THE DUALITY OF THE POETIC MIND

The Conscious and Personal Identity in the Universal World of 'Tintern Abbey' and 'The Nightingale'

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Abstract

This thesis discusses how William Wordsworth and Samuel Taylor Coleridge use their own personal identity while writing poetry that deal with universal matter of nature. Poetry is a mental form of art, and does not exist without this deeper personal understanding. By analysing how these universal and unconscious matters are described through two poems from *Lyrical Ballads,* Wordsworth's 'Lines Written a few miles above TINTERN ABBEY, on revisiting the banks of the WYE during a tour', and Coleridge's 'The Nightingale', this thesis is applying elements from a theory cognitive poetics and a theory of the archetypes and our collective unconscious, as well as the literary criticism of Wordsworth and Coleridge, to discuss how the two poets' urge us to use our own personal and subjective identity in a conscious manner when writing, reading, and analysing poetry that deal with the universal and objective aspects of the world.

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Lastly, a big thank you to my partner Oda, who willingly and enthusiastically still agrees to engage in discussions of literature and the mind. I hope this never ends.

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For I have learned
To look on nature, not as in the hour
Of thoughtless youth

William Wordsworth, 'Tintern Abbey'

1. Introduction

We really do think, write and read partially metaphorically. And, for the most part, we think, write and read metaphorically on an unconscious level. Our ability to deal with issues on an unconscious level, by not always searching for the fundamental roots of every metaphor, not analysing every incident that has created the context and input sources for every scene we imagine, is helpful in most everyday situations. When dealing with poetry, on the other hand, this human ability of unconsciousness needs to be challenged, and perhaps reorganised, while still, importantly, taken into consideration. Poetry should, in other words, not go beyond the ordinary, but review the ordinary in manners that are yet to be done, which in turn will push our minds to its limits. These ideas are not new, and, I would claim, should not be alien for readers of William Wordsworth and Samuel Taylor Coleridge, the two poets that this thesis will be discussing. And I argue that Wordsworth goes straight to the core of those ideas when he claims that poetry should be about 'situations from common life', while a poet still must

> throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature.[1]

The 'primary laws of nature' must be universal, and cannot, in light of that statement, be overlooked by anyone who is trying to convey a message, either through poetry or everyday speech. But, as individuals, we still must challenge the already *human* interpretations of those primary laws of nature that exists and have existed for generations. The primary laws of nature must go beyond human interpretations, and, because of that, any human interpretation should not be unconsciously accepted as the truth on a subjective and personal level. I argue that Samuel Taylor Coleridge, in *Biographia Literaria,* agrees upon this, when he famously claims that we have two types of imagination, that is, the 'Mechanical Fancy' and the

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[1] William Wordsworth, 'Preface' in *Lyrical Ballads*, ed. Michael Mason (New York: Routledge, 1802/2013): 59-60.

'Organic Imagination'. The latter is 'an echo of the former, coexisting with the conscious will', he argues, and goes on to say that this organic imagination 'dissolves, diffuses, dissipates, in order to recreate … It is essentially vital, even as all objects (as objects) are essentially fixed and dead'.[2] It is partially about tearing old habits apart, then, before trying to pick up the pieces and rearrange them in an order that makes a new kind of sense, finally and truly understanding the topic. And the topic, for Wordsworth and Coleridge, more often than not, are how we as humans interact with nature. That is true for many of their poetic contributions, and certainly true for the two poems I will be discussing, 'Lines Written a few miles above TINTERN ABBEY, on revisiting the banks of the WYE during a tour', hereby referred to as 'Tintern Abbey', and 'The Nightingale', both of which were published in Wordsworth an Coleridge's collaborative work, *Lyrical Ballads*. I claim that both poems are heavily relying on, from the poets' perspective, *conscious* knowledge of what has since been labelled our collective *unconsciousness*, and that both poems are first and foremost exploring why this inherited knowledge needs to be both addressed, understood and challenged. While the poems rely on this collective and universal knowledge, this thesis' main argument is that both 'Tintern Abbey' and 'The Nightingale' show how an understanding of your own personal identity, and how this personal identity is responding to the world around you, is essential when both writing and reading poetry. These two poems show how poetry is a subjective act, in other words, that is taking place in an objective world. To explain this, I will be looking at how they explore our cognitive, and for the most part, collective conceptual systems, in order to establish some poetic realisation of conceptual metaphors, setting the mood in each of the poems. They also explore different mental spaces, and highlights some, in order to recreate others. In 'Tintern Abbey', I argue that the speaker of the poem is explaining how he has come to see nature as something that he can never fully understand by relying only on the inherited knowledge that the collective unconsciousness provides. The only thing he can truly and fully try to understand, is how nature impacts *him*. Not the other way around, and this is why I will emphasise the importance of personal identity working in collaboration with the more universal truths that can be found in nature. I will argue along the same lines regarding 'The Nightingale', where the speaker explicitly addresses metaphors and symbols that are not suitable for poetry, mainly the one of the melancholy bird. 'In nature there is nothing melancholy',[3] and therefore we have to reshape how we describe nature.

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[2] Samuel Taylor Coleridge, *Biographia Literaria* (Milton Keynes: Lightning Source UK ltd, 1817/2018): 94.
[3] Samuel Taylor Coleridge, 'The Nightingale' in *Lyrical Ballads*, ed. Michael Mason (New York: Routledge, 1802/2013): 153.

Neither of the poems are stepping outside of our collective cognitive modes of conceptualisation, but they are pushing its limits, using their own personal identities, while trying to make us see how old things may not have to be what we unconsciously think they are.

1.1. Conceptual Metaphors

One way of understanding how the two poems deal with the underlying conceptual systems of a collective human community, is to look into how they use what has been labelled conceptual metaphors, in order to set the mood in the poems. Metaphors are in line with a theory of conceptual metaphors not only a poetic device, but they have an impact on we think and speak on a more fundamental level. Our thoughts, and therefore language, are a lot more metaphorically structured then we tend to consciously think they are. As Lakoff and Johnson explain in their book *Metaphors We Live By*; 'Because so many of the concepts that are important to us are either abstract or not clearly delineated in our experience (the emotions, ideas, time, etc.), we need to get a grasp on them by means of other concepts that we understand in clearer terms'.[4] These conceptual metaphors may have some kind of archetypical root, which would imply that we probably cannot overlook the reason for their existence. And they would then be an important part of how we understand the world. But the realisations of these metaphors are often so conventionalised that we do not regard them as metaphors at all. They have, in other words, become some kind of unconscious clichés, if you will, certainly not suited for poetic usage. A poet can and probably must rely on conceptual metaphors, though. It is the realisation that matters, and that has to be new. That is one way for a poet to add his own personal identity to his poetry. Figures and symbols suited for poetry, could largely be seen as original realisations of conceptual metaphors, based on the poet's own understanding of the world. This aspect is addressed by Lakoff and Johnson, who writes that these new metaphors actually function in the same way as conventionalised metaphors, as they too 'provide coherent structure, highlighting some things and hiding others'.[5] In their book, Lakoff and Johnson make a leap from the more linguistic and psychological aspects of Conceptual Metaphor Theory to literary criticism and theories of art in general, when they bring forth Romantic ideals, naming Wordsworth and Coleridge in particular. They argue that the conceptual metaphor theory, in spite of being conceptual, still

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[4] George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980/2003), 115.
[5] Ibid, 139.

indeed is a subjective theory, because '… truth is always relative to a conceptual system, that any human conceptual system is mostly metaphorical in nature, and that, therefore, there is no fully objective, unconditional, or absolute truth'.[6] The conceptual system, being metaphorical in nature, will then determine only subjective truth, which is what one could argue is the primary goal of any piece of literature. The main goal is not necessarily to understand the world and the entire universe, but to understand oneself and one's place in the world. For the sake of this thesis, I will at least argue that this is the case for Wordsworth and Coleridge. When Wordsworth speaks of an 'unintelligible world' being 'lightened'[7], and when Coleridge speaks of 'some night-wandering man',[8] they both address an underlying conceptual metaphor that we all recognise, yet have not necessarily seen in that manner. Light means knowledge, darkness means ignorance. And while these metaphors could be understood on a universal level, I will explain how 'Tintern Abbey' and 'The Nightingale' exploits them to show how these two poems also depend on subjective, personal knowledge.

