapes of Wrath, recalls Joseph Wayne's equation of the dance with prayer when she describes her experiences as a singer.

When I was a little girl I use' ta sing.
Folks roun' about use' ta say I sung as nice
as Jenny Lind. Folks use' ta come an' listen
when I sung. An'--when they stood--an' me
a singin', why, me an' them was together
more'n you could ever know. I was thankful.
There ain't so many folks can feel so full
up, so close, an' them folks standin' there
an' me a-singin? Thought maybe I'd sing in

theatres, but I never done it. An' I'm glad. They wasn't nothin' got in between me an' them. An'--that's why I wanted you to pray. I wanted to feel that clostness, oncet more. It's the same thing, singin' an' prayin', jus' the same thing. (GW p. 298)

Mrs. Wilson has felt the "holiness" of singing, a full participation in an expression of the collective unconscious.²⁰ In the trial of her sickness and approaching death she tries to recapture that experience through prayer.

Another ritual entertainment based on the collective unconscious which sustains the Okies in their journey to California is storytelling. In the example Steinbeck chooses to describe, storytelling, like music and dancing, offers a symbolic representation of the whole self that is inspirational. The method of the storyteller and the reaction of his audience makes evident a distinct invocation of the unconscious. Like the musician and the singer, the storyteller is a "spokesman of the phalanx."

And it came about in the camps along the roads, on the ditch banks beside the streams, under the sycamores, that the storyteller grew into being, so that the people gathered in the low firelight to hear the gifted ones. And they listened while the tales were told, and their participation made the stories great.

.....

And the people listened and their faces were quiet with listening. The story teller, gathering attention into their tales, spoke in great rhythms, spoke in great words because the tales were great, and the listeners became great through them. (GW pp. 444-45)

The subject of the tale, an archetypal representation of the heroic individuated self, provides an image of the greatness which Steinbeck sees in these people--an image which they naturally discover "when the skeins of their existence get bollixed up." More will be said of this particular archetypal figure in the next chapter. His significance here must be confined to the role he plays as guiding symbol in one of several ritual evocations of a "fruitful" collective unconscious. The Okies, turned inward by the storyteller, find there the source of survival and renewal.

Finally, just as alcohol is a reagent which can lead to wholeness, a shared meal is an experience which, in externalizing a psychological process, can lead to a similar realization. Thus, both the preparation of food and its consumption are described by Steinbeck as a detailed ritual. This sweet deliberation is especially evident in his twice-told tale "The Breakfast" (LV pp. 89-92; GW pp. 394-98). Steinbeck's rendition of the elaborate social manner associated

with a shared meal also constitutes part of the aura that surrounds archetypal scenes (GW pp. 27-28, 103-4, 127-30, 135-37, 206-8, 268-70). The rabbits Muley Graves shares with Tom Joad and Jim Casy presage the novel's concluding scene in which Rosasharn nurses the starving stranger. Casy relates this motif to the novel's theme of wholeness when, in another memorable breakfast, he says: "I'm glad of the holiness of breakfast. I'm glad there's love here" (GW pp. 110-11). The association of the unconscious with survival imperatives is emphasized in the association of food with wholeness because the sharing of food corresponds to the shared nourishment of the collective unconscious. Each has as its goal survival--survival through inter-reliance. Spiritual and physical sustenance are similar; each depends on the collective nature of humanity.

Yet, if the wholeness necessary for survival is evoked by the rituals of song, music, dance, language, shared food and drink in Steinbeck's fiction, the artist does not hesitate to show that the collective unconscious can also be the instrument of a self-destructive partiality. This occurs when the tendentiousness of Burton and Romas shows its other side. In works such as In Dubious Battle, "The Vigilante,"

The Grapes of Wrath and The Moon is Down, Steinbeck shows how the repressed unconscious can burst out in acts of degradation and violence. Whether the spawning environment is Protestant rationalism, Marxist empiricism, business realism or German Fascism, its suppression of the unconscious only ensures that when the unconscious expresses itself the actions it governs will be self-destructive.

The hysteria of Burton, caused by the Catholic mass, and the rituals of the fiesta it had prefaced, forecasts these other outbursts of the collective unconscious in Steinbeck's fiction. Thomas' words point out the common origin of these experiences when he tries to comfort the "whimpering," "sobbing" Burton: "Why only listen with your ears half-open. Its like a camp meeting. Its like a great evangelist enlightening the people" (GU p. 89). Steinbeck again emphasizes that both the prayers of Burton and the fiesta have a common source when he tells the reader that "Burton's supplication fell into the rhythm of the guitars" (GU p. 89).

Yet, as the verb "enlightening" implies, while Steinbeck distinctly preferred the dionysian celebrations of the unconscious, he recognized the cathartic value of the camp meeting (GU p. 77; GW p. 451). Thus,

chapter twenty-three of The Grapes of Wrath which begins with the description of the story teller ends with the description of the revivalist gathering. On the other hand, the joyeous celebrations of Cannery Row and Tortilla Flat both end in brawls. Though Steinbeck's preference is clear, he honestly portrays the amoral nature of the collective unconscious. He seems to say, that while wholesome celebrations can end in a kind of violence which is representative of the part it plays in the whole life, rational partiality ends in violence and degradation proportional to the repressiveness which brought it about. Violence is a natural part of the lives of such characters as Tom Wayne, Raymond Banks, Danny and Doc, but the creeds of Burton Wayne, Bert Munroe, Uncle John and Mrs. Sandry do a continual violence to nature. Whereas the former are part of vital, healthy communities, the latter are isolated by their own notions of sin, righteousness and propriety.

Understanding this group process offers little comfort since awareness separates its possessor from the herd. Doc Burton who seems "cold-blooded," "standing aside and looking down on men" is "awfully lonely" (DB pp. 201 and 262). The "old Chinaman" of Cannery Row reveals in his eyes a "desolate cold

aloneness" that relates him to Doc who "was a lonely and a set-apart man" (CR pp. 19 and 91). These characters are like their precursor Joseph Wayne. He is described as standing "apart," "lonely beyond feeling loneliness" and "cut off and unable to feel sorrow or resentment" (GU pp. 88, 62 and 129). This pain is the price of awareness. It is the same pain that is experienced by Mike, the vigilante, and Mrs. Wilson, the singer, after they are separated from the ecstatic group. There is no cure for it except to return to the group; an impossibility for those stamped with awareness. These characters cannot be absorbed into the phalanx. They are, as Cyrus Trask says, left "stinking outside--neither part of themselves nor yet free" (EE p. 25). They know the "eternal patience" of "action and suffering" that "action is suffering, and suffering action," that beyond the amelioration they bring to the modern wasteland lie other deserts and that answering the needs of their time does not answer the needs of history.²¹ Nothing can be done to alter this, it simply is.

Yet, as we have seen, this perspective is held in the background in Steinbeck's fiction because he is chiefly concerned with the ills of his time. The complex psychomachia that Steinbeck first limned in

To a God Unknown, based on Jung's four psychological functions, he gradually simplified into the modern cast of the strife between anima and persona, fantasy thinking and directed thinking. Manifested in a series of characters, intuition struggles to free itself of the bonds imposed by modern realism. The collective unconscious directs and nourishes the effort of this repressed aspect of human nature. Race memory and its attendant, nostalgia, the archetypes of the hero and the wise old man and rituals that tap the power of the libido sustain and guide people to the goal of life, wholeness. Both this warfare and its resolution find expression throughout Steinbeck's works in a series of symbols that reflect the inner condition of a character. Representing the self, these symbols are an index for the state of the character's soul, the totality of his being.

Notes

¹ John Steinbeck, The Long Valley (New York: The Viking Press, 1939), p. 150; all further references to this work appear in the text identified by the initials LV.

² John Steinbeck, The Pastures of Heaven (1932 rpt. New York: The Viking Press, 1963), pp. 49-51; all further references to this work appear in the text identified by the initials PH.

³ John Steinbeck, Sweet Thursday (New York: The Viking Press, 1954), p. 83; all further references to this work appear in the text identified by the initials ST.

⁴ Compare Sweet Thursday, pp. 193 and 212-13 with Jung's Psychology of the Unconscious, pp. 392-98.

⁵ Astro, Steinbeck and Ricketts, p. 104.

⁶ French, Steinbeck, pp. 39-46.

⁷ Astro, Steinbeck and Ricketts, pp. 103-4.

⁸ John Steinbeck, East of Eden (New York: The Viking Press, 1952), pp. 210-11; all further references to this work appear in the text identified by the initials EE.

⁹ John Steinbeck, Burning Bright (New York: The Viking Press, 1950), pp. 27-28, 86-87, 141-42 and 156-59; all further references to this work appear in the text identified by the initials BB.

¹⁰ John Steinbeck, The Pearl (New York: The Viking Press, 1947), pp. 3-4; all further references to this work appear in the text identified by the initials TP.

¹¹ John Steinbeck, The Wayward Bus (New York: The Viking Press, 1947), p. 83; all further references to this work appear in the text identified by the initials WB.

- ¹² Lewis, "Architect of the Unconscious," p. 81.
- ¹³ John Steinbeck, America and Americans (New York: The Viking Press, 1966), p. 33; all further references to this work appear in the text identified by the initials AA.
- ¹⁴ John Steinbeck, The Short Reign of Pippin IV: A Fabrication (New York: The Viking Press, 1957), pp. 132-34; all further references to this work appear in the text identified by the initials SR.
- ¹⁵ Thus Steinbeck regularly associates nostalgia with the recognition of archetypes (GW p. 447, 450, 467; SC p. 185; EE pp. 176-77; CR p. 118).
- ¹⁶ Jung, Psychological Types, pp. 507-8.
- ¹⁷ John Steinbeck, In Dubious Battle (New York: Covici-Friede, 1936), pp. 260-61; all further references to this work appear in the text identified by the initials DB.
- ¹⁸ John Steinbeck, The Moon is Down (New York: The Viking Press, 1942), p. 65; all further references to this work appear in the text identified by the initials MD.
- ¹⁹ Jung, Psychology, pp. 200-1.

"Mankind wishes to love in God only their ideas, that is to say, the ideas which they project into God. By that they wish to love their unconscious, that is, that remnant of ancient humanity and the centuries-old past in all people, namely the common property left behind from all development which is given to all men, like the sunshine and the air, but in loving this inheritance they love that which is common to all. Thus they turn back to the mother of humanity, that is to say, to the spirit of the race, and regain in this way something of that connection and of that mysterious and irresistible power which is imparted by the feeling of belonging to the herd. It is the problem of Antaeus, who preserves his gigantic strength only through contact with mother earth."

²⁰ Steinbeck was probably familiar with the denotation of the word holy that has just been used here. Webster's dictionary points out that holy is derived from the Anglo-Saxon hal, or whole, and later, in its adjectival form, described a nineteenth century Christian perfectionist movement popular in the United States of that time. His regular use of "holy" and "holiness" in The Grapes of Wrath may well point to these etymological and theological correspondences of Jung's whole self.

"'Sometimes I'd pray like I always done. On'y I couldn' figure what I was prayin' to or for. There was the Hills, an' there was me, an' we wasn't separate no more. We was one thing. An' that one thing was holy.' 'Hallelujah,' said Gramma, and she rocked a little, back and forth, trying to catch hold of an ecstasy.

'An' I got thinkin', on'y it wasn't thinkin', it was deeper down than thinkin'. I got thinkin' how we was holy when we was one thing, an' mankin' was holy when it was one thing. An' it on'y got unholy when one mis'able little fella got the bit in his teeth an' run off his own way, kickin' an' draggin' an' fightin'. Fella like that bust the holiness. But when they're all workin' together, not one fella for another fella, but one fella kind of harnessed to the whole shebang--that's right, that's holy. An' then I got thinkin' I don't even know what I mean by holy.' He paused, but the bowed heads stayed down, for they had been trained like dogs to rise at the 'amen' signal. 'I can't say no grace like I use'ta say. I'm glad there's love here. That's all.'" (GW pp. 110-11)

²¹ T. S. Eliot, Murder in the Cathedral (London: Faber and Faber, 1965), p. 49.

Chapter VI
Symbols of the Self

The Waking

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

Theodore Roethke

The glade in To a God Unknown is a complex symbol of the whole self as it appears in Steinbeck's body of work. It is a true symbol, different from what Jung called a sign. The latter is something "which has

acquired a recognizable meaning through common usage or deliberate intent," whereas the former is something that "in addition to its conventional and obvious meaning, implies something vague, unknown or hidden from us."¹ The signs of the self in Steinbeck's fiction denote discrete aspects of that totality. In contrast, the symbols suggest connotations that only adumbrate the more complex relations on which the whole self is based. Steinbeck's extensive use of house and land as symbols corresponds to the relational nature of the whole self as it is first symbolized by the boulder, spring and totemic animals of the glade in To a God Unknown. On the other hand, Juanito's knife, Pepé's knife and Gitano's sabre all denote discrete aspects of the self. Both the signs and the symbols of the self are often represented as an heirloom, a promised inheritance. As such, they suggest Jung's postulated common legacy, the collective unconscious.

Juanito's knife, for example, enforces his belief that his ancestry is Castillian. It represents his claim to the nobility of his unknown father (GU p. 10). Similarly Pepé's knife is "his inheritance," the defender of his honour and manhood (LV p. 46). Each weapon, like Gitano's rapier, which he also got from his father, represents "some fragile structure of

truth. . . . a truth that might be shattered by division" (LV p. 254). For all three men these blades are "something to tie to," a last resort in a time of trouble. Their discreteness resides in their masculine phallic nature. Their stability and tradition however, are attributes that relate them to the whole self. Yet, they remain signs because the "fragile structure of truth" they represent is not developed. The disturbing and the reassuring, the violent and the stable aspects of the collective unconscious associated with them are only hinted at.

The positive attributes of the collective unconscious in harmony with the whole self are more fully developed in four relatively minor symbols. The stabilizing, reassuring power of the whole self is what Joseph Wayne seeks when he notifies the tree of all the major changes on the ranch (GU pp. 27, 61 and 93), what John Whiteside wants when he seems to consult the pipe while interviewing a prospective new teacher for his school board (PH p. 144), what Ethan and Ellen Hawley both need when they turn to their family's graven stone heirloom² and what Juan Chicoy gets from the tokens dangling from his rear-view mirror (WB p. 20).

Ethan, in the most direct of Steinbeck's explanations for such a symbol, describes the stone and his feeling for it in the following way:

I presume that every family has a magic thing, a continuity thing that inflames and comforts and inspires from generation to generation. Ours was a--how shall I say?--a kind of mound of translucent stone, perhaps quartz or jadeite or even soapstone. It was circular, four inches in diameter and an inch and a half at its rounded peak. And carved on its surface was an endless interweaving shape that seemed to move and yet went no place. It was living but had no head or tail, nor beginning or end. The polished stone was not slick to the touch but slightly tacky like flesh, and it was always warm to touch. You could see into it and yet not through it. I guess some old seaman of my blood had brought it back from China. It was magic--good to see, to touch, to rub against your cheek or to caress with your fingers. This strange and magic mound lived in the glass cabinet. As a child and boy and man I was allowed to touch it, to handle it, but never to carry it away. And its colour and convolutions and texture changed as my needs changed. Once I supposed it was a breast, to me as a boy it became yoni, inflamed and aching. Perhaps later it evolved to brain or even enigma, the headless, endless, moving thing--the question which is whole within itself, needing no answer to destroy it, no beginning or end to limit it. (WD p. 143)

The stone has the quality of constellating the most pressing issues of the various periods of psychological growth so that it even becomes the source of those perceptions, the brain. Its roundness suggests

perfection or unity while its patterning suggests the limitless reality it can contain. Finally, its enigmatic character suggests an a priori ideal. The intricate design on the "mound of translucent stone" is reminiscent of the boulder Joseph Wayne finds in the magic grove.

It seemed to be shaped, cunningly and wisely, and yet there was no shape in the memory to match it. A short, heavy green moss covered the rock with soft pile. The edifice was something like an altar that had melted and run down over itself. (GU p. 29)

That boulder also serves the function of reflecting the concerns of one who looks closely at it. When the tree, Joseph's "ambassador to the land," dies it is replaced by this moss-covered boulder. The changes which Ethan monitored through his family's talisman also recall the mellowing of the Whitesides with their meerschaum pipe (PH pp. 158, 165, 169 and 179). When Joseph's tree ceases to grow and change because his brother has girdled it, he ceases to accord it any significance--it is no longer an "endless, moving thing"--and he goes to anxiously watch the changes in the moss on the boulder (GU pp. 118-19). These symbols are thus mirrors of the self.