1.2. The Conscious Literary Mind

The following is an important principle for this thesis; poets and readers of poetry relies on the same mental processes and capacities as everyone else. This may seem obvious, but it is worth addressing, not at least because it is explicitly expressed by Wordsworth that his 'principal object' is to speak in 'a selection really used by men'.[9] This, I would like to connect to what Peter Stockwell writes about how literature functions on a cognitive level. He writes that

> The cognitive and perceptual and aesthetic and experiential values that we derive from literature are based on exactly the same capacities we have in relation to the language system and our lives as a whole. Literary works might do interesting and compelling things with those capacities, but just as there is no 'language module' in the brain, so there is no essential component of literariness that is peculiar and unique to the literary domain.[10]

One way of interpreting that passage is that literature makes sense to us because it mimics events, incidents, situations, and in general, a world that we already know. Another, and an

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[6] Ibid, 185.
[7] William Wordsworth, 'Lines Written a few miles above TINTERN ABBEY, on revisiting the banks of the WYE during a tour' in *Lyrical Ballads*, ed. Michael Mason (New York: Routledge, 1802/2013): 209.
[8] Coleridge, 'The Nightingale', 153.
[9] Wordsworth, 'Preface', 59.
[10] Peter Stockwell, *Cognitive Poetics. An Introduction* (London: Routledge, 2002/2020), 2.

arguably more precise interpretation when dealing with the poetry of Wordsworth and Coleridge, is that literature makes sense to us because it has the potential to make us see all those events, incidents, and so on, in ways that we had yet to discover. Poetry must still very much deal with familiar terrain, but good poetry should challenge our somewhat inherited understanding of that terrain, and this is what I argue that Wordsworth and Coleridge in particular are trying to do in 'Tintern Abbey' and 'The Nightingale'. This requires consciousness, however, because, as Stockwell claims, 'Literature literally does not exist until it is read. So literature is not an object in isolation but is an object that necessarily involves an activating consciousness'.[11] If literature has to activate your consciousness in order to be called literature, that would speak very much to 'Tintern Abbey's 'thoughts of more deep seclusion'[12], not to mention how Wordsworth in the 'Preface' explains how a poet must not only rely on his 'spontaneous overflow of powerful feelings'. The poet must as well be someone who has 'thought long and deeply'.[13] In 'The Nightingale', Coleridge and his friends has 'learnt a different lore'.[14] Stockwell, Lakoff and Johnson, Wordsworth and Coleridge are all talking about the importance of literary consciousness. Poetry based on these principles does not exist on an unconscious level, and this is why poetry becomes almost a form of mental exercise. It demands activeness, where one is consciously pushing the inherited human knowledge to its limits, in order to be able to comprehend something more, something new. This something more, something new, could be similar to Guy Sircello's theory of the sublime. Sircello is claiming that the sublime is 'inaccessible to *ordinary and familiar* modes of epistemological access'.[15] These greater thoughts, that are subjective, are not necessarily possible to fully complete, and therefore fully understand. It is the attempt that matters, the journey matters more than the goal, to use a highly conventionalised metaphor. Northrop Frye, in a study of William Blake, claims that

> Mental experience is a union of a perceiving subject and a perceived object; it is
> something in which the barrier between 'inside' and 'outside' dissolves. But the power
> to unite comes from the subject. The work of art is the product of this creative

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[11] Ibid, 2.
[12] Wordsworth, 'Tintern Abbey', 207.
[13] Wordsworth, 'Preface', 62.
[14] Coleridge, 'The Nightingale', 153.
[15] Guy Sircello, 'How is a Theory of the Sublime Possible?', *The Journal of Aesthetics and Art Criticism* 51, 4 (1993): 547.

perception, hence it is not an escape from reality but a systematic training in comprehending it.[16]

Poetry, along this line of argument, cannot be fully objective and universal. It should always involve a personal, and therefore subjective, interpretation, and by this reasoning poetry is first and foremost a subjective form of art. But 'Tintern Abbey' and 'The Nightingale' is about realising and understanding how that subjectivity can exist in an objective world. The last line of the Frye-quote is interesting when reading 'Tintern Abbey', as this is very similar to the conclusion the speaker of the poem reaches, as will be argued in the first chapter of this thesis. 'The Nightingale' agrees upon this too, as the speaker there are no longer accepting the former poetic tradition of misusing nature and its objects to describe human feelings. This he is able to do, because he has had a 'systematic training in comprehending it'. And that could be linked to Sircello's understanding of the sublime. For Wordsworth and Coleridge's sake, 'Tintern Abbey' and 'The Nightingale' represents that subjective attempt to comprehend the objective world in an active and conscious manner.

2. 'Lines, Written a few Miles above TINTERN ABBEY, on revisiting the banks of the river WYE during a tour'.

2.1. Cognitive origin

'Tintern Abbey' is not an ode, although, as marked by both Michael Mason and Wordsworth himself, it has similarities to the traditional ode. To use Wordsworth's own words, 'I have not ventured to call this Poem an Ode; but it was written with a hope that in the transitions, and the impassioned music of the versification, would be found the principal requisites of that species of composition'.[17] Mason argues that Wordsworth, because of his use of the 'I' in the poem, is given the ability to exploit the Romantic ode's tendency to 'dramatize a change in the state of mind'.[18] This change of mind is useful when debating the cognitive origins of this particular poem, because, as the opening lines of the poem clearly states, we have to agree that the poem is inspired by an actual place, that the poet has visited more than once (although, as Mason argues, this perhaps has more rhetorical meaning, as the poem was not written 'confronting the scene it describes', nor 'composed there'[19], meaning in the ruins of

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[16] Northrop Frye, *Fearful Symmetry. A Study of William Blake.* (Princeton: Princeton University Press, 1969), 85.
[17] Wordsworth, 'Tintern Abbey', 205.
[18] Michael Mason, *Lyrical Ballads* (Oxford: Routledge, 1798/2007): 206.
[19] Ibid, 205.

Tintern Abbey). The inspiration behind this particular piece of poetry is relevant, because it is so explicitly addressed, not only in the title, but also in the opening lines. It is, in other words, the revisiting of the scene described that sparked Wordsworth's imagination on that particular June day in 1798. Imagination is a key word, not just for *Biographia Literaria* and the 'Preface', but also for a theory of Cognitive Poetics in general. Tracing the imaginative origin, if possible, will therefore be helpful when trying to understand these cognitive links that arguably exists between poetry and cognition. As poetry should be a subjective response to an objective nature, as argued in the introduction, Wordsworth is helping us out by placing himself at the very scene that he describes. He makes it very clear that we in fact have an objective part of nature present, a scene that has to conform to 'the primary laws of nature'. Wordsworth certainly has been to the banks of the river Wye, and, the importance that the described scene has for the thoughts that are to come in the poem, makes it easy to argue that we do have a very solid, actual, and, not at all abstract source of inspiration for the poem. This is specifically mentioned in lines 4-8 of the poem:

– Once again

Do I behold these steep and lofty cliffs,

Which on a wild secluded scene impress

Thoughts of more deep seclusion; and connect

The landscape with the quiet of the sky[20]

When attempting to understand how Wordsworth might have thought about the Wye Valley in the years since his last visit, and how that is changing through the poem, I find it suitable to bring in some ideas of the universal, or, archetypal, within poetry. As Glen Robert Gill, referring to Frye, writes; 'archetypes are 'impelled by the force we have called desire' (1957: 105), and the goal of this training is the recognition that some archetypes therefore possess anagogic or universal significance and implications'.[21] When discussing archetypes, Gill, again citing Frye, claims that '[S]ome symbols are images of things common to all men, and therefore have a communicable power which is potentially unlimited. Such symbols include those of food and drink, of the quest or journey, of light and darkness, and of sexual fulfilment …'[22] The idea here is that we, just by being human, share something on a mental or cognitive basis that work as a foundation for how we communicate, and how symbols can

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[20] Wordsworth, 'Tintern Abbey', 207-208.
[21] Glen Robert Gill, 'Archetypical Criticism: Jung and Frye', in ed. David. H. Richter *Companion to Literary Theory* (Hoboken: John Wiley & Sons Ltd., 2018): 400.
[22] Ibid, 400.

speak to us, on what can only be described as a universal manner. This is not challenging the subjectivity that Wordsworth is highlighting in the 'Preface'. Because, if we are to read the 'Preface' once more, we do find Wordsworth arguing that a poet must be 'a man speaking to men'.[23] In order to do so, Wordsworth has to be able to make use of the universal, the archetypical, which, I argue, is something that all men have *unconsciously* inherited. This unconsciously inherited knowledge leads me to Carl Gustav Jung, who claims that archetypes has no representation in itself, it is 'empty and purely formal, nothing but a *facultas praeformandi,* a possibility of representation which is given *a priori.*[24] In line with his theory of the collective unconsciousness, we inherit, not real and actual representations, but 'the forms, and in that respect they correspond in every way to the instincts, which are also determined in form only'.[25] This, I would argue, is possible to translate to Wordsworth and his ideas of poetry, and to how a poet must rely on 'that information which may be expected from him, not as a lawyer, a physician, a mariner, an astronomer or a natural philosopher, but as a Man'.[26] Being human, and understanding what humans might have in common, despite their professional background and culture, becomes a key factor in Wordsworth's poetic ideals at the time of writing *Lyrical Ballads*. This brings us back to the inspiration for the imaginative forces behind poetry, and, 'Tintern Abbey' in particular. Because, as Wordsworth expresses, the Poet's subject must be 'judiciously chosen', in order to 'lead him to passions the language of which, if selected truly and judiciously, must necessarily be dignified and variegated, and alive with metaphors and figures'.[27] What Wordsworth immediately does with his lines, is to bring us away from the cities, and into nature, close to a 'sweet inland murmur' (4), with 'steep and lofty cliffs' (5). The most important part of these opening lines, I would argue, is that these are the sort of scenes that enable 'Thoughts of more deep seclusion' (7). I do agree with, and want to emphasise, Mason's claim that this expression is ambiguous, as 'the thoughts are not only *about* deep seclusion, they are themselves deep and secluded'.[28] To elaborate, Clarke writes that 'The consequence is that the thoughts take on something of the objectivity of cliffs and secluded scene, and these latter the subjectivity of thoughts'.[29] These secluded thoughts goes beyond the objectivity provided by nature, and involves your own, personal subjectivity, but the two must combine in order to have these thoughts of more deep