The dynamic aspect of Joseph's tree which is evident again in the glade, the Whiteside's pipe and the Hawley's stone, suggests that these objects are no longer fit to be classed in the realm of mere static signs. In fact, though neither as allusive nor as pervasive as the house and land symbols, they are, nonetheless, symbols. They have the limited but kinetic quality of Juan Chicoy's tokens. The cluster of signs that hang from the windshield of his bus comprise a symbol. The baby's shoe that represents "the stumbling feet" which "require the constant caution and aid of God" spins, jerks and sways with the boxing glove that symbolizes "the power of person as responsible and proud individual" and the kewpie doll that denotes "the pleasures of the flesh" (WB p. 20). Each represents an aspect of Juan's character and their continual movement indicates the ever-changing relationships between those elements. The varying relations of the self are reflected in these symbols.

Joseph Wayne's house suggests the same internal balance and, in so doing, provides the anlage for the series of house symbols that succeed it in Steinbeck's fiction. . . The "square house crossed by inner walls to make four equal rooms" is yet another representation of the basic psychological functions outlined by Jung

(GU p. 14). Thus the description of the "four square houses clustered near to the greak oak" simply reiterates the symbol and relates it to its base in the characters of the Wayne brothers (GU p. 22). This interpretation is furthered by the inclusion of Joseph's tree. It presides over Joseph's house as well as the homestead. "The great lone oak tree stretched a protecting arm over its roof" (GU p. 14). These shelters symbolize an internal refuge.

The house of Richard and John Whiteside expresses their heritage and character as well as their relationship with the land and its inhabitants. The connotations radiating from the central symbol, the pipe on the mantelpiece in the sitting room, have made the house synonymous with Richard and John Whiteside. Richard's flinty character is emphasized by his association with the slate roof while John's mellowness is related to the aging meerschaum pipe.

To the people of the valley the slate roof was the show piece of the country. More than anything else it made Richard Whiteside the first citizen of the valley. This man was steady, and his home was here. He didn't intend to run off to a gold field. Why--his roof was slate. . . . He would rule the land. He was the founder and patriarch of a family, and his roof was of slate. (PH p. 206)

The house of Whiteside was John's personality solidified. When the people of the valley thought of him, it was never the man alone in a field, or in a wagon, or at the store. A mental picture of him was incomplete unless it included his house. (PH p. 227)

The sitting room was his home. Here he was complete, perfect and happy. Under the Rochester lamps every last scattered particle of him was gathered together into a definite, boundaried entity. (PH p. 223)

Again, in The Pastures of Heaven the house corresponds to an inner sanctuary.

In America and Americans Steinbeck described the "home dream" as "one of the deepest American illusions which, since they can't be changed, function as cohesive principles to bind the nation together and make it different from all other nations" (AA p. 32). This American literary fascination with the house symbol Steinbeck displays in The Pastures of Heaven and The Winter of Our Discontent. But, underlying these treatments is the more personal, psychological association of the house with the self that is evident in To a God Unknown, Tortilla Flat and The Grapes of Wrath. For, while Steinbeck was conscious of the house as a symbol of a national yearning, he was chiefly interested in it as an expression of the full self.

This can be plainly seen when the houses are the old shacks of the paisanos or the Okies and not the sparsely elegant New England houses of Whiteside, Hawley and Baker. In Tortilla Flat the psychological significance of Danny's house is inescapable. The house represents the wholeness of Danny's personality which has formed bonds of friendship between all his various friends. In the sense that the symbol reflects e pluribus unum, it has an obvious national currency. However, the emphasis is on Danny and the mystery of his brotherhood. Like Joseph's house, Danny's expresses the mystery of a variety of men united and made more than their sum. Through this round table they become "a unit of which the parts are men, from which came sweetness and joy, philanthropy and, in the end, a mystic sorrow."³ The house represents what is called in The Grapes of Wrath "an organization of the unconscious" (GW p. 135). Thus, Danny's self-destruction is mirrored in the unconsciously recognized impulse to let the house be destroyed--as the boat of the Viking is burned with his body (SC p. 16).

He lighted his cigar and flipped his match. The little burning stick landed on an old newspaper against the wall. Each man started to stamp it out; and each man was struck by a celestial thought, and settled back. They

found one another's eyes and smiled the wise smiles of the deathless and hopeless ones. In a reverie they watched the flame flicker and nearly die, and sprout to life again. They saw it bloom on the paper. Thus do the gods speak with tiny causes. And the men smiled on as the paper burned and the dry wooden wall caught.

Thus must it be, O wise friends of Danny. The cord that bound you together is cut. The magnet that drew you has lost its virtue. Some stranger will own the house, some joyless relative of Danny's. Better that this symbol of holy friendship, this good house of parties and fights, of love and comfort, should die as Danny died, in one last glorious, hopeless assault on the gods.

They sat and smiled. And the flame climbed like a snake to the ceiling and broke through the roof and roared. Only then did the friends get up from their chairs and walk like dreaming men out of the door. (TF pp. 150-51)

By comparing his characters to dreamers, Steinbeck again indicates that they are acting on unconscious impulses. The "organization of the unconscious," of which the house is the symbol, acknowledges its destruction with the loss of Danny, the unifying spirit of the group, by allowing the destruction of its symbol. In heeding their unconscious promptings, the paisanos illustrate how the collective unconscious can be integrated with consciousness.

Steinbeck also identifies the house with its owner by projecting the experiences of the people onto their house: "This good house of parties and fights, of love

and comfort" (TF p. 151). It is a feature of the house symbol he exploits adroitly in The Grapes of Wrath. The individual and his family's history are bound together in their house. Tom Joad's "eyes were inward on his memory" as he mounted the rise which would give him his first sight of home after his years in prison (GW p. 39). Outer will correspond with inner, for, as Tom returns to the house which symbolizes his whole being, he is truly "going home." Chapter nine of The Grapes of Wrath is almost completely devoted to illustrating the deep relationships between the people and the possessions which they must leave behind. The women, who are more aware than the men of the delicate threads which make up the whole fabric of their lives, find this dispossession especially painful.

However, when the separation is made, a new object is adopted which symbolizes the new condition of their lives.

The front of the grey paintless house, facing the west, was luminous as the moon is. The gray dusty truck, in the yard before the door, stood out magically in this light, in the overdrawn perspective of a stereopticon.

The people too were changed in the evening, quieted. They seemed to be part of an organization of the unconscious. They obeyed impulses which registered only faintly in their thinking minds. Their eyes were inward and quiet, and their eyes too, were lucent.

in the evening, lucent in dusty faces.

The family met at the most important place, near the truck. The house was dead, and the fields were dead; but this truck was the active thing, the living principle. (GW p. 135)

Like the shift from the tree to the glade in To a God Unknown, the change is traumatic. But, as the movement reveals, it is ultimately the investment in the object that is important, not the object itself. The house is greater than the sum of the empirical and a priori intuitions of which it is comprised because it represents the whole self. To perceive this correspondence is to experience the participation with those external forms which Steinbeck hoped to create in his readers.

These symbols all serve to balance the mind by offering its models of wholeness. They have become, like Joseph's father and the tree, something to "tie to." Man, through this dionysian participation, can feel that "the stars are close and dear and I have joined the brotherhood of the worlds. And everything's holy--everything, even me" (GW p. 447). It is in such a light that the reader must see Ethan Hawley's explanation for the attachment of "older families" to their houses. The integrity of the house is the integrity of the soul:

I understood the house of Baker and the house of Hawley, the dark walls and curtains, the funereal rubber plants unacquainted with the sun; the portraits and prints and remembrances of other times in pottery and scrimshaw, in fabrics and wood which bolt it to reality and permanence. Chairs change with style and comfort but chests and tables, bookcases and desks relate to a solid past. Hawley was more than a family. It was a house. And that was why poor Danny held onto Taylor Meadow. Without it, no family--and soon not even a name. . . . It may be that some men require a house and a history to reassure themselves that they exist--It's a slim enough connection, at most. (WD p. 122)

The correspondence here between self and symbol has become so great that the latter has come to be a proof of the former. This is not the careless extravagance of a tiring novelist; it is another expression of the proposition underlying the drought and regeneration symbolism of To a God Unknown. When the personal symbols are lost or destroyed, a life of meaning, the only identifiable form of being, is gone. These objects which embody experiences (the material of common memory), intuitions (the material of race memory) or most commonly a combination of both reflect an order which gives meaning to life and occasionally points beyond it to "the question which is whole within itself." In short, these symbols represent the fibres of life itself.

Land is the other great symbol of the self in Steinbeck's fiction. Joseph Wayne's house, comprised of "four equal rooms," anticipates the novelist's assertion that the Wayne ranch "was not four homesteads, it was one, and he [Joseph] was the father" (GU p. 22). The land may reflect either the spiritual fullness or the poverty of the lives it is associated with--Joseph Wayne's early happiness or Mary Teller's pristine sterility ("The White Quail").

In Steinbeck's fiction the land usually reflects a self-sufficiency or integrity which all aspire to. This is especially evident in the quest of Lennie and George in Of Mice and Men. The homestead they seek is the self-sufficient community which corresponds to the individuated self and the renewing earth. In the fullest sense of Ricketts' phrase, the two men are "going home." As George says, "We'd jus' live there. We'd belong there."⁴ Even Lenny has grasped a sense of the bounty which accrues to those who have found harmonious social independence; they will "live on the fatta the land" (MM p. 117). The land is the natural repository for their dream because it exhibits the integrity, the self-sufficiency and the harmony the two men are seeking. This community, based on the land's example of wholeness, appears again as the government

camp in The Grapes of Wrath. There its chief limitation is that it is not entirely independent. A community must be a natural expression of the people it contains. As Tom's vision of community suggests: "When our folks eat the stuff they raise an' live in the houses they build--why, I'll be there" (GW p. 572).

The land is an objective correlative for a promised spiritual fulfillment. Like the house, it is related to the self through shared experiences and a common nature. Joseph Wayne senses this "for within him there was arising the knowledge that his nature and the nature of the land were the same" (GU p. 72). The Oklahoma tenant farmers of The Grapes of Wrath display the same understanding:

The tenant pondered. "Funny thing how it is. If a man owns a little property, that property is him, its part of him, and its like him. If he owns property only so he can walk on it and handle it and be sad when it isn't doing well, and feel fine when the rain falls on it, that property is him, and some way he's bigger because he owns it. Even if he isn't successful he's big with his property. That is so." (GW p. 50)

The identification that results from this participation is so powerful that Grampa Joad dies when he is separated from his land: "Grampa an' the old place, they was jus' the same thing. . . . Grampa didn't die

tonight. He died the minute you took'im off the place. . . . He was that place, an' he knowed it" (GW p. 199). This relationship is also evoked by Muley Graves who, though aware of the wholeness of his people when on the land, cannot see that this integrity does not come from the land.

But them sons-a-bitches at their desks, they jus' chopped folks in two for their margin a profit. They jus' cut 'em in two. Place where folks live is them folks. They ain't whole, out lonely on the road in a piled up car. (GW p. 71)

As Steinbeck demonstrates, the car can replace the house and the land. The living principle is, after all, only symbolically expressed in those things. By a shift in the libido, the ideal of a mysterious harmony may be expressed in a variety of symbols.⁵ It is the failure of Muley to recognize this flexibility which leads Steinbeck to associate him with Lennie through their mutual attraction to the regressive symbol of the cave (GW pp. 81-82; MM pp. 13 and 115). For both men, as for Tom Wayne, the cave is a retreat before the demands of adaptation (GU p. 142). Circumstances require the pursuit of a new approach. Yet, instead, each of these men is drawn to the security of a ~~hole~~ in the earth

which, under the circumstances, would probably prove to be a grave from which they would not be resurrected. In contrast, most of the tenant farmers change--"as in the whole universe only man can change" (GW p. 267).

Though the land may be replaced as a talisman, it remains the best symbol of the human ideal because it so completely embodies the central notion of that ideal: harmonious multiplicity. He who does not recognize the mystery of man cannot recognize the mystery of the earth. Working the land with machines within strictly known bounds may be efficient, but the violence it does to the unseen must eventually be paid for.

[Working the land with machinery] is easy and efficient. So easy that the wonder goes out of work, so efficient that the wonder goes out of land and the working of it, and with the wonder the deep understanding and the relation. And in the tractor man there grows the contempt that comes only to a stranger who has little understanding and no relation. For nitrates are not the land, nor phosphates; and the length of fiber in the cotton is not the land. Carbon is not a man, nor salt nor water nor calcium. He is all these, but he is much more, much more; and the land is so much more than its analysis. The man who is more than his chemistry, walking on the earth, turning his plow point for a stone, dropping his handles for an outcropping, kneeling in the earth to eat his lunch; that man who is more than his elements knows the land that is more than its analysis. But the machine man, driving a dead tractor on land he does not know and love understands only chemistry; and

he is contemptuous of the land and of himself.
When the corrugated iron doors are shut, he
goes home, and his home is not the land.
(GW pp. 157-58)

So Steinbeck brings together these two great symbols of the self to condemn the loveless man. For this person who does not recognize the worth of home and land, there can only be self-hate. In denying the holiness of the land he denies the holiness of his house and his own being. The drought is not just a metaphor for this poverty of spirit, it is literally brought about by it. Ill-considered mass farming techniques contributed to the aridity and easy erosion of the Great Plains region in the nineteen thirties. Burton Wayne's girdling of Joseph's tree and the ruthless machined rape of the land described in The Grapes of Wrath are the outward signs of a dangerous disease. The savagery of dry unbalanced rationalism had, in the view of Steinbeck, Ricketts and Jung, fragmented and made devoid of meaning the life of modern man. Each in his own way raised his hand before the whirlwind. As a result many of Steinbeck's novels are centered on the disinherited, the wanderers who seek to end the power of the monster oppressing them and take possession of their rightful home.

The boulder in the glade in To a God Unknown is pre-éminent in the series of self-symbols that nurture the spirits of these people. It is given a whole range of connotations which in the later fiction come to be separately associated with several other symbols. For example, the glade suggests in its attractiveness for pregnant women a meeting place of the supernatural with the natural. Elizabeth says of her solitary visit to the glade:

While I sat there I went into the rock. The little stream was flowing out of me and I was the rock, and the rock was--I don't know--the rock was the strongest dearest thing in the world. (GU p. 123)

As does Joseph later, Elizabeth identifies with this symbol of the whole self. Steinbeck associates it with race memory, fantasy thinking, visions and archetypes.

"Some place I've seen this thing," she thought. "I must have known it was here, else why did I come straight to it?" Her eyes widened as she watched the rock, and her mind lost all sharp thought and became thronged with slowly turning memories, untroubled, meaningless and vague. She saw herself starting out for Sunday School in Monterey, and then she saw a slow procession of white-dressed Portuguese children marching in honor of the Holy Ghost, with a crowned queen leading them. Vaguely she saw the waves driving in from seven different directions to meet and to convulse

at Point Joe near Monterey. And then as she gazed at the rock she saw her own child curled head-downward in her womb, and she saw it stir slightly, and felt its movement at the same time. (GU p. 99)

Women carrying children have a privileged knowledge which is represented by the symbol of the glade. They are aware of "a whole plane of knowledge" (GU p. 92). Their condition, like the glade and the ritual dance opens to them the timeless, "a thing eternal breaking through to vision."⁶ The harmony and stability Elizabeth first feels when, during her pregnancy, she is mysteriously drawn to the glade is later manifest in Rosasharn Joad. She has "the self-sufficient smile, the knowing perfection-look. . . . Her whole thought and action were directed inward on the baby." Rosasharn has become "a balanced, careful, wise creature who smiled shyly but firmly" (GW pp. 129-30).

Later in Steinbeck's work the symbolic connotations of pregnancy are associated with the cave, or womb symbol. That shift in emphasis is heralded in Joseph's apotheosis at the glade. In addition the rock in the glade provides a model of perfection for the unborn child; it anticipates the miniature of Michelangelo's David which Richard Whiteside gives his wife to look on during her pregnancy.

The mandala-like quality of the grove and the boulder make it like Japanese rock gardens, Tibetan prayer wheels or certain stained glass windows in Christian cathedrals: an abstract representation of the whole self.

They had come to an open glade, nearly circular, and as flat as a pool. The dark trees grew about it, straight as pillars and jealously close together. In the center of the clearing stood a rock as big as a house, mysterious and huge. It seemed to be shaped, cunningly and wisely, and yet there was no shape in the memory to match it. A short heavy green moss covered the rock with soft pile. The edifice was something like an altar that had melted and run down over itself. In one side of the rock there was a small black cave fringed with five-fingered ferns, and from the cave a little stream flowed silently. (GU p. 29)

A similar design of cunning patterning in the hornets' nest reminds Joseph of the glade and later appears on Hawley's stone (GU pp. 38-39; WD p. 143).

For both men the stone is a comforting, healing thing associated with their guide figures. Just before discovering the glade Joseph is talking to his brother Thomas about their father's "healing power," which was "like cool water." After surveying the glade Joseph says:

Don't be afraid, Tom. There's something strong and sweet and good in there. There's something like food in there, and like cool water. We'll forget it now, Tom. Only maybe sometime when we have need, we'll go back again--and be fed. (GU p. 30)

This spring symbolizes the libido which nourishes the moss, the living fibre that covers the unchanging ideal. Ethan Hawley's "magic mound" is one of the "masks of the ancestors" which are associated with his guide, old Captain Hawley (WD pp. 142-43).

Later, in "The Red Pony," the libido is again symbolized as a spring gushing the vital forces of life. Yet, in that work, it is falsely separated from death, which is associated with "the great black kettle under the cypress tree . . . where the pigs were scalded" (LV p. 206). Jody, in the course of maturing, discovers that this polarization he has created is false. In fact, it is as untrue as the hermetic purity embodied by Mary Teller in her garden. Both stories are based on the oneness of good and evil that Steinbeck revealed in the symbolism of the glade in To a God Unknown. There the water that feeds the moss comes from "the poles of the battery" that is "the heart of the world" (GU p. 72). The yin and yang of the libido are also evident in the totem animals

associated with the glade. The vulture that flies overhead as the party surveys the glade and the bull that was resting in it when they arrived represent the dualities of life and death reconciled in this place. Mary Teller evades this truth of nature. Jody tries to evade it too, but in the end he must confront it mirrored in Billy Buck's tragic expression.

The predatory bird symbolizes death in both To a God Unknown and "The Red Pony" (GU pp. 125, 127, 140 and 152; LV pp. 237-38). In fact it presages the death of Elizabeth. As she and Joseph climb the hill to the glade, they see a hawk attacking a rabbit. Joseph remarks, "He should have broken its neck with the first blow, but he missed" (GU p. 127). Of course, it is during this visit to the grove that Elizabeth slips from the rock and breaks her neck. During her first visit to the rock she had been alternately soothed and frightened by the rock and so she had returned with Joseph to "scotch the rock," to "tame it" (GU pp. 99-101 and 127-28). Her rejection of the inescapable duality of nature brings about her punishment.

Mary Teller, the main character of "The White Quail," lives out a similar fate. She tries to eliminate animal passions from "the garden [which] was herself" (LV p. 28). The garden's perfect orderliness

represents her unbalanced psyche. Mary acknowledges the existence of only the most pristine elements of external reality. These are symbolized in the story by the white quail. The cat that enters the garden and threatens the quail represents all that Mary has repressed in order to maintain her sterile perfection. Yet, like St. George's dragon, the cat represents a necessary counter-force. Her husband unconsciously acknowledges this when, ordered to shoot the cat, he shoots the quail instead. Polarized by her command, he is speaking for the justness of the cat's existence and expresses his own resentment of his wife's unbalanced attitude.

It is the dualistic nature of the unconscious itself that sometimes makes its workings, in Steinbeck's fiction, such a frightening thing. For the unconscious, like Ahab's white whale, is a creature of nature which, while it may be beneficent, can also be destructive. In "The Vigilante" and In Dubious Battle Steinbeck explores the destructive capability of the collective unconscious. In the short story, Mike, the main character, has just taken part in a mob lynching. His "dreamlike weariness" makes the bartender at the bar he has come to after the lynching say: "You look like you been walking in your sleep" (LV pp. 133 and

135). Both comments alert the reader to the nearness of the unconscious in Mike's mental state. Steinbeck repeats several times that Mike is overcome by the "cold loneliness" that fell on him "the moment he left the outskirts of the mob" (LV pp. 134 and 139). He is keenly aware of the loss of the "phalanx emotion" of the collective unconscious.

Inflamed by the newspapers which "all said he was a fiend" Mike has murdered his inferior personality, his shadow (LV p. 139).⁷ The barrenness of his marriage suggests itself as the cause of his participation, while his wife's immediate jealousy reflects her preoccupation with that problem (LV p. 141). Also, Mike's satisfied exhaustion suggests not only that the lynching has been a catharsis for his sexual frustration, but also that the ecstatic loss of identity in the mob corresponds psychologically to the loss of identity in a sexual orgasm. Then, the dialectic having swung fully one way arrives at its opposite: a loneliness that is the loss of "phalanx emotion." "The Vigilante" is a frightening story because it shows precisely how vicious the "unexplored" god can be.

Doc, Ricketts' persona in In Dubious Battle, attempts to chart that unexplored region, but, before he can do so, he disappears from the novel, a symbolic

victim of either the god's untrammelled workings or Steinbeck's unfinished explorations. The "big fella" of In Dubious Battle, the body of strikers, is bound together by its archetypal recognition of blood, a symbol Steinbeck used elsewhere to express the "plans for future men . . . all lying orderly in the blueprint chromosomes" (DB pp. 168-69, 310-11; BB p. 87). And it is only with the greatest cunning and the force of their personalities that the strike leaders exploit and direct this organization of the unconscious. The power of the unconscious is, like the power of nature, completely amoral. While at times it seems to aid the strikers, at other times it just as mysteriously deserts them. The collective unconscious, like nature, recognizes no ideologies. The ideologies must bend to recognize it.

Because of the imperial amorality of the unconscious, Steinbeck, in East of Eden, immediately qualifies his seeming condemnation of the unconscious in his description of Cathy Ames' origin. The collective unconscious and its products are simply a part of that which is. As such, they must be accepted.

Maybe we all have in us a secret pond where evil and ugly things germinate and grow strong. But this culture is fenced, and the swimming brood climbs up only to fall back. Might it

not be that in the pools of some men the evil grows strong enough to wiggle over the fence and swim free? Would not such a man be our monster, and are we not related to him in our hidden water? It would be absurd if we did not understand both angels and devils, since we invented them. (EE pp. 132-33).

As Steinbeck and Ricketts say in Sea of Cortez: "even if the symbol vision be horrible, it is there and it is ours" (SC p. 31). The same collective unconscious that ennobles the "Okies" in their music and storytelling degrades them in their revivalistic meetings. The collective unconscious, manifested in East of Eden in the army, may destroy Adam Trask or make a hero of him (EE pp. 25-26). Men may come to understand the workings of the unconscious and thereby learn to live with it, but they deny or ignore it at their peril.

In Of Mice and Men, it is again a pool which mirrors the dialectical nature of life. The pool in the Salinas River is both the site of the first telling of George and Lenny's dream and the scene of its destruction. The peaceful animal life centered on the pool at the novel's outset is shown, at the end, bound within an ecological cycle that feeds on itself (MM pp. 1-24 and 110). This is just one of the more notable examples of a number of holistic images which, hitherto in Steinbeck studies, have been seen as naturalistic.

What they primarily demonstrate is not the viciousness of the Darwinian predator but the completeness of the cycle of nature which they image. The mind is like the pond: from it comes the dream and the things that destroy the dream--the laws of thought are like the laws of things.⁸

The paradigms for this imagery in Steinbeck's fiction make their first appearance in To a God Unknown. The association of the vulture and the bull with the mysterious glade is simply another expression of the natural cycle Joseph accepts when, on entering the valley for the first time, he rejects the idea of shooting an old boar that is eating one of its offspring.

Yet, even as he was tempted in that case to rebel against the cycle, he has several other moments of doubt. After witnessing his wife give birth to their child he addresses his tree: "You are the cycle, . . . and the cycle is too cruel" (GU p. 107). Later, after the destruction of the tree and the death of Elizabeth, Joseph's state of mind reflects the wavering of natural experience.

"The forces gather and center and become one and strong. Even I will join the center." He shifted the bundle [Elizabeth] to rest his arm. And he knew how he loved the rock, and hated it. (GU pp. 129-30)

The rock, the point where the "poles" are united, represents the whole cycle with which Joseph, as he recognizes, must atone.

Shortly after this scene, a muddied pool in the drought-withered river reflects a still rebellious Joseph.

For at least a mile he went up the stream bed, and at last he found the pool, deep and brown and ill-smelling. In the dusk-light he could see the big black eels moving about in slow convolutions. . . . As he stared down into the pool, the whole day passed before him, not as a day, but as an epoch. He remembered little gestures he had not known he saw. Elizabeth's words came back to him

"This is the storm," he thought. "This is the beginning of the thing I knew. There is some cycle here, steady and quick and unchangeable as a fly-wheel." And the tired thought came to him that if he gazed into the pool and cleaned his mind of every cluttering picture he might come to know the cycle.
(GU pp. 130-31)

Indeed, to look into the pool of the unconscious is to "come to know the cycle." As Jung said, the collective unconscious is the shorthand record of man's experience with the cycles of nature and life. Yet Joseph is still partial at the end of this scene. He says that, had he a gun, he would shoot the lion that has just killed a wild pig which was feeding on the eels in the pool. Joseph must accept the drought years with the

seasons of plenty, Mary Teller the cat with the quail and Jody the cypress and the spring.

At bottom, these dualities come to rest on the division between life and death. Sooner or later the cycle must draw in man himself. Steinbeck therefore overshadows the personal symbols of life and death (the spring and the cypress) with the universal symbol of the course of the sun that Jody marks by the eastern and western mountains that border his valley (cf. EE p. 3).

That was all the information Jody ever got, and it made the mountains dear to him, and terrible. He thought often of the miles of ridge after ridge until at last there was the sea. When the peaks were pink in the morning they invited him among them: and when the sun had gone over the edge in the evening and the mountains were a purple-like despair, then Jody was afraid of them, then they were so impersonal and aloof that their very imperturbability was a threat.

Now he turned his head toward the mountains of the east, the Gabilans, and they were jolly mountains, with hill ranches in their creases, and with pine trees growing on the crests. . . . He looked back for an instant at the Great Ones and shivered a little at the contrast. . . . Even the dark cypress tree by the bunkhouses was usual and safe. (LV pp. 242-43)

It is Gitano, the old man who goes into the Santa Lucia mountains to die, who shows Jody how to "take it like

a man." The dignity and nobility with which Gitano accepts his fate is an example for the boy who, in the succession of stories that make up The Red Pony, is being led to the understanding that life and death are really one thing. The sun, which is born and dies daily, which gives life in the summer and disappears to leave death in the winter symbolizes this universal experience.⁹

Coming to manhood is the process of learning to understand and accept the mystical oneness of life and death. Joseph Wayne, in undergoing this rite of passage, learns from the seer that man, like the sun, must both live and die. Each evening the old man rehearses this mystery by slaughtering an animal as the sun sets into the sea. "In the moment, I am the sun. Do you see? I, through the beast, am the sun. I burn in the death" (GU. p. 147). Like Cyrus Trask who tells Adam, "if you can bring yourself to face not shadows but real death . . . you will be a man set apart from other men," the old seer is teaching Joseph how he must know his part in the cycle:

"The thing did not come quickly," the old man said. "Now it is nearly perfect." He leaned over and put his hand on Joseph's knee. "Some time it will be perfect. The sky will be right. The sea will be right. My life will

reach a calm level place. The mountains back there will tell me when it is time. Then will be the perfect time and it will be the last." He nodded gravely at the slab where the dead pig lay. "When it comes, I, myself, will go over the edge of the world with the sun. Now you know. In every man this thing is hidden. It tries to get out, but a man's fears distort it. He chokes it back. What he does get out is changed--blood on the hands of a statue, emotion over the story of an ancient torture--the giving or drawing of blood in copulation." (GU p. 148)

In the same way, Jody eventually learns what the "unknown thing" is behind the dark eyes of Gitano. The old man is "mysterious like the mountains" because he has come to the "calm level place" the seer spoke of in To a God Unknown (LV p. 252). Like the sun, Gitano has returned to his birthplace to disappear into "a great unknown country," "behind the last range," where "at last there was the ocean" (LV pp. 252 and 256). Thus, when Joseph remembers the seer, he acts out the submission of Orestes as Elizabeth had foretold (GU pp. 178 and 164).

The conclusion of To a God Unknown assembles a symbolic tableaux of sacrifice and rebirth that anticipates many other concluding scenes in Steinbeck's fictional world. These endings create, as the example of Orestes suggests, a masque of tragedy. Joseph's resurrection, as the rain and the land, is the anlage

of the tragic revelation on the face of Billy Buck after he has killed the mare in order to deliver Jody's colt. Steinbeck frequently leaves the reader with this glorious ambiguity.

Rosasharn Joad, nursing the starved man with the milk for her dead baby "looked up and across the barn, and her lips came together and smiled mysteriously" (GW p. 619). Like Ma Joad's "curious look" (GW p. 383) and Jim Casy's "faint smile . . . a curious look of conquest" (GW p. 364), Rosasharn's expression recalls the tragic acceptance of Danny's friends who, as the talisman of their brotherhood, Danny's house, burns "smiled the wise smiles of the deathless and hopeless ones" (TF p. 151).

Each of these works ends with a "break through" to the eternal moment of being--the realization Ricketts laboured to explain in his essays and Steinbeck gave to "Doc" at the end of Cannery Row.

Even now I know that I have savored the hot
taste of life
Lifting green cups and gold at the great feast.
Just for a small and forgotten time
I have had full in my eyes from off my girl
The whitest pouring of eternal light--

He wiped his eyes with the back of his hand.
And the white rats scampered and scrambled
in their cages. And behind the glass the
rattlesnakes lay still and stared into space
with their dusty frowning eyes. (CR p. 208)

The durationless flash of the "whitest pouring of eternal light" unites the immediately subjective, human response of Doc's tearing eyes with the remotely objective, non-human "dusty frowning eyes" of the rattlesnake. Ma Joad's visionary assertion "we're the people--we go on," echoed by Jim Casy's "ever'time they's a little step fo'ward, she may slip back a little, but she never slips clear back" provides an overall context that mitigates the immediate, tragic experience of the conclusion (GW pp. 383 and 525). Hope is mingled with despair as life is with death.

In a like manner, the return of the rain to the land reasserts the larger balance which Joseph's death honoured, just as the snake-eating heron reminds the reader of the "whole" pattern which must be the framework for Lennie's death at the end of Of Mice and Men. Ethan Hawley returns from the edge of death, as Mayor Orden goes to it, with the belief that while sin lies at the door it may eventually be overcome. Like Adam and Caleb Trask, Ethan and the Mayor have learned that "nothing is wasted. . . . The great organism, Life, takes it all and uses it all. The large picture is always clear and the smaller can be clear--the picture of eater and eaten" (SC p. 263). So, the reader is left at the end of Steinbeck's fictions with the small

scale being held up to the measure of the larger whose balance supercedes the "right" or "wrong" of the smaller measure.

. . . there can be no conflict between any or all of these factors and the non-teleological picture, because the latter includes them--evaluates them relationally or at least attempts to do so, or maybe only accepts them as time-place truths. Teleological "answers" necessarily must be included in the non-teleological method--since they are part of the picture even if only restrictedly true--and as soon as their qualities of relatedness are recognized. Even erroneous beliefs are real things, and have to be considered proportional to their spread and intensity. "All-truth" must embrace all extant apropos errors also, and know them as such by relation to the whole, and allow for their effects.
(SC p. 144)

Grief or beauty, evil or good, all elements of the smaller scale, are manipulated by Steinbeck in such a way that the reader sees the larger balance of which these values are but relational parts. Jody may hate buzzards as "all decent things" do, but he must acknowledge the larger measure which dictates that "they could not be hurt because they made away with carrion" (LV pp. 206-7).