[23] Wordsworth, 'Preface', 71.
[24] Carl Gustav Jung, *The Archetypes and the Collective Unconscious* (Hove: Routledge, 1959/2014): 79.
[25] Ibid, 79.
[26] Wordsworth, 'Preface', 73.
[27] Ibid, 70.
[28] Mason, *Lyrical Ballads,* 207.
[29] C.C. Clarke, *Romantic Paradox. An Essay on the Poetry of Wordsworth* (Oxford: Routledge, 1962/2016): 44.

seclusion, an experience of the sublime, if you will. The poem, at least in the first part, however, argues that these thoughts can partially be addressed almost everywhere, and anytime. For instance, 'in lonely rooms', mid the din', as is written in lines 26-27:

But oft, in lonely rooms, and mid the din
Of towns and cities, I have owed to them,

And in lines 54-57:

        and the fever of the world
Have hung upon the beatings of my heart,
How of, in spirit, have I turned to thee,
O sylvan Wye!

The idea here is fairly straight forward. Whenever the world has been heavy, the mental image of the river Wye, which Wordsworth had visited five years prior to composing these lines, has served as a form of escapism, a mental form of comfort. But, as the poem will explain to us, this escapism has, up until Wordsworth's revisit of the Wye Valley, been an unconscious form of escapism. If we agree with Frye's argument mentioned in the introduction, poetry is not supposed to be a form of escape from the real world, and this escapism cannot be the true goal of poetry, and therefore not Wordsworth's goal with 'Tintern Abbey'. It is supposed to be an active attempt to comprehend the experiences described. And this is what changes within the speaker of the poem as the line's proceeds. Only upon seeing the actual place once more, does he realise that it is this place that has enabled him to have these secluded thoughts during the last five years. This is, in line with the arguments made by Clarke and Mason, because of the objective input that nature provides to the subjective thoughts. By gaining conscious knowledge of this, everything changes. Once again witnessing the material representation of what has in the five years that has passed been purely an unconscious, mental image, sparks the imagination that enables Wordsworth to create literary symbols of potential universal form. Or, as he puts it himself, he is given the ability to use a language 'alive with metaphors and figures'.[30] This form is the calmness and the tranquillity gained through the conscious knowledge of how nature can and cannot impact our lives that Wordsworth describes. I argue that this is the source of inspiration that Wordsworth is rooting his poem in, and it is something that, in line with Jung's theory of a collective unconsciousness and the archetypes that exists in our collective unconsciousness following

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[30] Wordsworth, 'Preface', 70.

that theory, are inherited in us as a form. This is the *form* that Wordsworth gives a *representation,* and therefore and actual *shape,* through 'Tintern Abbey'. One of the elements that makes him able to do that, is found in the way that he consciously reshapes the conceptual metaphors that are a part of that inherited, unconscious knowledge. By doing that, he is potentially expanding both our and his own cognitive boundaries.

2.2. The Archetypical Mood

As explained previously, metaphors, in line with a theory of conceptual metaphors, are not first and foremost a poetic device, but fundamental to the way we think, speak, and communicate. This mean that they can and should be used with care and conscious by poets when setting a conceptual or archetypical mood for their poems. M. H. Abrams agrees with this idea, as he claims that 'metaphor, whether alive or moribund, is an inseparable element of all discourse, including discourse whose professed purpose is neither persuasive nor aesthetic, but descriptive and informative'.[31] Metaphors are central to our cognitive systems, in other words. Abrams goes on to claim that some metaphors 'seem recurrent and constitutive, not merely illustrative: they yield the. ground-plan and essential structural elements of a literary, or other, theory',[32] and these he calls 'archetypal analogies'.[33] This, I argue, clearly resembles Lakoff and Johnson's theory of conceptual metaphors. And while they are not necessarily the same thing as the archetypes of our collective unconscious, as explained in the previous paragraph, I would argue that they do have some similarities, which is also why they are central to the language Wordsworth uses in 'Tintern Abbey'. To provide an example, we do not have to look longer than to the first two lines of the poem. Here, Wordsworth claims that since he last witnessed the landscape of the Wye Valley, 'five summers, with the length of five long winters' (1-2) have passed. Comparing the summers to long winters is, although a comparison, also tapping into our knowledge of winters, and our knowledge of summers. He is not referring to the dates of the season, but to the feelings which that the season triggers. Winters are cold, hard and heavy, summers are warm, soft and light. This small comparison has a complex metaphorical structure that immediately let us understand that times have been rough during the summers that have passed, just based on our inherited embodied understanding of everything that is included in the winter season. Speaking of metaphors, George Lakoff and Mark Turner writes that 'metaphor allows us to understand our selves and

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[31] M. H. Abrams. 'Archetypical Analogies in the Language of Criticism', *University of Toronto Quarterly,* 18, 4 (1949): 313.
[32] Ibid, 314.
[33] Ibid, 313.

our world in ways that no other modes of thought can',[34] and this is naturally true for the poetic metaphor as well as the conceptual, unconscious one. As the pair write, 'To understand poetic metaphor, one must understand conventional metaphor. To do so is to discover that one has a worldview, that one's imagination is constrained, and that metaphor plays an enormous role in shaping one's everyday understanding of events'.[35] Poetic metaphor is nothing more than an original, organic and *conscious* reshaping of the conventional, conceptual metaphors. This of course implies that the conceptual metaphor still works as a foundation for the poetic metaphor. Here I would like to draw a link between conceptual metaphors, or, as Abrams calls them, archetypical analogies, and Jung's theory of the collective unconsciousness. As explained, Jung claims that we inherit forms, not actual realisations. For the sake of poetry, the poet has to provide this realisation. When discussing the concepts from conceptual metaphor theory, the underlying conceptual metaphor would be the form. The original and poetic understanding of that metaphor would be the realisation of that conceptual metaphor. This could be illustrated by Wordsworth in lines 40-42 of 'Tintern Abbey':

In which the heavy and the weary weight
Of all this unintelligible world
Is Lightened

Here, Wordsworth taps into not only one, but two explicitly named conceptual metaphors coined by Lakoff and Johnson. CONSCIOUS IS UP; UNCONSCIOUS IS DOWN [36] is named as one of the many conceptual metaphors that we usually do not regard in a conscious manner. UNDERSTANDING IS SEEING and IDEAS ARE LIGHT-SOURCES [37] are a couple of other conceptual metaphors mentioned by the pair. The 'heavy and weary weight' is by Wordsworth connected to an 'unintelligible world', which makes perfect sense as a complex and original representation of the conceptual metaphor UNCONSCIOUS IS DOWN, because of the heaviness implied in the metaphor. This unintelligible world is the lightened, which connects both UNDERSTANDING IS SEEING and IDEAS ARE LIGHT-SOURCES. Through his 'thoughts of more deep seclusion' (7), caused by the scenes described in the poem, the poet is given the ability to understand parts of the world that previously seemed impossible. This is what Wordsworth is able to explain, through his poetic realisation of metaphors that we, just

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[34] George Lakoff and Mark Turner, *More than Cool Reason. A Field Guide to the Poetic Metaphor* (Chicago: The University of Chicago Press, 1989): XI
[35] Ibid, 214.
[36] Lakoff and Johnson, *Metaphors We Live By*, 15.
[37] Ibid, 48.

by being human, have an unconscious cognitive foundation for understanding. If we are to go back to the metaphor underlying the comparison between summers and winters, COLD IS BAD, WARM IS GOOD, could be another set of conceptual metaphors exploited by Wordsworth. By tapping into these inherited metaphors, he is able to convey these feelings in a manner that is both new, and known. And this is exactly what he sets out to do. If we again turn to the 'Preface', Wordsworth, speaking of the situations he has chosen to be represented in his poetry, writes that 'Low and rustic life was generally chosen … because in that condition of life our elementary feelings co-exist in a state of greater simplicity … Following those lines, he writes that 'The language too, of these men is adopted … because such men hourly communicate with the best objects from which the best part of language is originally derived …'.[38] He is, in other words, striving to speak to men as they speak themselves, yet 'to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way'.[39] Wordsworth is of course not speaking of conceptual metaphors or archetypical analogies in a direct manner, but, I would argue that his idea is strikingly similar. His language, including what he describes as symbols and figures, has to be rooted in something that is known for the common man, yet still be something they have never seen before. This, I would argue, is just an alternative paraphrasing of poetic realisation of conceptual metaphors (although, naturally, it is Lakoff and Johnson, writing almost 200 years later, that should be described as the paraphrasers). What is important, is that this does not remove the poetic power away from the subjective poet, because, these realisations of conceptual metaphors are, as long as they stay true to their roots, still almost limitless. To use the example from the part preceding this one; nature is providing the objectivity (the conceptual metaphors), the poet provides the subjectivity (the poetic and individual realization of those metaphors). This is how we can begin to understand poetry as a mental exercise, because, as Lakoff and Turner writes, 'Poetry, through metaphor, exercises our minds so that we can extend our normal powers of comprehension beyond the range of the metaphors we are brought up to see the world through'.[40] The poet can be subjective and original, and therefore create an organic language. Poetic language is a language that arise 'out of repeated experience and regular feelings'[41], meaning that one has to respect the embodied experiences and inherited understandings of the world, while one still has to dare to

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[38] Wordsworth, 'Preface', 60-61.
[39] Ibid, 59-60.
[40] Lakoff and Turner, *More Than Cool Reason*, 214.
[41] Wordsworth, 'Preface', 61.

challenge them by presenting these experiences in a brand, new way. By looking at which types of conceptual metaphors Wordsworth is able to make a poetic realization of through 'Tintern Abbey', we can also, I would argue, say a lot about why he chose to write that poem and what we should learn from it.

Because of that, I want to return to the conceptual metaphor of UNDERSTANDING IS SEEING. This conceptual metaphor is very present in the poem, and it is therefore tempting to claim that it must be of utter importance when trying to understanding the poem as a whole. On a fundamental level, the metaphor simply means that any aspect or phrases that could literally be described as seeing something, could metaphorically be understood as understanding the very thing that you are seeing. The first part of the poem, up until line 50, ends like this:

>   – that serene and blessed mood,
> In which the affections gently lead us on,
> Until, the breath of this corporeal frame
> And even the motion of our human blood
> Almost suspended, we are laid asleep
> In body, and become a living soul:
> While with an eye made quiet by the power
> Of harmony, and the deep power of joy,
> We see into the life of things. [42]

In this passage, following the already mentioned metaphor of the unintelligible world that is lightened, we *understand* the life of things because we *see* it. We are given an 'eye' that is 'made quiet by the power of harmony, and the deep power of joy'. This passage then becomes loaded with poetic realisations of some kind of insight, and UNDERSTANDING IS SEEING is a very common conceptual metaphor, inherited from the fact that in order to actually know something, you must study it up close, to be able to see it properly. The fact that the first part of the poem ends in this manner, is important for establishing the mood of the entire poem. It is about seeing, and therefore understanding, one might argue. What is interesting in this manner is that 'Tintern Abbey' emphasises the fact that in order to actually 'see into the life of things', our body must be 'laid asleep', and we must 'become a living soul'. This could be a description of the tranquillity that Wordsworth continuously highlights, which also connects

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[42] Wordsworth, 'Tintern Abbey', 209.

easily to his ideas of the poet being 'endued with more lively sensibility, more enthusiasm and tenderness'.[43] Wordsworth can write about these types of experiences and still be true to his own principle of speaking about 'incidents and situations from common life',[44] because it might be a common experience. What sets it apart, though, is the element of consciousness in the poem. In terms of conceptual metaphors, these types of tranquil and calm experiences are precisely the type of situations that requires metaphorical descriptions, as they are mainly abstract, non-literal. We need to map them with something that we can *see.* Wordsworth therefore chooses the metaphor of sleeping, causing us to think of the tranquillity that he already has deemed as a requirement for great poetic thought. The problem, from a theory of conceptual metaphors, is that being 'laid asleep' resembles a poetic realisation of the conceptual metaphor DOWN IS UNCONSCIOUS, as we project our bodies as laying down, with our eyes closed. When we sleep, any mental activity that is known to us after awaking, would be dreams, and dreams certainly are unconscious. That is a problem, because these experiences of tranquillity shall, after 'Tintern Abbey' and *Lyrical Ballads*, no longer be unconscious, according to Wordsworth. This is why he quickly turns the body into 'a living soul', 'with and eye made quiet by the power Of harmony'. Living things are usually regarded as conscious, and eyes can of course see. The ultimate tranquil experience is not being unconsciously asleep, then, it is being *truly* alive and conscious. In that way, Wordsworth manages to use the conceptual metaphors in in a manner that at first might appear strange and unfamiliar, but, on revisiting them, we learn that they are not. They are still deeply rooted within the objectivity that the physical world provides, while shaped after Wordsworth's own subjective mind. What, for Wordsworth, is the most important provocateur for the experience described in 'Tintern Abbey', is his complete and conscious understanding of how the objective nature can combine with a personal and subjective self. This aspect plays a major part when looking at how conceptual metaphors blends together, tapping into our own identity and the mental spaces that are shaped both by that identity, and the more objective, universal elements of the world that the identity exists in.

2.3. Personal identity

At the end of the second part of 'Tintern Abbey', Wordsworth states that he is 'A lover of the meadows and the woods, And mountains, and of all that we behold From this green earth;' (104-105). Everything has led up to this point, from 'Once again' beholding the 'steep and

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[43] Wordsworth, 'Preface', 71.
[44] Ibid, 59.

lofty cliffs' (4-5), to accepting that when 'the fever of the world, Have hung upon the beatings of my heart', 'how of, in spirit, have I turned to thee' (54-56), and learning that one should not look on nature 'as in the hour Of thoughtless youth' (90). Wordsworth is realising that the, as he frames it, 'pastoral landscape' (159) of the poem, possibly alluding to nature in general, is not supposed to help a man who is 'flying from something that he dreads' (72), but should be there for a man 'Who sought the thing he loved' (73). As David Fairer puts it, 'natures function is not to preside over the world, to set paradigms for us, or to imbue life with a spiritual purpose, but to be what it is: an infinitely various living in continuity within those terms and through whose energies humanity is able to survive'.[45] Nature is there to potentially 'disturb … with joy Of elevated thoughts' (95-96), but it cannot change the fact that you still will be exposed to the 'sad music of humanity' (92). This realisation, that Wordsworth describes in the poem, is partly what makes Fairer argue that 'the speaker of the poem does not want to be the newly awakened Adam, in at the beginning, but instead is happy to locate a maturing consciousness through which he is able to reconnect his memories to his hopes'.[46] Fairer's argument is largely confirmed by the ending to what I refer to as part two of the poem, which says

                          of all the mighty world
Of eye and ear, both what they half create
And what perceive; well pleased to recognize
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.[47]

Here, the poet is not focusing primarily on nature as the guardian of his heart and soul, but his eyes, his ability to perceive the world. The repetition of the experience, explicitly the experience brought forth by the pastoral landscape, confirmed by the poem's repetitive usage of 'once again', is what Fairer argues will make the experience eventually 'habitual, and thus, in an organic way, bring meaning and value together'.[48] To paraphrase, only when the poet has consciously understood that it is within himself these 'elevated thoughts' of what by some

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[45] David Fairer, 'Returning to the Ruined Cottage', in *Organising Poetry. The Colerdige Circle, 1790-1798.* (Oxford: Oxford University Press, 2009): 260.
[46] Ibid, 268.
[47] Wordsworth, 'Tintern Abbey'', 213 (Lines 106-112).
[48] Fairer, 'Returning to the Ruined Cottage', 268.

referred to as the sublime exists, then he is capable of using nature *as it is*. It is perceived through his own eyes and his own senses, which indeed becomes 'The anchor' of his 'purest thoughts'. This idea is further explained by Juan Christian Pellicer, who writes that

> Wordsworth, then, is trying to locate the transcendent and the immanent within a single dynamic of cognitive experience: he is trying to combine experiences corresponding to the two mental states juxtaposed by Virgil – the aspiration to the sublime and the devotion to the commonplace – within a single account of his own experiences … in time.[49]