One must trust to the greater justice of Nature. Joseph Wayne refuses to kill the murderer of his brother because the balance implied by the glade where the two

men meet teaches that Nature herself will seek redress if it is required. Joseph says to Juanito, the killer: "This thing was natural. You did what your nature demanded. It is natural and it is finished." When Juanito protests in response, "I do not understand this, senor, . . . It is worse than the knife," Joseph answers: "you must punish yourself if you find that among your instincts" (GU p. 71). The assumption underlying these words is that the internal make-up of man, his psyche, is ruled by a compensating principle as remorselessly cruel or kind as the compensatory principle evident in nature. For the one who understands that this is so, who possesses awareness, there can only be one response, tragic acceptance. George does not blame Lenny for murdering Curley's wife nor does Slim blame George for shooting Lenny. These characters in Of Mice and Men simply illustrate further "the blind inability to judge" that possesses Joseph Wayne (GU p. 119). As Jung trusts to the amoral force of the collective unconscious to right an imbalance, Joseph says of punishing his brother for having destroyed the tree, "It wasn't quite his nature to do this thing. And so he will suffer for it" (GU p. 119). Jim Casy recognizes this too:

Maybe it ain't a sin. Maybe it's just the way folks is. Maybe we been whippin' the hell out of ourselves for nothin'. An' I thought how some sisters took to beatin' theirselves with a three foot shag of bobwire. An' I thought how maybe they liked to hurt themselves, an' maybe I liked to hurt myself. . . . There ain't no sin and there ain't no virtue. There's just stuff people do. Its all part of the same thing. And some of the things folks do is nice, and some ain't nice, but that's as far as any man got a right to say. (GW pp. 31-32)

Those who punish themselves do so because punishment satisfies their nature. Those who have an understanding of the "whole thing" must both act and suffer. Ricketts and Steinbeck present an old mystery, not a new paradox.

The self that is expressed through signs and symbols in Steinbeck's works is both benevolent and malicious. Most frequently it aids the "inward" characters who attend to its promptings. The blades, trees, crosses, houses, lands and rocks are intermediaries in a dialogue between these characters and the deepest parts of their being. By virtue of the symbols of the self the reader is privileged to overhear this dialogue. Those who ignore their inner voice are victimized by it. The collective unconscious aids the intuitive-feeling characters because they follow its lead to a complete life. It punishes the sensation-thinkers because their bias leads them away from the

spiritual drive for wholeness. In doing both the collective unconscious simply expresses the cycle of nature: dawn and dusk, summer and winter and drought and rain. This same duality is evident in the great pattern of stultification and renewal, of death and rebirth that appears throughout Steinbeck's oeuvre. A man, says Steinbeck, may return to his beginning to meet his end or to start anew.

Notes

¹ Jung et al, Man and his Symbols, p. 20.

² John Steinbeck, The Winter of Our Discontent (New York: The Viking Press, 1961), pp. 142-43; all further references to this work appear in the text identified by the initials WD.

³ John Steinbeck, Tortilla Flat (1935 rpt. New York: Bantam Books, 1970), p. 1; all further references to this work appear in the text identified by the initials TF.

⁴ John Steinbeck, Of Mice and Men (New York: The Viking Press, 1937), p. 63; all further references to this work appear in the text identified by the initials MM.

⁵ Jung, Psychology, p. 193.

"It is, however, difficult to imagine that this world has become too poor to offer an object for the love of human atoms; nor can the world and its objects be held accountable for this lack. It offers boundless opportunities for everyone. It is rather the incapacity to love which robs mankind of his possibilities. This world is empty to him alone who does not understand how to direct his libido towards objects, and to render them alive and beautiful for himself, for Beauty does not indeed lie in things, but in the feeling that we give to them. That which compels us to create a substitute for ourselves is not the external lack of objects, but our incapacity to lovingly include a thing outside of ourselves."

⁶ Steinbeck, To a God Unknown, p. 102.

"Often Joseph, watching her, wondered what she knew or what she thought to make her seem always on the verge of laughter. 'She knows

something,' he said to himself. 'Women in this condition have a strong warmth of God in them. They must know things no one else knows. And they must feel a joy beyond any other joy. In some way they take up the nerve ends of the earth in their hands.'

7 "When with Europeans it is a vagabond or a criminal, with Americans it is a Negro or an Indian which represents the individual's own repressed sexual personality and the one considered inferior" (Jung, Psychology, p. 205).

8 John Steinbeck, "Holograph on Common Marine Invertebrates of California Coast from Tomales Bay to Half Moon Bay," January 7, 1940, p. 9, Bancroft Library, The University of California at Berkeley.

"In the tide pools of the littoral, an observer is faced with the greatest wealth of media [?] for his design that occurs anywhere within observable limits. Here color, line, arrangement occur not only in greater variation than anywhere else in nature but on such variations of scale that patterns of any size may be set off for observation. Because of this wealth, what one sees in a tide pool is an exact measure of his own potential [emphasis mine]."

9 Jung, Psychology, pp. 115-16.

" . . . we have uncovered an old buried idol, the youthful, beautiful, fire encircled and halo-crowned sun-hero, who, forever unattainable to the mortal, wanders upon the earth, causing night to follow day; winter, summer; death, life; and who returns again to rejuvenated splendor and gives light to new generations. . . .

The ancient pre-Asiatic civilizations were acquainted with a sun-worship having the idea of a God dying and rising again (Osiris, Tammuz, Attis-Adonis). Christ, Mithra and his bull, Phoenix and so on. The beneficent power as well as the destroying power was worshipped in fire. The forces of nature always have two sides."

Jung, Psychology, pp. 127-28.

"The God becomes the sun, and in this finds an adequate natural expression quite apart from the moral division of the God idea into the heavenly father and the devil. The sun is, as Renan remarked, really the only rational representation of God, whether we take the point of view of the barbarians of other ages or that of the modern physical sciences. In both cases the sun is the parent God, mythologically predominantly the Father God, from whom all living things draw life; He is the fructifier and the creator of all that lives, the source of energy of our world. The discord into which the soul of man has fallen through the action of moral laws can be resolved into complete harmony through the sun as the natural object which obeys no human law. The sun is not only beneficial, but also destructive; therefore the zodiacal representation of the August heat is the herd devouring lion whom the Jewish hero Samson killed in order to free the parched earth from this plague. Yet it is the harmonious and inherent nature of the sun to scorch, and its scorching power seems natural to men. It shines equally on the just and unjust, and allows useful living objects to flourish as well as harmful ones. Therefore the sun is adapted as is nothing else to represent the visible God of this world. That is to say, that driving strength of our own soul, which we call libido, and whose nature allows the useful and the injurious, the good and the bad to proceed."

Chapter VII

The Course of the Hero

To Juan at the Winter Solstice

There is one story and one story only
That will prove worth your telling,
Whether as learned bard or gifted child;
To it all lines or lesser gauds belong
That startle with their shining
Such common stories as they stray into.

.
Water to water, ark again to ark,
From woman back to woman:
So each new victim treads unfalteringly
The never altered circuit of his fate,
Bringing twelve peers as witness
To his starry rise and starry fall.

Robert Graves

Jesus answered, "In truth, in very truth I tell you, unless a man has been born over again he cannot see the kingdom of God."
"But how is it possible," said Nicodemus, "for a man to be born when he is old? Can he enter his mother's womb a second time and be born?" Jesus answered, "In truth I tell you, no one can enter the kingdom of God without being born from water and spirit. Flesh can give birth only to flesh; it is spirit that gives birth to spirit. You ought not to be astonished then, when I tell you that you must be born over again. The wind blows where it wills; you hear the sound of it, but do you know where it comes from, or where it is going? So with everyone who is born from spirit."

John, 3, 1-8
The New English
Bible

The heroic character in John Steinbeck's works is the person who has been successfully reborn from the mother. This pattern is, as we shall see, an ancient allegory that represents the return of the libido to its source, the collective unconscious. In that realm of fantasy either the character's libido discovers the archetypes that will guide him through the struggle of life, or it becomes enraptured and leaves its possessor moribund. Once again, the natural correspondence is with the course of the sun. Born from the sea every day to give its light to the world, the sun returns in the evening to the maternal depths where it is reborn again into another day. This basic pattern is expressed in the radiant heroes of Steinbeck's world who are sometimes even associated with the most recent avatar of the sun god that dominates our culture, Jesus Christ. The design is so pervasive in Steinbeck's writings as to suggest that it dominated his imagination. Further, it seems clear that Steinbeck was consciously employing Jung's interpretation of this ancient pattern.

The source of renewal is the magna mater archetype Steinbeck and Ricketts limned so clearly in The Log From the Sea of Cortez. Symbolically she corresponds to the sea and, like the sea, represents the collective

unconscious. As Jung put it, the "mother imago has the meaning of the mother of humanity, the libido in general."¹ It is because of this equation that the major female characters in Steinbeck's fiction are the guardians of wholeness and continuity. The accumulated wisdom of the race and the comprehensiveness it gives to the characters who recognize it is the treasure dispensed by the magna mater. In Steinbeck's early and middle fiction the motherly aspects of this madonna prevail over the virginal, while in the later fiction the younger woman is predominant. For example, Elizabeth Wayne grows in a pattern set by her earthy sister-in-law, Rama, just as, later, Rose of Sharon develops in imitation of her powerful mother. However, by the time of The Wayward Bus, East of Eden and The Winter of Our Discontent, it is virginal young women like Mildred Pritchard, Abra Bacon and Ellen Hawley who offer a more idealized spiritual hope that contrasts with the cthonic or earthy practicality of the earlier form of this archetype.

Again, the anlage of this pattern resides in To a God Unknown. In that novel both the maiden and cthonic mother are represented separately. But, the maidenly Elizabeth Wayne is clearly being transformed into a mother figure like her instructress, Rama. Tom's wife

so embodies the eternal feminine principle that all men are babies to her. "She was nearly always contemptuous of everything men thought or did" (GU p. 19). She introduces Elizabeth to "streams of feeling" and "methods of thinking that wouldn't enter the categories of her experience or learning." Rama knows the "Thoughts that hide deep in the brain, in the dark, . . . thought like a shadow in the water" (GU pp. 64-65). She tells Elizabeth that "a whole plane of knowledge opens when a woman is carrying a child" (GU p. 92). And, when Elizabeth does become a mother, she confirms Rama's remark: "I used to think in terms of things I had read. I never do now. I don't think at all. I just do things that occur to me" (GU p. 110). Elizabeth has developed from "directed thinking" to the more instinctive "fantasy thinking" that guides Rama. Women in Steinbeck's fiction are the guardians of this archaic mode of understanding. As Jung, Ricketts and Steinbeck saw it, they represent the way of the unconscious in a society dominated by masculine logic (see Appendix A).

In Steinbeck's fiction, the fruit of this kind of thinking, a mysterious sense of the continuity, the wholeness of life, is expressed in the mie, the dramatic pose, of the nursing mother with her serene

smile.² Pregnancy and childbirth make women aware of the instinctive element in life that ensures its continuity. Their knowing smiles represent the awareness of this mystery. So, as Elizabeth's pregnancy progresses, "her eyes grew deep with mystery" (GU p. 77). Elizabeth and Rama represent the accumulated wisdom necessary for survival that resides in the collective unconscious. By representing the unconscious to their men, they make them "whole."

The "genius" that possesses Katherine Wicks in The Pastures of Heaven is precisely the archetype outlined by the characters of Elizabeth and Rama Wayne in To a God Unknown. Moved by her husband's crisis, Katherine "knew what she was and what she could do" (PH p. 45). As "her genius passed into him," she re-animates him. Her maternal sense of continuity, the wisdom of the collective unconscious, is passed to Shark. The power which made Katherine "exultantly happy and very beautiful" will transform his life (PH p. 45).

This same power manifests itself in Alicia Whiteside. After her first child, her husband must tell her that the doctor has said she can have no more children. Her intuitive sense of continuity, expressed in her "enigmatic smile," opposes the doctor's judgment.

Alicia was smiling a peculiar enigmatic smile that puzzled him. No matter how well he became acquainted with her, this smile, a little quizzical, a trifle sad, and filled with secret wisdom, shut him out of her thoughts. She retired behind the smile. It said, "How silly you are. I know things which would make your knowledge seem ridiculous if I chose to tell you." . . . "Wait a little," she said. "Doctors don't know everything. Just wait a little, Richard. We will have other children." (PH p. 213)

Though this decision nearly costs Alicia her life in a later miscarriage, it represents a sense of continuity that confirms the rightness of her husband's attempt to found "a dynasty," "a family seat" (PH p. 205). Alicia, because she is a woman, instinctively knows the basis of John's ambition. In fact, as her smile suggests to him, she understands the need better because she experiences it directly as instinct while he experiences the displaced form of it in ideas.

Jim Nolan, one of the main characters in In Dubious Battle, chooses to ignore the feminine, instinctive approach to life rather than respect its masculine equivalents as John and Richard Whiteside do. Jim's "practical man" stance equates him instead with Bert Munroe. Talking to Lisa, the representative of instinctive life in the novel, Jim becomes more gentle and humane. Her sunset-outlined figure, cradling her baby, seems to inspire him.

He looked into her eyes again; and his face grew pleased. "Did you ever notice, in the evening, Lisa, how you think of things that happened a long time ago--not even about things that matter? One time in town, when I was a little kid, the sun was going down, and there was a board fence. Well, a grey cat went up and sat on that fence for a moment, a long-haired cat, and that cat burned gold for a minute, a gold cat." (DB pp. 344-45)

In this moment of nostalgia, Jim feels the peace of the collective unconscious not the "ecstasy" of the "Partakers of the blood of the lamb" (DB p. 260). The time of day and the presence of Lisa recall Rama's intimate talk with Elizabeth the night she first arrives at the Wayne ranch.

"This is a strange time," she said softly. "I told you at the beginning that a door is open tonight. It's like an All Soul's Eve, when the ghosts are loose. Tonight, because our brother has died, a door is opened in me, and partly open in you. Thoughts that hide deep in the brain, in the dark, underneath the bone can come out tonight." (GU p. 65)

The re-assuring, stabilizing power of the collective unconscious flows into Jim through Lisa. But, like his father who "never took any position that lasted," Jim is drawn again into the whirl of events that finally destroy him (DB p. 307). The woman with the "smile, wise and cool and sure" is passed by and savagery is

the result (DB p. 307).

The narrator of "Breakfast" and Tom Joad do not overlook the madonna. The young mother, outlined by the morning sun and nursing her infant as she prepares breakfast, is the center of that short story and an incident in The Grapes of Wrath. In "Breakfast," Steinbeck's aim seems to be to present the figure of this woman in all its numinous simplicity. As Steinbeck's introduction indicates, she is an archetype drawn from the collective unconscious: "This thing fills me with pleasure. I don't know why, I can see it in the smallest detail. I find myself recalling it again and again, each time bringing more detail out of a sunken memory, remembering brings the curious warm pleasure" (LV p. 89). Again, nostalgia and memory indicate the source of the perception. The woman is an archetypal representation of the nourishing unconscious. In The Grapes of Wrath this same scene presages the fulfillment the Joads will experience in the government camp: "one fella kind of harnessed to the whole shebang--that's right, that's holy" (GW p. 110). Tom has encountered the spirit that governs the camp though he, like Casey, takes some time to recognize the task she beckons him to.

Ma Joad, who from the novel's outset represents the woman's instinctive sense of continuity, also eventually sees where this spirit leads. "Use' ta be the fambly was fust. It ain't so now. It's anybody" (GW p. 606). Her instinct, which has been to protect her family, changes in response to "need" in order to expand her sense of community. From the novel's outset Steinbeck has described in her character the steadying influence of the collective unconscious.

She looked out into the sunshine. Her full face was not soft; it was controlled, kindly. Her hazel eyes seemed to have experienced all possible tragedy and to have mounted pain and suffering like steps into a high calm and a superhuman understanding. She seemed to know, to accept, to welcome her position, the citadel of the family, the strong place that could not be taken. . . . And from her great and humble position in the family she had taken dignity and a clean calm beauty. From her position as healer, her hands had grown sure and cool and quiet; from her position as arbiter she had become as remote and faultless in judgment as a goddess. (GW p. 100)

Like Joseph Wayne's man on a hill, "a reservoir of all the pain that ever was," Ma Joad embodies the collective experiences of mankind (GU p. 52). And, like Joseph's father, who was "a thing you could tie to," whose healing touch was like "cool water," Ma Joad is a "healer," the "citadel" of her family.

The instincts that tend to predominate in women lead them to be more receptive to the guidance of the unconscious. Most men, on the contrary, are guided by their sense of reason. As a consequence, men are liable to experience their lives as fragments while women experience life completely. Ma explains it like this:

"Women can change better'n man," Ma said soothingly. "Woman got all her life in her arms. Man got it all in his head."

.....
 "Man he lives in jerks--baby born an' a man dies, an' that's a jerk--gets a farm an' loses his farm, an' that's a jerk. Woman, it's all one flow, like a stream, little eddies, little waterfalls, but the river, it goes right on. Woman looks at it like that. We ain't gonna die out. People is goin' on--chargin' a little, maybe, but goin' right on." (GW p. 577)

The child in the arms of its mother is the universal symbol of the continuity of life. Bearing children places women in contact with instincts while the collective unconscious behind those instincts gives them a sense of not only the unity of life but also how to adapt to its changing circumstances. Thus it is Ma Joad who "lays out" Grampa, comforts Granma in her death and keeps the family together. Her sense of wholeness embraces both life and death.