If we remember the emphasis that is brought forth by the final line of what I will refer to as part one of the poem, 'We see into the life of things' (50), this is by Pellicer connected to the combination of experiences, as this is 'made possible by the invisible, quiet, fathomless traffic Wordsworth intimates between the common and the sublime'.[50] The *common*, potentially seen as the objective and largely unconscious human thoughts, is then not divided from the *sublime*, potentially seen as the subjective and conscious response to that objectivity. 'To see into the life of things' means that the two are combined, one cannot have a sublime experience without acknowledging the fact that it is perceived by the common senses of a human. In order to do that, then, you must have conscious knowledge not only of the collective unity, the objective world, that you as a poet or a reader of poetry belong to, but also of your own personal identity. Fairer, referring to the Lockean identity, argues that 'To be a 'person' … is to be conscious of a self that persists through any number of temporal and spatial relocations: it 'can consider it self as it self, *the same thinking thing in different times and places*¸ which it does only by that consciousness, which is inseparable from thinking'.[51] Importantly then, '… our personal identity is not an ontological category but a dynamic process, continually being conformed as we perceive, experience, think, and remember…'.[52] In other words, personal identity *changes*, it develops over time, and is shaped by our experiences. This, I argue, is a big part of what the speaker of 'Tintern Abbey' is understanding. The repeating experiences described, signifying a not unimportant temporal structure, makes him able to consciously engage with the feelings that these experiences bring forth. The word conscious is once again key, also to Locke, because, as noted, on must

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[49] Juan Christian Pellicer, 'Equivocal Blessings: Georgics 2 through Wordsworth's 'Tintern Abbey'', in *Preposterous Virgil* (London: Bloomsbury Academic, 2022): 90-91.
[50] Ibid, 88.
[51] David Fairer, 'Organic Constitutions: Identity', in *Organising Poetry. The Coleridge Circle, 1790-1798.* (Oxford: Oxford University Press, 2009): 35.
[52] Ibid, 33-34.

'consider it self as it self'. Wordsworth does this, when he reaches the acknowledgment that the 'elevated thoughts', although may inspired by 'the light of the setting suns, And the round ocean and the living air, And the blue sky' (98-100), 'impels All thinking things, all objects of all thought', exists 'in the mind of man' (100-101). Being self-conscious is in line with a Lockean identity to be responsible for one's own mind and thoughts. As Fairer writes, his self-conscious 'involves an appropriation, or claiming of ownership of one's mind, and it can thus be a guarantor of a personal integrity that binds together any number of different actions and experiences and takes responsibility for them'.[53] This, I want to combine with an argument Pellicer makes regarding the forms of beauty that Wordsworth owes his sensations to. He writes

> Each of these sensations or moods in Wordsworth … is 'owed' (27, 37) to the original 'forms of beauty' (24) that Wordsworth has observed in the Wye Valley landscape. These alternative modes of perception represent the ends of a scale of cognition that ascends from lower to higher, but only to allow the deepest penetration into origins when 'We see into the life of things' (50).[54]

Wordsworth has to realise that his sensations are caused by past experiences, both his own personal experiences and the more universal experiences of humanity, developed over time. And even though these thoughts are provoked by the Wye Valley landscape, the emotions and thoughts that are 'bursting out' are happening inside the speaker's mind. This is why the poem could be addressed from a cognitive point of view. The scale of cognition addressed by Pellicer, were, if you are able to reach the very end, you will be allowed to penetrate your most elevated thoughts, are then not something that is happening in nature, outside of your own mind, but on a more conscious level of your mind then most daily experiences. From a cognitive perspective, this can be further explained through the concepts of image schema and conceptual blending. Knowledge and experiences are from a psychological perspective, as Peter Stockwell says, 'schematised – represented in ideal terms at a level of generalisation away from the detail of individual sentences'.[55] This can then again be seen in the light of a universal theory of the collective unconsciousness described by Jung, but, in poetic terms,

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[53] Ibid, 36.
[54] Pellicer, 'Equivocal Blessings', 88.
[55] Peter Stockwell, 'Blending and Compression', in *Cognitive Poetics. An Introduction* (Oxford: Routledge, 2020): 140.

generalised and universal terms tend to be useless in their universal and generalised form. To borrow some of Wordsworth's own words from the 'Preface'

> I have also thought it expedient to restrict myself still further, having abstained from the use of many expressions, in themselves proper and beautiful, but which have been foolishly repeated by bad Poets, till such feelings of disgust are connected with them as it is scarcely possible by any art of association to overpower.[56]

The feelings expressed by Wordsworth in 'Tintern Abbey' are not necessarily new, the experiences are not unknown terrain to other and former poets, but they are 'presented to the mind in an unusual way'.[57] Schema, as the conceptual metaphors described in the previous chapter, are at the core of our mental processes, and they operate mainly on an unconscious level. In their purest, most universal forms, 'represented in ideal terms at a level of generalisation', they are a part of what Stockwell simply refers to as our 'background knowledge'.[58] It is the past experiences that we, either as a poet or as a reader of poetry when dealing in a poetic discourse, already and always at some level possess. To use the scale of cognition as described by Pellicer, these forms would be at the low end of the scale. In 'Tintern Abbey', they are, as argued by Pellicer, the 'sensations and feelings 'felt in the blood' that are 'felt along the heart' on their passage to the 'purer mind' (29–30)', contrasted with the 'exalted mood that quiets the blood and allows the mind to penetrate inward and within so that 'We see into the life of things' (50)'.[59] It is important that they are represented on a scale, because, in line with Pellicer argument, that implies that they have some common source. Because they do, and in 'Tintern Abbey', this common source is the pastoral landscape of the Wye valley. Wordsworth has '*learned* To look on nature' (89-90), also expressing that he is now no longer looking at nature as 'in the hour Of *thoughtless* youth (90-91, my italics).[60] Thoughtless is a key word here, I would argue, because that, to combine Pellicer's scale of cognition with Jung and Stockwell's theories of archetypes and mental schema, reduces his former view of the landscape of the Wye valley to the lower end of the scale, expressing that while it is not necessarily unimportant, it is not specified. It is thoughtless. At that stage, these experiences and emotions are nothing more than past experiences that the poet is yet to consciously interact with, and therefore they cannot provoke

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[56] Wordsworth, 'Preface', 66.
[57] Ibid, 59-60.
[58] Peter Stockwell, 'Schemas and Frames', in *Cognitive Poetics. An Introduction* (Oxford: Routledge, 2020): 102.
[59] Pellicer, 'Equivocal Blessings', 88.
[60] Wordsworth, 'Tintern Abbey', 212.

'elevated thoughts' (96). They need to be moved to the other end of the scale, which, I argue is to say that they need to be *personalised,* and understood completely from your own mind's perspective, not from nature and the objective world's perspective. The temporal structure of the poem, created by the usage of repetition, as mentioned above, comes back into play when trying to understand how Wordsworth manages to make the landscape into something more than just another description of nature's beauty. He had to physically return to the place in order to move these emotions and experiences up the scale of cognition. In the first part of the poem, it says that these used to be 'feelings too Of unremembered pleasure' (31-32). In line with my argument above, and as marked by Mason, these are 'pleasurable feelings not consciously associated with these past experiences'.[61] Only by revisiting the banks, is Wordsworth able to connect his past with his present, and truly understand these emotions on a conscious level, making them 'more sublime', as expressed in lines 38-42

> That blessed mood,
> In which the burthen of the mystery,
> In which the heavy and the weary weight
> Of all this unintelligible world
> Is lightened [62]

The enlightenment metaphor is described in the previous part, but this part also shows, I argue, how Wordsworth, through 'Tintern Abbey', describes, with the use of this metaphor, that he has been able to, if not change, then at least understand the part of his mental schema that has been unconsciously linked to the Wye Valley for the past five years. Richard Sha, discussing the physiology of the romantic imagination, writes that 'although the imagination has been tarred with the brush of ideological escapism—an escapism enhanced by Romanticist refusal to regard the imagination as little more than a trope—the imagination was never simply on the side of the immateriality of consciousness'.[63] Perhaps they were right not to put imagination on the side of consciousness, but, if they both belong to the same scale, or the same schema, we are very close to have a similar model as the two-part imagination that Coleridge described in *Biographia Literaria.* For that model to work, one would naturally have to place Coleridge's mechanical fancy on one end of the scale, and his organic imagination on the other (as opposed to being separate things). Bearing this in mind, Mark

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[61] Mason, *Lyrical Ballads,* 209.
[62] Wordsworth, 'Tintern Abbey', 209.
[63] Richard C. Sha. 'Toward a Physiology of the Romantic Imagination', *Configurations* 27, 3 (2009): 198-199.

Turner, discussing mental spaces, argues that we do have some generic mental spaces, which can be woken up and combined. 'The generic space, fully superimposed on the target, is nearly invisible',[64] he argues. This is what the speaker of 'Tintern Abbey' has done in the five years that have passed, he has transformed the experience he had with the landscape into a generic space, becoming a part of his schematic understanding of the landscape, or nature. Through revisiting the place, he is able to *wake up* this generic space, which, according to Turner, involves that the space is 'elaborated in a blended space where new work is done that requires revision of the input stories'.[65] In 'Tintern Abbey', as argued, the speaker understands that it is through his ability to *perceive* the landscape, or, 'all the mighty world (106), through 'eye and ear' (107). While understanding this, and combining it with the realisation that the landscape 'impels All thinking things' (101-102),[66] he is awakening this generic space, by adding the input of his own senses. That is how he is making not only a blended space, combining the input of the landscape with his own reflections regarding the emotional reaction to that landscape, but also how he is making into a personal, conscious experience. The generic space, the landscape of the Wye Valley, is there for everyone to see, located at the border between England and Wales. The Sublime experience of that landscape, the experience that causes 'thoughts of more deep seclusion', however, is something personal, something that you need to address your own reaction to that landscape in a conscious manner in order to fully reach. It is the commonplace (the valley, and therefore the universal) and the sublime or deep secluded thoughts (the mind, and therefore the personal) combined into one, single mental space, in other words.

2.4. Dorothy

The third part of 'Tintern Abbey' is interesting in this perspective, because, in contrast to the two first parts (past, lines 1-50, and present, lines 50-112), the speaker now turns towards the future (lines 112-160). It is also the part where Dorothy Wordsworth is the addressee. It is tempting to include Dorothy's presence in the blended space that makes up Wordsworth's realisation in the first two parts as well. But since she is absent until part three, one cannot for sure defend that interpretation. My theory regarding the commonplace being the universal in the poem, and the sublime being the personal, is easily tested in this part though. In his sister's voice, Wordsworth 'catch The language of my former heart' (117-118), and he can

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[64] Mark Turner, 'Many Spaces', in *The Literary Mind* (Oxford: Oxford University Press, 1996): 91.
[65] Ibid, 92.
[66] Wordsworth, 'Tintern Abbey', 212-213.

'read My former pleasures in the shooting lights Of thy wild eyes' (119-120).[67] She is, in other words, compared to the William Wordsworth that existed prior the second journey to the Wye Valley. She is, in line with the argument above, therefore not yet consciously including her own personal thoughts to her impression of the landscape. Pellicer writes that Wordsworth 'knows this recognition can only be possible for 'yet a little while' (120), for Dorothy too will change similarly to the change he has described within himself in the first 112 lines of the poem'.[68] She will to experience that 'these wild ecstasies shall be matured Into a sober pleasure' (139-140). The difference is that she will need to include her brother's presence in her remembrance of the landscape, and the poem in itself strengthens this impression. Lines 140-147;

> when thy mind,
> Shall be a mansion for all lovely forms,
> Thy memory be as a dwelling-place
> For all sweet sounds and harmonies; oh! Then,
> If solitude, or fear, or pain, or grief,
> Should be thy portion, with what healing thoughts
> Of tender joy wilt thou remember me,
> And these my exhortations! [69]

Dorothy, when having gone through the same change as William, will then not only have established her mind as a 'dwelling-place for all sweet sounds and harmonies', but perhaps also as a place where William's new understanding of that very landscape can live on. At least that is the question that Wordsworth goes on to ask through the last lines of the poem. He urges her to remember, even if he were to die, that they 'stood together' (152). Grace Rexroth argues that 'Tintern Abbey' is 'not just about particular moments that Wordsworth remembers but also attends to the craft of making clear, long-lasting memories—in the end, how a reader might remember the poem itself'.[70] Rexroth further argues that 'Tintern Abbey' puts it emphasis on artificial memory, a term she explains 'is usually distinguished from "natural memory" to mean "memory strengthened or confirmed by training'.[71] This, of course, makes sense, as the memories or experiences described in 'Tintern Abbey' have been developed

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[67] Wordsworth, 'Tintern Abbey', 213.
[68] Pellicer, 'Equivocal Blessings', 88.
[69] Wordsworth, 'Tintern Abbey', 214.
[70] Grace Rexroth. 'Wordsworth's Poetic Memoria Technica: What "Tintern Abbey" Remembers'. *Studies in Romanticism,* 60, 2 (2021): 155.
[71] Ibid, 156.

through time. And it also makes sense if we look at the way Wordsworth is concerned with how Dorothy might remember, not only the landscape, but himself and the specific poem in question. According to Rexroth, Wordsworth has two reasons for doing this. He 'not only frames her as a vessel of memory to immortalize himself, but also puts her forward as an ideal, active reader'.[72] The latter part of that quotation is of use, I would argue, because the *ideal, active* reader is of uttermost importance if one is to fully comprehend the way of understanding emotions that Wordsworth are describing in 'Tintern Abbey'. The Sublime, or, deep secluded thoughts, which, as argued above, could be seen as the personal, is not something that neither any landscape nor any piece of poetry can have any hope of activating in someone who enacts with that landscape or piece of poetry in a passive manner, placing it at what would be the lower end of the mentioned scale of cognition. Dorothy, just like any reader of the poem, has to look into herself actively and therefore consciously, in order to succeed. Just as William Wordsworth had to do in order to write 'Tintern Abbey'. By introducing Dorothy to the poem, and almost forcing her to reflect on the experience they shared together, he is at the same time potentially forcing any reader of the poem to do the very same thing. We do not necessarily have to have a natural memory of the Wye Valley though, to understand Wordsworth's message. Because an artificial is not only enough, it is arguably far more suitable, as an artificial memory of the valley is what is required by Wordsworth, and ourselves, in order to connect it with the commonplace that exists in the physical world, and our own minds. It should be understood through or own minds, and that is why we can accept this artificial memory provided by the poet. This will and must develop over time. But, as Wordsworth hopes, Dorothy, like ourselves, ought to remember that the 'green pastoral landscape', was to Wordsworth, 'More dear', not only for himself, but 'both for themselves and for thy sake' (159-160).

3. 'The Nightingale'

3.1 Cognitive Origin

'The Nightingale', originally subtitled 'A Conversational Poem', is one of Samuel Taylor Coleridge's contributions to *Lyrical Ballads*. Although published almost 20 years prior to *Biographia Literaria*, the ideas of Coleridge's 1817 publication are relevant not only for that particular piece of poetry, but also for how it can combine with a theory of cognitive poetics and the collective unconsciousness, hereunder conceptual metaphors and the universal

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[72] Ibid, 166.

inspiration for the poem. Coleridge's theories of imagination published in *Biographia Literaria* exceeds Wordsworth's theories from the 'Preface' to *Lyrical Ballads* in length and content. When discussing Coleridge's imagination, M.H. Abrams, who first establishes his view saying that the historical importance of Coleridge's imagination has not been overrated, claims that 'Organicism may be defined as the philosophy whose major categories are derived metaphorically from the attributes of living and growing things'.[73] Coleridge of course separates *fancy* from *imagination*, as the former is merely 'a mode of Memory emancipated from the order of time and space, while it is blended with, and modified by that empirical faculty of the will, which we express by the word CHOICE'. What is interesting, is that Coleridge goes on to claim that '… Fancy must receive all its materials ready made from the law of association'.[74] The law of association is another term that I argue is related to not only the concept of archetypes, but Conceptual Metaphors and Mental Spaces. As mentioned, fancy and imagination are not the same thing for Coleridge, because the latter is *organic.* Fairer exemplifies this, as he writes that

> shaping clay was for Coleridge a mere mechanical art: forms moulded by human fingers, however skilful, demand a forethought, even planning, whereas a plant or tree can stretch out into full achievement of its inner principles without the need of a guiding hand. It stands perfectly expressing itself.[75]

Organic, then, becomes something within oneself, something that grows and stretches out, not only in nature, but also in our own minds (for a poet, at least, as poetry could be seen as first and foremost a mental form of art). This, I would argue, is easily comparable to Wordsworth's ideas of tranquillity, as he too emphasised the inner self over the material self, as exemplified through the metaphors from 'Tintern Abbey' described in the previous part. If we are to address 'The Nightingale' and its potential inspiration and the imagination behind the piece of poetry from this perspective, it is hard to ignore the fact that the poem is clearly written in relation to other pieces of poetry, Milton's 'Il Penseroso' in particular. This is not irrelevant, as the poem is a conversational poem, not only in form, but arguably also in content. Coleridge is making an argument through 'the Nightingale', through this conversation, and this argument becomes clear when we examine the attack on the metaphors previously used to describe nature, as I will discuss in the coming paragraphs. I will, however,

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[73] M. H. Abrams, *The Mirror and the Lamp* (Oxford: Oxford University Press, 1953/1971): 168.
[74] Coleridge, *Biographia Literaria,* 94.
[75] Fairer, 'Organicism: The Idealist Tradition'*, in Organising Poetry. The Coleridge Circle, 1790-1798.* (Oxford: Oxford University Press, 2009) 21.

briefly start of by focusing on the bird, as it is presented by Coleridge, meaning, that he quickly establishes that there is no such thing as a 'melancholy bird'. As the poem says, lines 14-15

A melancholy bird? O idle thought!
In nature there is nothing melancholy.[76]