When you're young, Rosasharn, ever' thing that happens is a thing all by itself. It's a lonely thing. I know I'member, Rosasharn. . . . You're gonna have a baby, Rosasharn, and that's somepin to you lonely and away. That's gonna hurt you, an' the hurt'll be lonely hurt, an' this here tent is alone in the worl', Rosasharn. . . . They's a time of change, an' when that comes, dyin' is a piece of all dyin', and bearin' is a piece of all bearin', an' bearin' an' dyin' is two pieces of the same thing. An' then things ain't lonely any more. (GW p. 286)

The accumulated experiences of the past make the individual feel "at home" in times of crisis. Further, that body of experience teaches that birth and death are simply the boundaries of one thing. It is this kind of understanding that gives Ma "eyes like the timeless eyes of a statue" (GW p. 383).

Similarly Casy, who possesses the intuitive gift and as a consequence has glimpsed "the whole shebang," wears "a faint smile . . . a curious look of conquest" when he sacrifices himself for Tom (GW p. 364). Both Ma Joad's expression and Casy's anticipate Rose of Sharon's mie at the novel's end. Caring for a dying man like an infant "She looked up and across the barn, and her lips came together and smiled mysteriously" (GW p. 619).

The nourishment Rose of Sharon gives this starving man has important symbolic overtones.

Inasmuch as she has become a magna mater figure who represents the power of the collective unconscious, she symbolically offers the spiritual reformation that makes survival possible. Such a return to a "mother imago" or a maternal, womblike place often presages in Steinbeck's fiction a vital change in character. Jung outlines the possibilities of this common psychological process in the following way:

When the libido leaves the bright upper world, whether from the decision of the individual or from decreasing life force, then it sinks back into its own depths, into the source from which it has gushed forth, and turns back to that point of cleavage, the umbilicus through which it entered into this body. This point of cleavage is called the mother, because from her comes the source of the libido. Therefore, when some great work is to be accomplished, before which weak man recoils, doubtful of his strength, his libido returns to that source--and this is the dangerous moment, in which the decision takes place between annihilation and new life. If the libido remains arrested in the wonder kingdom of the inner world, then the man has become for the upper world a phantom, then he is practically dead or desperately ill. But if the libido succeeds in tearing itself loose and pushing up into the world above, then a miracle appears. This journey to the underworld has been a fountain of youth, and new fertility springs from his apparent death.³

Both aspects of this movement are evident in To a God Unknown. The positive withdrawal is fully represented

while the negative retreat is briefly limned. Two forms of retirement to the mother are evident in Joseph Wayne's behaviour. The first can be seen to be founded on Jung's dictum that "The ancient cults of mother earth and all the superstitions founded thereon saw in the cultivation of the earth the fertilization of the mother."⁴ Joseph worships the earth and understands it to be the equivalent of both wife and mother (GU pp. 4, 8, 18 and 22). As a consequence, he is overcome by the "curious femaleness" of the valley of ~~Nuestra Señora~~ and ritually copulates with the earth (GU pp. 4 and 8). His tree expresses a symbolic continuation of this act.⁵ When his "cohabitation with the mother for the purpose of renewal" is ended by his brother's destruction of the connecting link, a temporary renewal is given through his incestuous liaison with Rama. That earthy character instinctively knows the desolation Joseph is experiencing because of the loss of his tree, his wife and his land and she sexually comforts him in order to make him "whole again" (GU p. 136). Renewed, Joseph decides to go to the sea and it is there that he meets the seer.

On that journey Thomas, Rama's husband, expresses the destructive element in the regression to the mother when, on their first sighting of the ocean after leaving

the drought-ridden ranch, he expresses the escapist wish "to crawl under the brush, into a damp hollow there, and curl up and go to sleep" (GU p. 142). The overhanging leaves of a tree or bush are used in many later Steinbeck works to symbolize the womb, the archetypal locus of change. Here Thomas' wish is simply for stasis. Finally, captivated by the great maternal symbol of the sea, Thomas has to be coaxed to leave the shore.

The ocean also represents the maternal, female principle and, as such, it symbolized the collective unconscious for both Steinbeck and Jung. In this light, the reader must see the journey of Joseph and Thomas to the ocean and the various subsequent associations of womb symbolism with water and the setting sun as indicating a return of the libido to its place of origin, the collective unconscious. Thus Danny, depressed by the responsibility of his property on Tortilla Flat, is drawn down to the pier where "he leaned over the rail and looked into the deep, deep water . . . the oily water among the piles." The narrator asks: "Do you know, Danny, how the wine of your life is pouring into the fruit jars of the gods" (TF pp. 124 and 140)? His friends draw him away from this gloomy introversion, but, unable to develop a new

attitude towards his problem, he dies with one "last shrill cry of defiance" (TF p. 144). The pattern of his youthful life taken to extremes by his desperation destroys him.

In The Grapes of Wrath, Noah Joad, like Danny and Thomas Wayne before him, is attracted to a retreat--a "willow cave" by the water's side. However, unlike Thomas, he resists his brother's encouragement. "I can't he'p it. I can't leave this here water" (GW p. 284). This failure to adapt is forecasted in Steinbeck's description of Noah as "a stranger to all the world" who had been forcefully torn from his mother at birth (GW p. 106). It is also augured in the recalcitrant behaviour of Muley Graves (whose name and description call to mind Jung's phrase: "the man has become for the world above a phantom"). Muley has refused to leave his land and is "jus wanderin' aroun' like a damn ol' graveyard ghos'" (GW p. 69). Living in a cave dug into the side of a water-cut by Tom and Noah years before, Muley's infantile regressiveness is apparent in Steinbeck's description of his features: "Muley's face was smooth and unwrinkled, but it wore the truculent look of a bad child's, the mouth tight and small, the little eyes half scowling, half petulant" (GW p. 61). While the children dug the cave

"lookin' for gold" and Tom now sleeps under the stars, Muley persists in sleeping inside. "I like it in here" he says, "I feel like nobody can come at me" (GW p. 82). Living on his memories, defensive, solitary and immobile, Muley has withdrawn from life. He has become enthralled by the realm of fantasy instead of using its images to guide his adaptation to life's problems.

The most extensive exploration of this syndrome occurs in East of Eden. In that novel the "mothering" that Aron Trask seeks from his girl friend Abra alerts the reader to a basic problem in the boy's character. Steinbeck sets the scene inside the canopy of a willow where "it was sweetly protected and warm and safe" (EE p. 423). There, after briefly playing at husband and wife, Aron suggests "Maybe we could pretend like you're my mother" (EE p. 424). The setting sun illuminates the play that Abra willingly takes up. "She put a cooing tone in her voice and said, 'Come my baby, put your head in Mother's lap. Come my little son. Mother will hold you.' She drew his head down and without warning Aron began to cry and could not stop" (EE p. 424). The scene indicates Aron's failure to adapt and presages his later involvement with the homosexual Mr. Rolf, his advocacy of religious celibacy,

his evasion of sexuality, his inability to accept the grown-up Abra as something less than an idealized female figure and finally, his failure to accept the truth about Kate and his consequent choice of probable death.

In seeking the love of a mother he never had, Aron simply repeats his father's error. For, in his pursuit of the unreal, Adam completely misunderstood Cathy Ames. Aron, like his father, desires mother-love and, unable to secure it, he seeks instead the security of the army's phalanx. Adam was fortunate enough to meet Samuel Hamilton, who forced a change on him, but Aron dies before he can get another chance.

Danny Taylor, Ethan Hawley's boyhood friend in The Winter of Our Discontent, though given another chance at life, chooses death instead.. As the decline in the Hawley family's fortunes has left Ethan a hired shopkeeper, so the decline in the Taylor family's position has left Danny a dipsomaniac who lives in a place Ethan describes as a "stinking kennel" (WD p. 131). He is a "restless unsteady ghost" who, like Muley Graves, has been unable to adapt to the changing circumstances of life (WD p. 47). When his "brother" Ethan gives him enough money to take a cure for his alcoholism, he goes instead to "the cellar hole of the

old [Taylor] house" where he and Ethan had played as children and commits suicide (WD pp. 286 and 103). Danny Taylor represents the end of a long line of characters in Steinbeck's fiction whose inability to adapt is demonstrated in relation to a womb symbol which, in this negative context, is suffocating, isolating and indicative of the character's moribund personality.

Still other characters are simply associated by Steinbeck with womb symbolism in order to indicate the "hung up" or retarded nature of their character. The womb symbolism is almost an invariable appurtenance for "one of those whom God has not quite finished" (PH p. 53). For example, the regressive longings evident in Lennie, one of the two main characters in Of Mice and Men, are voiced in his thrice repeated threat to "go off in the hills" to "find a cave" (MM pp. 13, 111 and 114). Similarly, three other characters demonstrate their retardation through this desire to withdraw. Tularecito digs a hole in the earth to "go home" to his own people (PH pp. 61-63). Likewise Frankie, Doc's young friend in Cannery Row, sleeps in an excelsior-filled crate in the laboratory whenever a crisis occurs at home (CR pp. 59 and 62). Finally, the Pirate of Tortilla Flat lives with his dogs in a "chicken house . . . so low that he had to

crawl in on his hands and knees" (TF p. 4). Incapable of developing in response to life's challenges, these characters have retreated to a maternal world of fantasy.

Another small group of characters, though not so overwhelmed by the unconscious, express a potentially regressive desire for the womb that is reminiscent of Thomas Wayne's longing. Pat Humbert, after having had his fantasy of a home shattered by Bert Munroe, "wanted to hide for a while, to burrow into some dark place where no one could see him" (PH p. 201). Steinbeck's unchanging monster, Kate, a creature escaped from "the secret pond" in all of us, gradually becomes a recluse in the small dark room she had built as an extension to her bordello.⁶ "She believed that the light pained her eyes, and also that the gray room was a cave to hide in, a dark burrow in the earth, a place where no eyes could stare at her" (EE p. 474).

As Kate escapes the censure of her community, so do Mac and the boys. When it is damp they live in "large rusty pipes," when it is fine weather "they lived in the shadow of the black cypress trees at the top of the lot" (CR p. 10). But the communities are not the same. The wholesomeness of nineteenth century Salinas is in contrast with "the hurried mangled craziness of Monterey and the cosmic Monterey where men

in fear and hunger destroy their stomachs in the fight to secure certain food, where men hungering for love destroy everything lovable about them" (CR p. 15).

Escape from a hostile environment is also Mac's motivation in choosing a cave as a possible refuge should the strike he is leading become too dangerous (DB pp. 300 and 311). It is also the cause of his desire to crawl into a haystack. But there are other connotations to this motif in In Dubious Battle. Going out to the strike with Mac, Jim, his assistant, falls asleep on the floor of their railroad car. "His sleep was a shouting, echoing black cave, and it extended into eternity" (DB p. 46). Later on the trip, sleeping again, "he was in the black, roaring cave again, and the sound made dreams of water pouring over him. Vaguely he could see debris and broken bits of wood in the water. And the water bore him down into the dark place below dreaming" (DB p. 48). Here the connection with the collective unconscious is made overt; for sleep, which is a cave, leads to "the water" of "the dark place below dreaming." Both Jung and Steinbeck saw these as archetypal symbols of the collective unconscious. In addition, the image of debris connotes the residual nature of the bits and pieces of information contained within the collective unconscious. The dream presages

the immersion in man's collective nature that Jim experiences when he joins the strikers. Indeed, Steinbeck is offering two alternative forms of experiencing the collective unconscious: through participation in a phalanx, or a quietistic life guided to wholeness by archetypes. The latter can be seen in the influence of Jim's mother, the source of his cool strength, a Catholic who regularly prayed before a statue of the Virgin Mary. Walking by the line of tents ("each tent was a little cave of darkness"), Jim sees men whose "eyes were full of the inwardness of sleep" and a woman who, when "she smiled wisely," reminds him of the Madonna his mother prayed to ("she had the same kind of smile, wise and cool and sure" [DB p. 307]). Both Mother and Virgin are brought together in the character of Lisa, the strike leader's daughter. Child in arm, she spends a peaceful sunset with Jim just before he races out of the tent to be cut down by a strikebreaker's shotgun (DB pp. 344-48). The peacefulness of this scene distinctly anticipates the sunset scene in The Grapes of Wrath where the family becomes "an organization of the unconscious." But this kind of domestic harmony is not for Mac and Jim. Though they act as midwives for Lisa at the novel's outset, they have come to husband a strike.

The renewal they take from the cave of willows they sleep in is for war, not peace (DB p. 65).

It is too late for both men to choose the cave by the river's side. The punning curses by which Steinbeck indicates the association of Jim Casy and Jim Nolan with Jesus Christ reflect the duality in the saviour's character between "the man of peace" and the man who has come to "set brother against brother" (GW p. 527; DB p. 348). Nolan follows the anti-Christ while Casy represents "Jesus meek an' Jesus mild" (GW p. 35). Both are radiant with libidinal energy just before they die. Casy is described as "That shiny bastard" and Jim Nolan's face is "transfigured" by "A furious light of energy" (GW p. 527; DB p. 348). But, while Casy wants to reason with his murderers in order to create peace, Nolan intends to inflame a mob with his energy. He pays for ignoring Doc's warning: "Damn it, Jim, you can only build a violent thing with violence" (DB p. 259).

The dubious battle in man's mind is partly expressed by these two archetypes. Mac and Jim's choice has been dictated by the kind of men they are. Doc Burton points this out: .

You practical men always lead practical men with stomachs. And something always gets out of hand. Your men get out of hand, they don't follow the rules of common sense, and you practical men either deny that it is so, or refuse to think about it. And when someone wonders what it is that makes a man with a stomach something more than your rule allows, why you howl, "Dreamer, mystic, metaphysician." I don't know why I talk about it to a practical man. In all history there are no men who have come to such wild-eyed confusion and bewilderment as practical men leading men with stomachs. (DB p. 153)

Mac and Jim repress the religious impulse and become as a consequence overwhelmed by "the vision of Heaven," and the "ecstasy of the blood" (DB pp. 206 and 260). Thus they are born into violence, not peace. Jim who, on joining the communist party, said "I feel dead. I thought I might get alive again" is revitalized through the collective experience of the party only to die (DB p. 16).⁷ Just as reversions to the collective unconscious do not always give rise to a new person, so the new person is not always a better person.

Yet, if characters in Steinbeck's fiction are sometimes "hung up" in their retreat, drawn to such a retreat for escapist reasons or diabolically reborn from this kind of withdrawal, they are also reformed as better and sometimes even heroic beings. So, while there is evidently no hope for Pat Humbert and

Tularecito, the power that Steinbeck describes emanating from Katherine Wicks and the determination it gives her husband, Shark, seems to indicate that a character has been successfully reformed (PH pp. 44-46). Shark's illusions have been destroyed as a result of his entanglement with the Munroe family. His wife, however, is transformed by the tragedy into an archetypal magna mater, "a singer of destiny" (PH p. 45). Overcome by "sure, strong instinct" she "took Shark's head on her lap" while "her soothing breasts yearned toward the woe of the world" (PH pp. 44-45). Shark's return to this mother figure, "his body boneless with defeat," is reminiscent of Aron's seeking comfort from Abra, but, unlike Aron, he gathers strength from Katherine's assurances (PH p. 44). Katherine represents what Steinbeck later described in Abra as "the strong female principle of good" (JN p. 146).

The picture Shark and Katherine Wicks form at the end of their story anticipates the concluding scene of The Grapes of Wrath. Like Katherine, Rosasharn has herself gone through a great transformation in order to discover "the goddess" within herself (PH p. 45). Throughout the first three quarters of the novel Steinbeck has shown Rosasharn to be a selfish whiner who is continually "candyin'" herself (GW p. 366). It

is a symbolic retreat to the womb that brings about the transformation which makes possible her concluding act of pity. Reminded by her brother's engagement that "life goes on" she walked away from the family camp into the bushes, then "she went down on her knees and crawled deep into the brush Only when she felt the bushes touching her all over did she stop" (GW p. 579). The next day she unselfishly offers to go cotton picking with the family. Her mother immediately recognizes both the change and its cause (GW pp. 580-81). Later, when Rosasharn agrees to her mother's silent suggestion to nurse the starving man, Ma can say "I knowed you would. I knowed" (GW p. 618)! Rose of Sharon, like her brother Tom and the Reverend Jim Casy, has undergone the profound change "from I to we" as the result of a retreat into the collective element of her nature (GW p. 206).