Not only is there no such thing as a melancholy bird, there are nothing melancholy in nature at all. This statement, working alongside the title, and the fact that it is a conversational poem, is what makes it easy to conclude that the inspiration behind 'The Nightingale' could be poetry, and poetic language, itself. This argument holds, I would claim, if we, not only addresses *Biographia Literaria,* but also 'Coleridge's Lines on 'The Nightingale'', written and sent per post along with the actual poem to William Wordsworth. In those lines, we can read that

So far, so good; but then, 'od rot him!
There's something falls of at his bottom.
Yet, sure, no wonder it should breed,
That's my Bird's tail's a tail indeed
And makes its own inglorious harmony
Æolio crepitus, non carmine.[77]

As noted by Michael Mason, 'Æolio crepitus, non carmine' translate to 'By farting, not song'.[78] Coleridge emphasises that his bird 'makes its own inglorious harmony', though, and this is fascinating, because, if we interpret the bird as a representation of nature, as Coleridge himself urges us to do in his poem, the term inglorious would point to the fact that the bird, and therefore nature, express nothing but harmony, and if we as humans experience a nightingale as melancholy, that is simply because of our own faults. We should not blame the bird, in other words. Because the bird sings a harmonic song, even when farting. This interpretation of the imagination, working as the foundation for Coleridge's inspiration, certainly can be connected to what I would label as the romantic ideal of organicism, implying living things, growth and continuity. As Coleridge describes it, referred to by Abrams, 'The difference between an inorganic and organic body … lies in this: In the first …

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[76] Coleridge. 'The Nightingale', 153.
[77] Samuel Taylor Coleridge. 'Coleridge's lines on 'The Nightingale' (May 1798)', in *Lyrical Ballads*, ed. Michael Mason (Oxford: Routledge, 1798/2007/2013): 34.
[78] Mason, *Lyrical Ballads,* 34

the whole is nothing more than a collection of the individual parts or phenomena, while in the second, the whole is everything, and the parts are nothing'.[79] Nature as a whole is, by its elementary principles, organic, in line with this theory. Therefore, we cannot use our mechanical, embodied emotions to describe nature. In order to describe nature, we need to enable our secondary imagination, which, in opposition to the *fancy,* is not divided into parts, but is one unity. This might seem to be a counterargument to a theory of cognitive poetics, which implies that we see the world through our embodied experiences, but on the contrary, I would argue that this once again has to do with consciousness. Coleridge is attacking poetic language through 'The Nightingale', and poets have an obligation to be conscious about the words and phrases they use. In other words, they need to assess or evaluate the words and phrases they use in a completely focused and conscious manner. When they are not, they might end up basing their figures or symbols on 'mechanical', embodied feelings, which, for a lack of a better term, is in a way not respectful enough when it comes to seeing nature as it really is. These feelings might have solid roots in the history of humanity, but may not be suitable if your goal is to create literature and poetry. But if they, meaning poets and readers of poetry, in agreement with the argument made while discussing 'Tintern Abbey', manage to really understand these feelings consciously, and as a next step they succeed in creating new, original, and therefore potentially organic realisations of those feelings, they might avoid falling into that trap. How Coleridge himself makes use of conceptual metaphors to do this in 'The Nightingale', is interesting, as one can easily argue that the entire poem is an attack on the usage of conventionalised realisations of those metaphors.

3.2. The Archetypical Mood

If we jump straight to line 15-17 in 'The Nightingale', completing the passage mentioned in the previous paragraph, Coleridge writes that

In nature there is nothing melancholy. –
But some night-wandering man, whose heart was
     pierced [80]

The only thing melancholy in nature is 'some night-wandering man', and this once again triggers the conceptual metaphors mentioned in the discussion of 'Tintern Abbey', IDEAS ARE LIGHT-SOURCES and, because of that, UNDERSTANDING IS SEEING. Melancholia, as a concept,

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[79] Abrams, *The Mirror and the Lamp*, 171.
[80] Coleridge, 'The Nightingale', 153.

is a human emotion, because nature is always harmonic and organic, as argued above. It is the kind of emotion that separates us from nature. This is why the only thing melancholy in nature is a man, wandering in darkness. Darkness means lack of knowledge, in line with the underlying conceptual metaphor, and a lack of knowledge in this context could point to a lack of consciousness regarding nature's organic principles. Without that knowledge, one cannot be a part of nature, and cannot be truly organic in thought. The same metaphor occurs in the next part of the poem, when Coleridge explicitly addresses poets. In lines 22-30, he writes

<div style="text-align:center">he and such as he</div>

First named these notes a melancholy strain:

And many poet echoes the conceit;

Poet, who hath been building up the rhyme

When he had better far have stretched his limbs

Beside a brook in mossy forest-dell

By sun- or moon-light, to the influxes

Of shapes and sounds and shifting elements

Surrendering his whole spirit, of his song

And of his fame forgetful![81]

This part is crucial, I would argue, to the entire poem. Here, Coleridge addresses the poets that are responsible for the melancholy image that the nightingale has been given. These poets should focus less on 'building up the rhyme', and more on stretching 'his limbs', importantly, 'By sun- or moon-light'. UNDERSTANDING truly becomes SEEING. Not only through the light source that is the sun and moon, which are, not unimportantly, sources of natural and therefore organic light, but also through reaching out to nature. SEEING IS TOUCHING could then be a suitable conceptual metaphor underlying the poetic metaphor, 'stretched his limbs beside a brook in mossy forest-dell'. Coleridge urges poets to go out and actually experience nature, and let nature inspire them, not the other way around. This is done by metaphorically touching nature, stretching out our limbs to reach every part of nature. After referring to Philomela, placing, or, attacking the nightingale's reputation that this Greek legend has contributed to, Coleridge goes on to address a friend, and a friend's sister, which by most,

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[81] Coleridge, 'The Nightingale', 153.

Mason included, is seen as a reference to already mentioned William Wordsworth and his sister Dorothy.[82] In this passage, lines 40-43 says

> we have learnt
> A different love: we may not thus profane
> Nature's sweet voices always full of love
> And joyance! [83]

Once again, Coleridge emphasises that nature has a 'voice' 'full of love' that Wordsworth, Dorothy and himself, cannot possess. And importantly, they should not try to possess it. The idea is that you should let nature have its own voice, and you, as a poet, must rely on your own, personal voice. Despite having a different insight, in agreement with ideas already mentioned from the 'Preface' and *Biographia Literaria,* they can and should only speak with the voice of humans. Further down, from lines 61-64, it says

> And one low piping sound more sweet than all –
> Stirring the air with such an harmony,
> That, should you close your eyes, you might almost
> Forget it was not day.[84]

This passage brings us back to the conceptual metaphor underlying the nightingale's capability to make those most sensible almost becoming a part of nature. If you allow yourself to really listen to the 'piping sound', which is 'stirring the air with such an harmony', you might 'forget it was not day'. It is, naturally, night, because, as argued, humans lack the elementary principles of organicism that nature consists of. By this, I am referring to the unconscious elements of humanity, described previously. But, by listening to the nightingale, you do get a glimpse of this beautiful, harmonic concept of the organicism that exists in nature, making you *almost forget* that you are a human, wandering in the night. This then is also just another poetic realisation of the IDEAS ARE LIGHT SOURCES metaphor, combined with UNDERSTANDING IS SEEING. The fact that these metaphors are constantly appearing throughout not only 'The Nightingale', but also 'Tintern Abbey', leads me to argue that seeing, and therefore an understanding of what poetry is meant to be, which naturally includes

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[82] Mason, *Lyrical Ballads,* 153.
[83] Coleridge, 'The Nightingale', 153-154.
[84] Coleridge, 'The Nightingale', 154.

a *conscious* level of understanding of what poetry is meant to be, is vital for the both Coleridge and Wordsworth, and their respective poems.