For both Casy and Tom, the same shocking recognition of social responsibility occurs as each man experiences a withdrawal from life. Casy, early in the novel, tells Tom how, wearied by personal conflicts, he had followed his Master's example.

"I ain't sayin' I'm like Jesus," the preacher went on. "But I got tired like Him, an' I got mixed up like Him, without no campin' stuff. Nighttime I'd lay on my back

an' look up at the stars; morning I'd set an
 watch the sun come up; midday I'd look out
 from a hill at the rollin' dry country;
 evenin' I'd foller the sun down. Sometimes
 I'd pray like I always done. On'y I couldn't
 figure what I was prayin' to or for. There
 was the hills, an' there was me, an' we
 wasn't separate no more. We was one thing.
 An' that one thing was holy.

.....
 An' I got to thinkin' on'y it wasn't
 thinkin', it was deeper down than thinkin'.
 I got to thinkin' how we was holy when we
 was one thing, an' mankin' was holy when it
 was one thing." (GW p. 110)

In such a withdrawal the ego encounters the unconscious
 and discovers a sense of the whole self. Casy's
 experience of "participation mystique" corresponds to
 this process in that his consciousness is overwhelmed
 by his unconscious perceptions. Also, the experience
 is a needed balance for his over-intellectualized,
 ethically problematic state. In his immersion into the
 undifferentiated unconscious of le niveau primitif,
 Casy intuits the collective unconscious that he shares
 with all mankind.

Later, in an enforced separation from life, he
 learns from a collective experience how to embody his
 earlier vision.

Jail house is a kinda funny place," he said.
 "Here's me, been a-goin' into the wilderness
 like Jesus to try to find out somepin'.
 Almost got her sometimes, too. But it's in

the jail house I really got her." (GW p. 521)

"Well, they was nice fellas, ya see. What made 'em bad was they needed stuff. An' I begin to see, then. It's need that makes all the trouble. I ain't got it worked out. Well, one day they give us some beans that was sour. One fella started yellin', an' nothin' happened. He yelled his head off. Trusty come along an' looked in an' went on. Then another fella yelled. Well, sir, then we all got yellin'. And we all got on the same tone, an' I tell ya, it jus' seemed like that tank bulged an' give an' swelled up. By God! Then somepin' happened! They come a-runnin', an' they give us some other stuff to eat--give it to us. Ya see? (GW pp. 521-22)

Music again provides the analogue for the whole self. Rising from the collective unconscious the harmony mimics that common property. Once again in contact with the deepest wellspring of his being and reminded of the wholeness of his individual and collective nature, Casy, this time, is inspired to take action. He becomes a labour leader. Two retreats that have immersed him in the collective unconscious have transformed him from a corrupted minister into a heroic leader.

The same pattern is evident in the development of Tom Joad. Throughout most of the novel his actions are governed by exigency. In response to Casy's "Ya see?"

Tom simply replies, "No" (GW p. 522). But after Casy's murder, Joad goes into a period of reclusion which also changes him "from I to we." His parents take him from the Hooper Ranch where the murder occurred by hiding him in "a cave" made from the mattresses in their truck's box (GW p. 546). Then, he is hidden in a "coal black cave of vines" (GW p. 572). During this period of introversion Tom comes to understand what Casy was trying to tell him. From someone who is just "layin' my dogs down one at a time," Tom is metamorphosed into someone who will "be ever'where--wherever you look. . . Wherever they's a fight so hungry people can eat" (GW pp. 237 and 572). Tom's withdrawal, in turning him inward, has paradoxically taught him a sense of social responsibility. Like Casy and Rose of Sharon, and in distinct contrast with Muley Graves and Noah, Tom has, as a result of his introversion, discovered a "new fertility."

Juan Chicoy, the main character of The Wayward Bus, is also revitalized by a return to the maternal source of power. His reverence for the Virgin of Guadeloupe is the stabilizing force in his life, his "connection with eternity" (WB p. 20). She presides over the three bouncing symbols of Juan's self which, since they are also tokens of the bus, further reinforce the analogy

Steinbeck establishes between Juan and the bus.⁸ The dynamic balance she reigns over recalls Steinbeck's description of Lee Chong, as:

. . . evil balanced and held suspended by good--an Asiatic planet held to its orbit by the pull of Lao Tze and held away from Lao Tze by the centrifugality of abacus and cash register--Lee Chong, suspended, spinning, whirling among groceries and ghosts. (CR p. 14)

It is a model of the whole self. When Juan explains the breakdown of the bus to his assistant, Pimples, he offers an example that recalls Joseph Wayne's revitalization by Rama:

Metals funny stuff . . . Sometimes it seems to get tired. You know, down in Mexico where I come from they used to have two or three butcher knives. They'd use one and stick the others in the ground. "It rests the blade," they said. I don't know if its true, but I know those knives would take a shaving edge. (WB p. 22)

Since an automobile can be "almost like a guy," the breakdown and meandering route of the bus symbolizes the failure and vacillations of Juan Chicoy (WB p. 22). In addition, the metal repaired by being sunk in the earth forecasts the rehabilitation of Juan and his bus. For, while the bus is stuck in the mud, Juan makes love to

the virginal Mildred Pritchard and is rejuvenated. Mother earth has done her work. Juan then returns to the mock-heroic enterprise of getting the bus to its destination. "Sweetheart" is quite rightly inscribed over the motto "el Grand Poder de Jesus" on the bumper of the bus. Steinbeck had forecast the sexual union of these two powers in a paragraph of double entendre early in the novel.

His mother admired her Virgin, whose day is celebrated with exploding skyrockets, and, of course, Juan Chicoy's Mexican father didn't think of it one way or another. Skyrockets were by nature the way to celebrate Saint's Days. Who could think otherwise. The rising, hissing tube was obviously the spirit rising to Heaven, and the big, flashing bang at the top was the dramatic entrance to the throne room of Heaven. (WB pp. 20-21)

Juan Chicoy, the stumbling concupiscent power of the bus, is returned to the right path by Mildred Pritchard, the agent of the Virgin Mother. His "religion as memory and feeling" has steadied him through his serio-comic crisis (WB p. 20).

Like The Wayward Bus, Sweet Thursday concerns the crisis and rebirth experienced by a middle-aged man. Doc, like Juan Chicoy before him and Adam Trask and Ethan Hawley after him, is not born again into a completely new way of life. Rather, he has faltered,

come to a stop and is seeking the energy to start again. The maternal force of the collective unconscious revitalizes him too.

However, before Doc's rebirth can be effected, his midwives must be reborn into that role. Suzy, who will be his "singer of destiny," must leave the brothel she works in and purify herself by living a life of self-sufficiency in a cast-off boiler. Steinbeck, tongue in cheek, nods to Evelyn Ott in passing: "There are those, particularly in Carmel-by-the-Sea, who say that Suzy's choice of the boiler was a symbolic retreat to the womb, and while this may be true, it is also true that this womb had economic factors" (ST p. 206). Thus Suzy's change is associated, in a "jocoserious" way, with still another womb symbol.

In order to bring this newly created vesta together with Doc, Hazel too must be transformed. His special place "under the branches of the black cypress tree" is where Hazel goes for his special kind of thinking. Steinbeck describes this peculiar process: "Thinking is always painful, but in Hazel it was heroic. A picture of the process would make you seasick. A gray, whirling furor of images, memories, words, patterns" (ST p. 75). The place, in addition to fostering this primitive form of thinking, reforms Hazel.

He sat under the cypress tree and he not only kept his mind on the subject, he actually thought about it. It was a time for greatness, and only Hazel had the strength to rise to that bright bait. When he stood up and brushed the cypress dirt from his jeans, he had completed the change. ~~No~~ longer was he Hazel the Innocent, Hazel the Unaware, Hazel the Dope. His shoulders squared to take the weight, and the calm beauty of strength shone from his eyes. (ST p. 214)

Hazel eventually determines how to unite Doc and Suzy through a dream he has under the cypress. Then, again under the shelter of the cypress, the strength to effect the union comes to him. Steinbeck describes the experience this way:

No one knows how greatness comes to a man. It may be in his blackness sleeping, or it may lance into him like those fiery particles from outer space. These things, however, are known about greatness: need gives it life and puts it in action, it never comes without pain; it leaves a man changed, chastened and exalted at the same time--he can never return to simplicity.

Under the cypress tree Hazel writhed on the ground. From between his clenched teeth came little whimpers. As the night drew on and the moon went down, leaving blackness, so desolation fell on Hazel, so that he cried out against the agony of his greatness as that Other did, feeling forsaken.

Hour after hour the struggle went on, and only about three o'clock in the morning was Hazel saturated. Then he accepted it as he had accepted the poisoned presidency of the United States. He was calm, for there was no escape. If anyone had seen him it would have been a dull man who did not find him beautiful. (ST pp. 256-57)

As the chapter's title "Lama Sabachthani?" suggests, the basis of the humourous mock-heroic analogy here is the story of Christ's death and resurrection. Thus Hazel is born into the life of purposeful action. Through the inspiration of the seer and the introversion he suffers in his place under the black cypress, he has become a leader.

Doc, in going into Suzy's boiler house to apologize, begins the process that will free him from the arid sterility that has come to dominate his life. Before taking that course he had admitted to himself, "I am not whole without her" (ST p. 244). It is a remark that echoes Rama's reason for going to Joseph's bed (GU p. 136). When Hazel breaks Doc's arms so that he must take Suzy with him on his research trip to La Jolla, Doc finally heeds the "bubbling shout" "from way down in the deep part of him" (ST p. 269). Then, like the seer, he disappears into the setting sun (ST pp. 73 and 273). Doc, crawling into Suzy's boiler, had been "hung up," but, Suzy has freed him (ST p. 247).

In a similar way, hope is re-kindled in Adam Trask. His "nestlike hole" and "the common slough" of the army only provide an artificial protection that retards true growth (EE p. 26). He leaves both unwillingly (EE pp. 25-27, 47-50 and 55-57). But, through his wife Cathy,

Adam discovers something that frees his creative powers. As Steinbeck clearly points out, Adam is responding to an archetype that originates in the collective unconscious.

Adam Trask grew up in grayness, and the curtains of his life were like dusty cobwebs, and his days a slow file of half sorrows and sick dissatisfactions, and then, through Cathy, the glory came to him. (EE p. 132)

Whatever Cathy may have been, she set off the glory in Adam. His spirit rose flying and released him from fear and bitterness and rancid memories. The glory lights up the world and changes it the way a star shell changes a battleground. Perhaps Adam did not see Cathy at all, so lighted was she by his eyes. Burned in his mind was an image of beauty and tenderness, a sweet and holy girl, precious beyond thinking, clean and loving, and that image was Cathy to her husband, and nothing Cathy did or said could warp Adam's Cathy. (EE p. 133)

The "secret pond," the collective unconscious, not only provides Adam with his Cathy but also provides the basis for the reader's acceptance of her since we know her "in our hidden water." This archetypal figure, the result of Adam's projection, leads him from his life of directionless despair and inspires him to make his land "a garden" (EE p. 169).

However, Cathy's real character emerges through Adam's projection and the shock throws him once again "into himself" where "He saw the world through gray water" (EE p. 252). Adam remains in that moribund state for a year until Samuel Hamilton shakes him from his self-indulgent sorrow. Then he goes for one last time to truly look at his wife Cathy. This done, he is freed at last.

On the train back to King City from his trip to Salinas, Adam Trask was in a cloud of vague forms and sounds and colors. He was not conscious of any thought at all.

I believe there are techniques of the human mind whereby, in its dark deep, problems are examined, rejected or accepted. Such activities sometimes concern facets a man does not know he has. How often one goes to sleep troubled and full of pain, not knowing what causes the travail, and in the morning a whole new direction and a clearness is there, maybe the result of the black reasoning. And again there are mornings when ecstasy bubbles in the blood, and the stomach and chest are tight and electric with joy, and nothing in the thoughts to justify it or cause it.

Samuel's funeral and the talk with Kate should have made Adam sad and bitter, but they did not. Out of the gray throbbing an ecstasy arose. (EE p. 327)

This time Adam knows his "ecstasy" comes from within. He has found again the strength to be wholly himself. After two abortive attempts at growth and adaptation and one false start with Cathy, Adam has finally freed

himself from the ghost of the mother he never knew. Though it is too late for him to start life anew, he has accepted the adult responsibility for choice inherent in Lee's translation of Timshel--"'Thou mayest rule over sin'" (EE p. 303).

Ethan Hawley too, through a series of rebirths, learns the awful weight of that dictum. Like several other characters discussed here, most notably Joseph Wayne, Jim Nolan and Jim Casy, Ethan Hawley's development is compared to the crucifixion and resurrection of Christ. The Winter of Our Discontent begins on Good Friday with Ethan agonizing over the material downfall of his family and his consequent loss of self-respect. At the end of the day he goes to his "special place" and there follows Steinbeck's most explicit interpretation of such niches.

It is odd how a man believes he can think better in a special place. I have such a place, have always had it, but I know it isn't thinking I do there, but feeling and experiencing and remembering. It's a safety place--everyone must have one, although I never heard a man tell of it. (WD p. 43)

A drain in the old Hawley dock that faces out to sea, almost at the water's level, is the scene of Ethan's "feeling and experiencing and remembering."

Significantly, this place "where a man is one" is again associated with the maternal sea, entrance into the army, marriage and birth. Each of these, as we have already seen, has symbolic values in Steinbeck's fiction that pertain to the assimilation of the collective unconscious. It is during "soul shivers" and "big changes," that the steadying influence of this inherited compass proves of greatest value.

In fact, a new Ethan Hawley does emerge from this "special place." However, his new character is not entirely likeable. While Ethan has developed the will to fight his way out of his difficulties, he has also decided that unscrupulous tactics such as turning informant and armed robber will be necessary. Worst among these is the gambit he prepares for his "brother," Danny Taylor. In order to secure Danny's soon-to-be valuable property, Ethan gives him enough money to take a cure for his alcoholism in exchange for a lien on the land. Half hoping Danny will take the cure, half hoping much worse, Ethan's fears and hopes are realized when Danny drinks himself to death. Yet, this is not the full harvest. Ethan's son is revealed as a cheat, and in the boy's corruption the father sees his own sins mirrored. It is too much for him to bear. He returns to his cave with the intention of committing

suicide. Once there, though, Ethan's symbol of the self comes to his aid. The engraved stone his daughter slipped into his pocket reminds him of her and the hope he holds for her future. Ethan fights out of the cave against the incoming tide "Else another light might go out" (WD p. 311). Hawley struggles into another life a severely chastened being. He is neither the righteous grumbler the reader is at first introduced to nor the man who risked his best friend's death. Rather, he is someone who knows the burden of "Timshel."

Crucified and resurrected, Ethan Hawley finally represents the archetypal hero as he appears in Steinbeck's works. Such heroism is signified elsewhere by a cruciform mie that in sum expresses the wholeness of that mythical person. The pose, arms outspread, illuminated by the sun, is reminiscent of both Da Vinci's study of human proportion and the crucified Christ. It has numerous connotations. Aside from its obvious relation to Christian mythology, the gesture recalls the "man in the sun," "Indra, Prajapati, Brahmin." It may also have been associated in Steinbeck's mind with Jung's remark in Psychology of the Unconscious that "the Mexican cross signifies 'tree of life or flesh.'" Jung concludes that observation by saying:

Finally it must be mentioned that the form of the human body is imitated in the cross as of a man with arms outstretched. It is remarkable that in early Christian representations Christ is not nailed to the cross, but stands before it with arms outstretched.⁹

Also, of course, the cross symbolizes the union of the four psychological functions.¹⁰ These observations provide the essential connotations and probable source of the cruciform mie as it appears in Steinbeck's fiction. The tree of life is the immediate background, the sun god the deep background and the foreground is occupied by the symbol of the whole person, Jesus Christ.

Joseph Wayne, who at several points in To a God Unknown is compared to Christ, is the first character in Steinbeck's fiction to be framed in this mythic position. (GU pp. 47-48, 168 and 172).

As Joseph turned to leave the barn, the sun came over the mountains and sent warm white streaks through the square windows. Joseph moved into a shaft of light and spread his arms for a moment. A red rooster on top of a manure pile outside the window looked in at Joseph, then squaked and retreated, flapping and raucously warned the hens that something terrible would probably happen on so fine a day. Joseph dropped his arms and turned back to Thomas. "Get a couple of horses, Tom. Let's ride out today and see if there are any new calves." (GU p. 25)

It is on their ride that Joseph and Tom, led by Juanito, come upon the rock in the glade. The movement from this mie to that great symbol is as sure as the later association of the mandala-like wasp's nest with the glade (GU pp. 38-39). Like the glade, the cross represents "union" and "renewal." Thus, in To a God Unknown, the expansive gesture that signifies wholeness presages the cosmic symbol of unity, the "melted altar" in the glade. It is an expression of the heroic anlage or archetype everyone possesses. Joseph explains this aspect of the mie to Elizabeth.

Christ nailed up might be more than a symbol of all pain. He might in very truth contain all pain. And a man standing on a hilltop with his arms outstretched, a symbol of the symbol, he too might be a reservoir of all the pain that ever was. (GU p. 52)

In these ways the mie is both partially explained and fully employed in To a God Unknown. Finally, it is present by implication in the seer's conversation with Joseph. For, as he assents to the seer's question about whether or not it was a good thing to put crosses above the graves of some drowned sailors by saying, "Yes, I like the crosses. It was a good thing to do." the seer responds with: "Then come to see the sunset place. You'll like that too" (GU p. 145). Once again

the process of association by symbol is direct; the connotations of the cross lead to the seer's ritual sacrifice for the setting sun. Through this simple gesture Steinbeck takes the reader back to the basic myth of the sun god.

The son who rises to power must also accept his descent. Pepé, who has been prematurely raised to a man's position, finds that the knife which symbolizes that state has two edges. He, like Jody in "The Great Mountains," learns that life and death are the two edges of one thing. To be a man is to adopt a role that proudly takes power over the lives of others and at the same time meekly accepts their claims. So it is that his mother, after hearing he has killed a man, sends him off knowing he will die with these words: "Pepé goes on a journey. Pepé is a man now. He has a man's thing to do" (LV p. 53). Having taken power over the life of another, his final mie expresses his heroic recognition of their right to demand his in return. Pepé must accept his decline as he sought his ascent.¹¹

Pepé bowed his head quickly. He tried to speak rapid words but only a thick hiss came from his lips. He drew a shaky cross on his breast with his left hand. It was a long struggle to get to his feet. He crawled slowly and mechanically to the top of a big

rock on the ridge peak. Once there, he arose slowly, swaying to his feet, and stood erect. Far below he could see the dark brush where he had slept. He braced his feet and stood there, black against the morning sky.

There came a ripping sound at his feet. A piece of stone flew up and a bullet droned off into the next gorge. The hollow crash echoed up from below. Pepé looked down for a moment and then pulled himself straight again.

His body jarred back. His left hand fluttered helplessly toward his breast. The second crash sounded from below. Pepé swung forward and toppled from the rock. (LV pp. 69-70)

Outlined by the sun, his head bowed in submission Pepé makes the sign of the cross. The great mountains that Pepé has fled to contain the same lesson for him as they do for Jody. Both are initiated into the tragic understanding that life and death are delicately balanced aspects of the same thing. The man on the hilltop, the man in the sun and the man of the cross all represent this awareness.

The same figure is offered as inspiration for the Okies on the road in The Grapes of Wrath. There the archetype of wholeness captured in Joseph Wayne's gesture and Pepé's mie is repeated by an Indian brave who is about to be shot by soldiers.

They was a brave on a ridge, against the sun. Knowed he stood out. Spread his arms and stood. Naked as morning, an' against the sun. Maybe he was crazy. I don't know. Stood there, arms spread out; like a cross he looked. . . . Well, he jest plunked down an' rolled. An' we went up. An' he wasn' big--he'd looked so grand--up there. All tore to pieces an' little. Ever see a cock pheasant, stiff an' beautiful, ever' feather drewed an' painted, an' even his eyes drewed in pretty? An' bang! You pick him up--bloody and twisted, an' you spoiled somepin better'n you; an' eatin' him don't never make it up to you, 'cause you spoiled somepin in yaself, an' you can't never fix it up.

And the people nodded, and perhaps the fire spurted a little light and showed their eyes looking in on themselves.

Against the sun, with his arms out. An' he looked big--as God. (GW p. 445)

This story has all the elements of the mie. Outlined by the sun, the cruciform man offers his whole being to the completion of life. Both the spokesman and his listeners recognize the figure. It is "somepin in yaself" that looks "big--as God." The whole self embodied in this mie is once again identified with the deity. Dispossessed, severed from their roots, the Okies must rely on this force within themselves. The wisdom of their collective nature most notably evinced by their women folk guides them through their exodus.¹²

Like the archetype of the whole self in The Grapes of Wrath, the "westerling" that Jody's Grandfather describes is also "as big as God" (LV p. 302).

Leadership had fallen to the Grandfather whom Jody imagines "on a huge white horse, marshalling the people" (LV p. 297). But Jody's Grandfather has the wisdom Tolstoy's Napoleon lacks. "I was the leader, but if I hadn't been there, someone else would have been the head" (LV p. 302). He knows he was simply the instrument of that larger impulse. And, as Joseph Wayne illustrates ("I tell you this man is not a man, unless he is all men." [GU p. 213]), that role falls to the person with a sense of his collective nature. This idea is also evident in Cyrus Trask's theory of leadership and in the story of Jim Casy's conversion to action (EE p. 26; GW pp. 521-22). The spirit that is evident in these men and that elevates them to power is the collective unconscious. It is the same power that Steinbeck signals in the seer of Sweet Thursday when he has that character tell Doc,

"I have to go to the sunset now. I've come to the point where I don't think it can go down without me." . . . Doc watched him trudge over the dune and saw the wind flip up the brim of his straw hat and the yellow sun light up his face and glisten his beard. (ST p. 73)

Similarly, after Doc has learned to lose himself in love and as a consequence has freed his creativity, the

novel concludes with this final description of him:

"Doc turned in the seat and looked back. The disappearing sun shone on his laughing face, his gay and eager face" (ST p. 273). The man in the sun aspect of the mie has been used again by Steinbeck to mark one who has been born into a life made whole by the power of the unconscious, the libido.

Luminous with this power, these men have gained from the collective unconscious the heroic desiderata of Steinbeck's fiction: wholeness and awareness. They understand that all life and death, all good and evil are part of one thing that is fully present in every man. In order to be fully alive and good one must know death and evil. To ensure that consciousness, the supreme human means of adaptation, properly serves mankind, it must be closely related to its roots in the collective unconscious. These are the tragic paradoxes of consciousness. Yet, there is hope. Steinbeck had found this quality in Jung. Unlike Freud who saw disastrous outbursts of the id as inevitable, Jung had shown Steinbeck that humanity "may rule." This is Steinbeck's creed. The whole man, the man who balances his reason with his intuition and his sensations with his feelings, will live a life of joy and goodness. Partiality inevitably destroys itself.

As Burton Wayne and Bert Munroe, Jim Nolan and Cathy Ames eventually destroy themselves, so will a society machined in accordance with their values. But Joseph Wayne, the Joads, Adam Trask and Ethan Hawley represent a force that "will go on livin'" (GW p. 383). Ethics, the "laws of thought," do equal survival, the "laws of things." Survival is moral.¹³

Our Father who art in nature, who has given the gift of survival to the coyotes, the common brown rat, the English sparrow, the house fly and the moth, must have a great and overwhelming love for no-goods and blots-on-the-town and bums, and Mack and the boys. Virtues and graces and laziness and zest. Our Father who art in nature. (CR p. 15)

It is this vision of equanimity that the naturalism of John Steinbeck is based on, a vision that owes much to his "favourite science," the psychology of Carl Gustav Jung.

Notes

¹ Jung, Psychology, p. 469.

² John Gassner and Edward Quinn, eds., The Reader's Encyclopedia of World Drama (New York: Thomas Crowell, 1969), p. 501. "Mie, or pose, struck by male actor to produce the effect of climax or extreme emphasis."

³ Jung, Psychology, pp. 330-31.

⁴ Jung, Psychology, p. 173.

⁵ Jung, Psychology, pp. 62-63.

"The cross seems, therefore, to be an extraordinarily condensed symbol; its supreme meaning is that of the tree of life, and, therefore, is a symbol of the mother. The symbolization in a human form is therefore intelligible. The phallic forms of the Crux Ansata belong to the abstract meaning of 'life' and 'fertility', as well as to the meaning 'union', which we can now properly interpret as 'cohabitation with the mother for the purpose of renewal.'"

⁶ Kate's fault is her tendentiousness. Steinbeck says of her, "It is my belief that Cathy Ames was born with the tendencies, or lack of them, which drove and forced her all of her life. Some balance wheel was misweighted, some gear out of ratio" (EE p. 72). It is therefore consistent that her chief sin is against the value of wholeness. Samuel Hamilton makes this plain to Adam.

"Cathy is in Salinas. She owns a whorehouse, the most vicious and depraved in this whole end of the country. The evil and ugly, the distorted and slimy, the worst things humans can think up are for sale there. The crippled and crooked come there for satisfaction. But it is worse than that. Cathy, and she is now called Kate, takes the fresh and young and

beautiful and so maims them that they can never be whole again. (EE p. 306)

In view of this, it is also symbolically consistent that Joe Elegant, the unbalanced artist of Sweet Thursday, lives in a lean-to similar to Kate's.

⁷ In this way the mob of In Dubious Battle resembles Kate and the various womb symbols that imprison and destroy the hero. They represent "the terrible mother," the enslaving maternal force that is the opposite of the mother who renews. This figure, detailed in Jung's book Psychology of the Unconscious, is expressed in Steinbeck's fiction through the womb symbols associated with stultification (Jung, Psychology, p. 196).

⁸ Foremost among these is Juan's remark: "I'm an engine to get them where they are going" (WB p. 221).

⁹ Jung, Psychology, pp. 296-97.

¹⁰ Jung, Types, p. 602.

¹¹ Jung, Psychology, pp 390-91.

"The sun, victoriously arising, tears itself away from the embrace and clasp, from the enveloping womb of the sea, and sinks again into the maternal sea, into night, the all-enveloping and the all-reproducing, leaving behind it the heights of midday and all its glorious works. This image was the first, and was profoundly entitled to become the symbolic carrier of human destiny; in the morning of life man painfully tears himself loose from the mother, from the domestic hearth, to rise through battle to his heights. Not seeing his worst enemy in front of him, but bearing within himself as a deadly longing for the depths within, for drowning in his own source, for becoming absorbed into the mother, his life is a constant struggle with death, a violent and transitory delivery from the always lurking night. This death is no external enemy, but a deep personal longing for quiet and for the profound peace of non-existence, for a dreamless sleep in the ebb and flow of the sea of life. Even in his highest endeavour for harmony and

equilibrium, for philosophic depths and artistic enthusiasm, he seeks death, immobility, satiety and rest. If like Perithoos, he tarries too long in this place of rest and peace, he is overcome by torpidity, and the poison of the serpent paralyzes him for all time. If he is to live he must fight and sacrifice his longing for the past, in order to rise to his own heights. And having reached the noonday heights, he must also sacrifice the love for his own achievements, for he may not loiter. The sun also sacrifices its greatest strength in order to hasten onwards to the fruits of autumn, which are the seeds of immortality; fulfilled in children, in works, in posthumous fame, in a new order of things, all of which, in their turn begin and complete the sun's course over again."

- 12 Jung, Psychology, p. 227.

"Comparison with the sun teaches us over and over again that the gods are libido. It is that part of us which is immortal since it represents that bond through which we feel that in the race we are never extinguished. It is life from the life of mankind. Its springs which well up from the depths of the unconscious, come, as does our life in general, from the root of the whole of humanity, since we are indeed only a twig broken off from the Mother and transplanted."

- 13 Steinbeck and Ricketts, Sea of Cortez, pp. 240-41.

"There would seem to be only one commandment for living things: Survive! And the forms and species and units and groups are armed for survival, fanged for survival, timid for it, fierce for it, clever for it, poisonous for it, intelligent for it. This commandment decrees the death and destruction of myriads of individuals for the survival of the whole. Life has one final end, to be alive; and all the tricks and all the mechanisms, all the successes and all the failures, are aimed at that end."

Chapter VIII

Conclusion

The ancient commission of the writer has not changed. He is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams for the purpose of improvement.
(John Steinbeck, 1962 Nobel Prize Address)

The radiant heroes of Steinbeck's world are the ultimate expression of the weltanschauung he developed early in his career. They represent a reconciliation of the many discrete aspects which make up that viewpoint. Reborn from their quotidian reality, the heroes have learned to listen to their inner voices. These voices are a summary of the life experiences of their ancestors. Ethan Hawley describes their abode as:

This secret and sleepless area in me I have always thought of as black, deep, waveless water, a spawning place from which only a few forms ever rise to the surface. . . . a great library where is recorded everything that has ever happened to living matter back to the first moment when it began to live.
(WD p. 98)

Whether this "library" speaks to the hero through the person of an old man, young woman or mother figure it guides him through a successful course of ascent, power and decline. Both his identity and his path are designated by the "black, deep, waveless water."

The "library" also offers symbolic representations of the goal it seeks. The whole self is mirrored in such symbols as the land, the house and the glade. Various expressions of these archetypes in Steinbeck's fiction regularly offer models of harmony, integrity, flexibility, consistency and completeness.

These values are also conjured up in certain rituals whose practice leads to a numinous experience of them. These rituals give a temporary awareness which adumbrates the ultimate nature of what is. They reconcile the divisive forces that threaten wholeness. Throughout Steinbeck's fiction a vast antinomy jeopardizes the fulfillment of the holy quest. The fruit of original sin, a tyranny of consciousness, threatens the survival of the individual and the society. For each of Steinbeck's heroes the "time is out of joint" and it is his "cursed spite" to be "born to set it right." Directed thinking must be atoned with the "thought without words."

Steinbeck had developed this more malleable, broader viewpoint from the complicated character typology outlined by Jung in his book Psychological Types: The Psychology of Individuation. This esoteric framework underlies Steinbeck's third published novel To a God Unknown. In that novel one can see the gradual reduction of the fourfold typology to the great antinomy Jung had set out in his earlier work Psychology of the Unconscious. The dialectics of that book, after To a God Unknown, permeate Steinbeck's writings.

His debt to Jung is especially apparent in his non-fiction. Of particular importance in this regard is The Log from the Sea of Cortez. Steinbeck co-authored this work with Ed Ricketts, his close friend and the man probably most responsible for Jung's influence on him. The other non-fictional works and letters like Sea of Cortez, also consistently attest to the seminal role of the psychologist's writings. The understanding of consciousness, the collective unconscious, race memory, participation mystique, the various archetypes, the interrelationship of these constructs and the hypothetical end of this process as they appear in the non-fiction all point to the work of Carl Gustav Jung.

The precise method of this influence is perhaps unknowable. What is clear is that a number of factors pertaining to Steinbeck's time and place make it seem inevitable. The writer's region, its literary tradition, his national literature and the interests of his peers and friends seem to have made a full exposure to Jung's ideas unavoidable.

It is a relationship that warrants attention by students of Steinbeck's work. Though Jung's influence on Steinbeck has regularly been acknowledged, it has never been studied extensively. DeMott's article is a fine examination of Jung's influence on one novel, To a God Unknown, while Lewis' work is primarily a Jungian analysis of Steinbeck's fiction.¹ However, combined with this study, they provide a composite picture of the numerous traces of Jung's influence. These traces suggest resolutions for four basic problems that recur in Steinbeck criticism and also provide several new insights concerning the origin, technique and wide appeal of the artist's work.

When Edmund Wilson criticized Steinbeck for inconsistency he voiced a complaint that has been repeated several times.² Yet, while it is true that Steinbeck wrote in a variety of forms and on a number of different subjects, he also brought to each work

a world-view that remained consistent throughout his career. It is not a static viewpoint and Steinbeck changed its emphasis over the years. But, taken as a whole, it can be seen to be cut from one cloth. This holistic standpoint was comprehensive enough to encompass these changes while yet suggesting new subjects and techniques to express them. Hazel's withdrawal is mock-heroic comedy, Casy's is heroic and Danny Taylor's is tragic. While each is a very different kind of character, Steinbeck, through Jung, saw into the depths of their common humanity.

Other critics have attacked what one designated as Steinbeck's "meretricious symbolism."³ However, the artist who presents archetypal patterns, characters and symbols necessarily risks such a charge in order to touch that which is constant and basic in human experience. Surely such a charge can only be made with the greatest caution. It seems to presuppose a Romantic yearning for novelty and a demand for only the most sophisticated symbolism. Taken to excess these lead to an eccentric and precious literature. Melville, Hawthorne and Poe weren't given to these faults.

One suspects a similar attitude behind the attacks on Steinbeck's sentimentalism. The word, in its eighteenth century sense, hardly applies to his work.

Steinbeck presents a world in which it cannot be said that there is an excessive reliance on the innate goodness of mankind. He did, however, write from and to the emotions. The work honestly reflects the man in this matter. Is literature to be philosophy? Rather its province seems properly " . . . where all the ladders start, / In the foul rag-and-bone shop of the heart."⁴ Furthermore, as this study has indicated, Steinbeck had an elaborate rationale for his position. He deliberately cultivated the feelings of "nostalgia" and "going-home" in order to get the "participation" of his readers in "another intensity / . . . a further union, a deeper communion."⁵ Still, Apollo frowns on Dionysus--though Greek wisdom gave them a common father.

The debate over whether Steinbeck was a Naturalist or a Romantic suggests that this partisanship need not always rule. While certain critics have been biased in this matter,⁶ others have not.⁷ The findings of this study support those who take a more flexible position. They indicate that Steinbeck wove a web of both Romantic and Naturalistic elements which reflect the inner and the outer experiences of men. Ideally, Steinbeck says, these two are one. However, the weave is sometimes closer, sometimes looser.

Survival, the tangible fabric, covers an intuitively sensed a priori ideal of oneness--an ideal which might even be God's image in man.

In John Steinbeck's writings the instinctive nature of hope, a primeval sense of survival, struggles to be reconciled with the pessimism of consciousness, the knowledge of the way things are. To show that reality and dream are one he combines a stylized language with dialect and transforms ordinary men and women into heroes and heroines, gods and goddesses. John Steinbeck merges psychology with biology in order to show that:

. . . a man looking at reality brings his own limitations to the world. If he has strength and energy of mind the tide pool stretches both ways, digs back to electrons and leaps space into the universe and fights out of the moment into non-conceptual time. Then ecology has a synonym which is ALL.
(SC p. 85)

Reality and the perceiving mind are completely knit together. This is the secret of awareness, the secret locked in wordlessness.

. . . man is related to the whole thing, related inextricably to all reality known and unknowable. This is a simple thing to say, but the profound feeling of it made a Jesus, a St. Augustine, a St. Francis, a

Roger Bacon, a Charles Darwin, and an Einstein. Each of them in his own tempo and with his own voice discovered and reaffirmed with astonishment the knowledge that all things are one thing and that one thing is all things--plankton, a shimmering phosphorescence on the sea and the spinning planets and an expanding universe, all bound together by the elastic string of time. It is advisable to look from the tide pool to the stars and back to the tide pool again.
(SC p. 217)

The tide pool, the measure of man's potential, is infinite.⁸ It is a metaphorical expression of Jung's "transcendant function." Yet no person lives in this All-consciousness. It suffices that the knowledge gained from "breaking through" is revered and remembered, that a wholeness exists in nature of which humanity is a part and which humanity may mirror in its own nature. For the tide pool reflects not only an expanding universe, it also reflects an expanding self. Carl Jung helped John Steinbeck see this equation.

Notes

¹ DeMott, "Toward a Redefinition of To a God Unknown"; Lewis, "John Steinbeck: Architect of the Unconscious."

² Edmund Wilson, Classics and Commercial: A Literary Chronicle of the Forties (New York: Farrar, Strauss and Co., 1950), p. 36.

³ Edwin Berry Burgum, "The Sensibility of John Steinbeck," Steinbeck and his Critics: A Record of Twenty-five Years, ed. E. W. Tedlock, Jr. and C. V. Wicker (Albuquerque: The University of New Mexico Press, 1957), p. 112.

⁴ William Butler Yeats, "The Circus Animals Desertion," W. B. Yeats Selected Poetry, ed. A. Norman Jeffares (London: Macmillan, 1962), p. 202.

⁵ Thomas Stearns Eliot, Four Quartets (London: Faber and Faber, 1944), p. 32.

⁶ Horace Taylor, "The Biological Naturalism of John Steinbeck," DA, 22 (1962), 3674; Frederic I. Carpenter, "The Philosophical Joads," College English, 2 (January 1941), 315-25.

⁷ Woodburn O. Ross, "John Steinbeck: Naturalism's Priest," Steinbeck and his Critics: A Record of Twenty-five Years, ed. E. W. Tedlock, Jr. and C. V. Wicker (Albuquerque: The University of New Mexico Press, 1957), pp. 206-16.

⁸ John Steinbeck, "Holograph on Common Marine Invertebrates of California Coast from Tomales Bay to Half Moon Bay," January 7, 1940, Bancroft Library, University of California at Berkeley.

"In the tide pools of the littoral, an observer is faced with the greatest media [?] for his design that occurs anywhere within observable limits. . . . Because of this

wealth, what one sees in a tide pool is an exact measure of his own potential."

Appendices

Appendix A

Ideas on psychological types, abstracted and diagrammed from Jung's essay: "Psychological Types" from "Contributions to Analytical Psychology," Harcourt Brace, NY 1938 [sic 1928].

Sensation: all perception by means of sense organs.

All measurements; sensations of distance, time intervals, speed, balance, direction; much of the so-called "common sense." In refinement, sense of budgeting, pro-rating. Mechanical sense. The pleasure of participation in sports, constructing ability, appreciation of methods of construction. The pleasure of flexing muscles, touching the warm ground with bare feet, children's barefoot toes squishing the mud, canoing, swimming, axing, sun bathing. Insignia are: ruler, calipers, blueprint, tools, implements of sport, mechanical and physical efficiency, wearing of fine clothes, business, finance and quantity production (American), baseball and boxing (American), communication, transportation, transmission lines

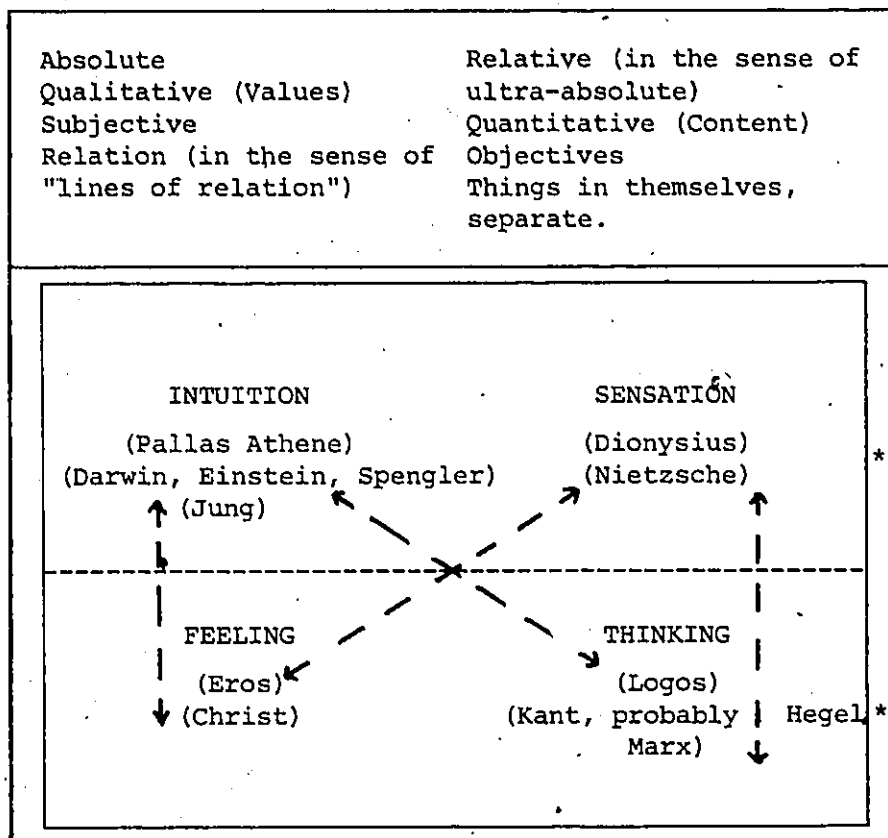
of electric power, steel and concrete (much of this in connection with thinking), fine clothes, foods, wines, perfumes.

Thinking: the function of intellectual cognition and the forming of logical conclusions. Science, especially in its pure aspects; philosophy, especially in its mechanistic and intellectual aspect, mathematics, history, economics, intellectual systems of esthetics.

Feeling: a function of subjective evaluation. Likes and dislikes, hate, fear, love, friendship, comraderie, sympathy, pity, reverence, tenderness, antipathies, convictions.

Intuition: perception by the way of the unconscious, or the perception of an unconscious content. Applicable as a rule predominantly only to one or the other (feeling or thinking) of the evaluatory functions. I regard it as a quick sensation. Related, on some portions of the horizon, to psychic functions. Possibly the most proximate way to transcendent function.

Diagram:



*1 Perception, Methods of obtaining material. The broad and sudden beam.

*2 Evaluation or Treatment. Methods of collating, analysing, synthesizing. The slow and focused light.

For diagrammatic purposes, assume that extraversion is a green, and introversion is a gray transparency through which the functions are seen, the conscious pair boldly and controlledly (except when fogged by affect), the unconscious pair undevelopedly and dimly except when swept clear by affect. An extravert's emergent functions would appear green, the submerged functions would show dim grey (since they are introverted). The introvert's primary pair would be deeply grey, the secondary pair would be very pale green.

The typical western masculine mind is today almost world dominant--the conscious psyche (persona) is sensation-thinking, concerned with analyses, evaluations and logical conclusions with reference to the objective and factual physical realities of measurements. Spatial-temporal concepts are foremost, both in pure and applied psychic activity. The unconscious psyche (the female compensatory spirit, the anima) is in western males intuition-feeling introvert, concerned archaically with subjective evaluations spiritual apperceived in dreams, in the symbolism of fantasy, or at times of affect. The latter seems to us hidden and subtle, of the realm of darkness, while the physical realities of the conscious psyche seem to be obvious

and commonplace, in the realm of light. The eastern mind seems to be introvert and intuitive, possibly intuitive-thinking, concerned with the inner world of spiritual (to them) realities. The typical western female is intuitive-feeling.

Individuals with a typical emergent function are handicapped-blessed (in the "many are called but few are chosen" sense) in that many of them will be unable to survive this added difficulty in an already survival-of-the-fittest world, but if they do triumph, it will be (everything else being equal) in a gloried sense. The typical person is likely to be commonplace, the psychologically atypical individual will probably be trampled underfoot, but he's unlikely to be commonplace.

Examples of types:

Men:

Sensation-thinking. Most men. Examples of extreme introverts belonging here are (probably) Jim Fitzgerald and Fred Strong. Jim however may be intuition-thinking.

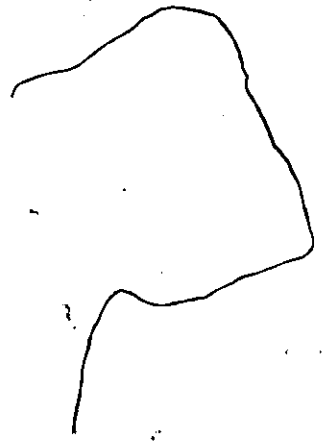
Intuition-thinking. EFR. Probably Bryant Fitch.

Probably Peter Ott.

Intuition-feeling. John Steinbeck. Remo may belong here. John Cage surely.

Sensation-feeling. Exceedingly rare. Remo probably belongs here.

Women:



Intuition-feeling. Most women. Marge Lloyd. Jean is probably in this group, probably mostly introverted, although there is a bare possibility she is (or was originally) sensation-feeling, with secondary typical feminine adjustment as intuitive extravert.

Sensation-feeling. Frances Strong, extreme introvert. Probably Gret Schoeninger.

Sensation-thinking. Evelyn Ott (introvert), Carol Steinbeck, Xenia Cage.

Intuition-thinking. Possibly Virginia Scardagli

Appendix B

Dear Mr. Van De Vyvere,

June 13, 1974

My association with Steinbeck (mutually appreciative and very close, at the time) was from February to the end of June, 1932. He had just started, and was working on, To a God Unknown. My association with Ricketts began at the same time but lasted longer: he and I left Pacific Grove, the end of June, for a collecting trip north to Sitka and Juneau, Alaska. When Ricketts and I returned to San Francisco, the end of August, I left for the East and he went on to Pacific Grove. He and I continued to correspond to the time of his death, and I visited him, two or three times, in his lab, when passing through California, to or from Hawaii. Steinbeck and I saw each other again only once, when he, the playwright Miller, and I, were the speakers at a memorial service for our Viking editor, Pascal Covici. Steinbeck and I spoke then of our getting together again, but he died before we could do so. That, in short is the history.

My impression of Steinbeck's science and philosophy is that it was shaped very much by Ricketts, who was not

only a meticulous scientist but also an imaginative thinker. I do not know how much Ricketts had read of Jung at the time; little had been translated, and I do not think he read German. But I was deep in Jung and Spengler, and I recall that I was impressed by Ricketts' knowledge of Jung. We had many close talks, particularly in the course of our long trip north. My talks (almost daily) with Steinbeck, on the other hand, had more to do with writing and history. He was reading Gibbon's Decline and Fall of the Roman Empire at the time, and was full of ideas about large historical and religious themes. I never heard him speak of Jung; but he would listen and put in thoughts of his own when Ricketts would start "psychologizing" our friends. I might add that Ricketts' favorite poet in those years was the Chinese Li Po. In fact, there was a good deal of the happy Taoist about Ed Ricketts, and it just might be that much of the feeling you get of a Jungian emphasis in Steinbeck's work may be of Taoism, thrice removed. Ricketts' empathy with nature and wonderful way of living, not by the clock but by the tides, was infectious, and influenced us all. And Steinbeck, too, had a very close (though far less kindly) feeling for nature. So, in fact, had Jung. Perhaps the "influences" are, rather, "affinities."

But that was all a very long time ago, in the dear dead days beyond recall, and you should not take these fragmentarily revived recollections of mine too seriously. What further learning may have entered Steinbeck's work, I do not know.

All best to your project.

Cordially,

Joseph Campbell

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Abstract

Every writer interprets his experience when he tells a story. The words and their combination and arrangement in phrase, sentence, paragraph and chapter fix an impression of fleeting life on a piece of paper. How each individual chooses and arranges these words is in a large part influenced by what models the person has been exposed to. Also, there is an element of predisposition that influences which models are to be dominant. It is part of the task of literary criticism to trace the acquisition of these structures in order to help account for the phenomenon of literature. The words, their combinations and arrangements, cannot be completely understood without a knowledge of their antecedents. It is the object of this study to set out the structure of one of these antecedents in the writings of John Steinbeck.

His person, place, time, culture and acquaintances inevitably affected his choice of the structures he could adopt. The psychological theories of Carl Jung, then having their first great impact on the English speaking world, provided a bridge between two chasms in Steinbeck's experience. They comprised a structure

that linked the outer with the inner, a public time with a private person, a frontier setting with a culture of spiritual transcendentalism, a tide pool with the mind of man.

Jung's postulates concerning what he called the collective unconscious, archetypal symbols, the individuated self, psychological types and their relation to the interpretation of myth, religion and literature suited Steinbeck. The novelist saw both the animal history of man and his spiritual aspirations as part of one creature. In Jung's work he saw confirmations of his own views and suggestions for other related interpretations of experience. Steinbeck's numerous non-fiction works document the extent of this influence.

His third published novel, To a God Unknown (1933), is the first of his fictional creations to show Jung's imprint. That novel more than any other of his works was influenced by Jung's writings. In it one can see that the theme, structure, characterization and symbolism are based on ideas developed by Jung in Psychology of the Unconscious (1916) and Psychological Types (1923).

Though the works after this novel do not manifest such a total dominance by Jung, they show the lasting importance of his ideas in Steinbeck's writings. For

example, the dichotomy set out by Jung between "directed thinking" and "fantasy thinking" pervades Steinbeck's novels. His portrayal of these modes of thought, their dominance in different characters and the typical conflicts between those characters is almost the basis of his fictional world.

Another important feature of Jung's psychology found in Steinbeck's writings is the representation of the individuated or whole self. Whether the archetype is represented by a glade, a house or the land, it consistently suggests a mystical unity that corresponds to the coded goal of the self--wholeness.

Similarly, Steinbeck's characters repeatedly manifest a pattern of withdrawal that leads either to rebirth or death. This mythic structure, so minutely examined by Jung, recurs throughout Steinbeck's works with a regularity that is astonishing. It always shows the progress or failure of a character to achieve individuation, and the consequent balance necessary for survival.

Steinbeck initiates his characters to this quest. They must strive to fulfill the promise of their common nature, and thereby attain a psychological wholeness that ensures survival and may even be the imprint of God.