In this manner, I would argue that Coleridge certainly does use our bodily experiences and embodied ways of interacting with the world when creating his poetic metaphors, even though the poem could be interpreted as an argument against this line of thinking. Therefore, one could argue that he is not at all able to separate his mind from his body. But, as with Wordsworth, this needs to be understood in relation to the context and topic of his poetry, and, could therefore be understood not just as a personal failure, but as a human failure to truly be organic, and poetry is nothing more than the conscious knowledge of this failure. As Lakoff and Turner, writing about the power of the poetic metaphor puts it, 'Poetic thought uses the mechanisms of everyday thought, but it extends them, elaborates them, and combines them in ways that go beyond the ordinary'.[85] This argument is not only something that resembles a paraphrasing of Wordsworth's ideas regarding poetic language presented through the 'Preface', were 'ordinary things should be presented to the mind in an unusual way', [86] and Coleridge's ideas from *Biographia Literaria,* were poetry 'dissolves, diffuses, dissipates, in order to recreate'[87]. It could also be understood in light of the 'The Nightingale', and what it represents following my arguments above. 'The Nightingale' is an extension of what has become ordinary, it is an elaboration of old ideas and figures. The reason as to why Coleridge has to do this, could be partially because of what Mark J. Bruhn claims when discussing the cognitive science of imagination, as he writes that 'We have no choice but to consult our phenomenological experience of consciousness, if only to identify those features and functions we may ultimately wish to describe in other terms…'.[88] This, arguably, could be said to be Coleridge's goal with 'The Nightingale'. That, then, is another reason as to why cognitive poetics and Coleridge's own theories has something in common. Once again, I want to emphasise the idea which is claiming that poetry is mainly a mental exercise, where the main concept is to challenge our brains, in order to shine light on potentially unknown terrain, extending our mental and cognitive boundaries. Based on the argument just made, this exercise is never going to be fulfilled, as any exercise is never truly fulfilled. But glimpses into as to why we fail, is what this exercise, and therefore what poetry, is truly about. In this

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[85] Lakoff and Turner, *More than Cool Reason,* 67.
[86] Wordsworth, 'Preface', 59.
[87] Coleridge, *Biographia Literaria,* 94.
[88] Mark J. Bruhn. 'Romanticism and the Cognitive Science of Imagination', *Studies in Romanticism,* 48, 4 (2009): 547.

lies also the power of the poetic metaphor, as the poetic metaphor is just an elaboration of former, inherited thoughts, based on our phenomenological experience of consciousness, usually described through the conceptual and conventional metaphors. From Coleridge's perspective, this could mean humans failing to be as *harmonic,* or as *beautiful,* as the nightingale, or, to be more broad, nature in general. And because of this, one should be careful when accepting these conventionalised modes of addressing objects in nature, because they do not share our feelings and thoughts. This becomes even clearer if we once again address the personal identity that should be the foundation for poetry.

3.3. Personal Identity

As discussed in the chapter on 'Tintern Abbey', a part of being human, and therefore a big part of being a poet, could be said to be making an effort to understand your own personal identity in a universal context. Therefore, I argue that Coleridge's personal identity is present in 'The Nightingale', just as Wordsworth's was in 'Tintern Abbey'. Personal identity is not however, necessarily the same as consciousness. To go back to Carl Gustav Jung, he argues that

> It is generally assumed that consciousness is the whole of the psychological individual. But knowledge of the phenomena that can only be explained on the hypothesis of unconscious psychic processes makes it doubtful whether the ego and its contents are in fact identical with the "whole." If unconscious processes exist at all, they must surely belong to the totality of the individual, even though they are not components of the conscious ego.[89]

Following that line of thinking, a personal identity is made up of both conscious and unconscious mental processes. This, I would like to connect to the idea that the unconscious 'psyche' is largely what is inherited by us being humans. The conscious 'psyche' is the way we interact or react on those inherited conceptual ideas, or archetypical concepts, if you will. A poet who, to use Wordsworth's phrase again, have not 'thought long and deeply', would of course never write 'The Nightingale', and therefore, Coleridge is following the principles of his friend. This is the case because the poem is not only about a conscious reflection of the authors own poetic mind-set, but precisely about challenging or reacting to the existing poetic mind-set on a more universal level. And Coleridge does this, not as in Effusion 23, 'To the

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[89] Jung, *The Archetypes and the Collective Unconscious,* 275.

Nightingale', that he wrote four years previous to 'The Nightingale', but in a perhaps more assuaged and less sentimental way. As Enright writes

> What "The Nightingale" presents, in fact, is the hypothetical case of one who tries to assuage his own sense of transgression: Suppose an anguished man were to throw himself into an old "conceit", capriciously interlacing his new poetry with passages old, is there a way, a "lore" by which he can redeem or recover himself? [90]

I think Enright has a point, 'The Nightingale' certainly represents some kind of transgression from Coleridge's part, as he is trying to, on a personal level, escape old poetic habits. On a more universal level, he is trying to urge us to follow his example. In other words, the poem is a description of a poet that on the one hand tries to urge the poetic community to change its ways, and at another level at least reaffirming that he himself, and his friends, has found a new sort of insight into the ways of the poetic mind. To once again briefly mention Effusion 23, Fairer claims that in that poem, Coleridge is mocking 'the tribe of sonneteers who celebrate the moon and the nightingale while they are actually gazing down from their garret at the street-lamp's reflection in a gutter, or listening to the cry of the night watchman'.[91] I do not wish to claim that Coleridge is 'mocking' sonneteers in the poem that this chapter is discussing. But the discussion that the poem is arising, is at the same time fairly similar to the one harshly brought forth by Effusion 23. Let us start with the first thirteen lines of 'the Nightingale';

No cloud, no relic of the sunken day

Distinguishes the West, no long thin slip

Of sullen light, no obscure trembling hues.

Come, we will rest on this old mossy bridge!

You see the glimmer of the stream beneath,

But hear no murmuring; it flows silently

O'er its soft bed of verdure. All is till,

A balmy night! And though the stars be dim,

Yet let us think upon the vernal showers

That gladden the green earth, and we shall find

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[90] Timothy Enright. 'Sing, Mariner: Identity and Temporality in Coleridge's "The Nightingale"', *Studies in Romanticism,* Vol. 33., No. 3 (1994): 487.

[91] David Fairer, 'Putting his Poems Together: Coleridge's First Volume (1796)', in *Organising Poetry. The Coleridge Circle, 1790-1798.* (Oxford: Oxford University Press, 2009): 174-175.

A pleasure in the dimness of the stars.

And hark! The Nightingale begins its song,

'Most musical, most melancholy' bird! [92]

These first lines of the poem contain, as Phil Cardinale argues, 'virtually every aspect of the Burkean sublime'.[93] This makes sense as Coleridge removes the light, there are 'no relic of the sunken day', 'no long thin slip Of sullen light'. According to Cardinale, the opening of the poem is engaging with many of the ''privations' causing the sublime' from Edmund Burke's perspective, 'darkness', 'solitude', and 'silence' in particular.[94] Discussing the sublime is always tricky, but if we focus on the 'privations' mentioned by Cardinale, it is possible to agree with this. We, as argued, do have darkness within these lines, and we do find silence as 'the stream beneath' have 'no murmuring; it flows silently'. The aim here is not to look for a sublime in 'The Nightingale', but to argue that it is worth noticing that Coleridge engages in aesthetic theories that by the time of writing the poem, were 40 years old. Coleridge's willingness to engage with former poetry becomes even clearer when he inserts the nightingale, and, immediately challenges the introduction of the bird in lines 12-17, due to the obvious connotations to Milton's 'Il Pensero', as mentioned by Mason and others.[95] This chapter is not going to discuss Milton in detail, either. Instead, I argue that the next part of the poem is where Coleridge establishes his personal identity throughout his lines. As argued in the previous part, where the mood of the poem was discussed, the 'attack' on the 'night-wandering man' (16), who 'filled all things with himself, And made all gentle sounds tell back the tale Of his own sorrows' (19-21), is forcing us to reconsider the first thirteen lines of the poem as well. This 'Burkean sublime', which is complex, but, as Doran writes, 'is perhaps best known for its promotion of an aesthetics of terror',[96] is in a way being challenged too, then, as a source for poetry. The main point, as mentioned, is that humans, and poets in particular, should not 'force' their own, personal feelings, onto nature. This, Coleridge explains through the fact that he and the Wordsworth's, have 'learnt A different lore', as they 'may not thus profane Nature's sweet voices always full of love And joyance! (41-43). In his essay 'On Poesy or Art', Coleridge writes

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[92] Coleridge, 'The Nightingale', 152.

[93] Phil Cardinale, 'Coleridge's 'Nightingale': A Note on the Sublime', *Notes and Queries,* Vol. 49., No. 1. (2002): 35.

[94] Ibid, 35.

[95] Mason, *Lyrical Ballads,* 153.

[96] Robert Doran. 'Burke: Sublime Individualism', in *The Theory of the Sublime. From Longinus to Kant* (Cambridge: Cambridge University Press, 2015): 141.

> In every work of art there is a reconcilement of the external with the internal; the conscious is so impressed on the unconscious as to appear in it; as compared mere letters inscribed on a tomb with figures themselves constituting the tomb. He who combines the two is the man of genius; and for that reason he must partake of both.[97]

Once again, we have an argument claiming that the conscious and the unconscious mind is a part of a whole, and yet the conscious elements of our minds need to stand out. Coleridge goes on to write that 'the artist must first eloign himself from nature in order to return to her with full effect. Why this? Because if he were to begin by mere painful copying, he would produce masks only, not forms breathing life'.[98] This idea, I argue, is certainly present in 'the Nightingale'. The entire poem is trying to do exactly that, he is refusing to let nature be an advocate for his own feelings. He has to address those feelings for himself, on a personal level, in order to actually understand nature, on a universal level. Although this is not identical with my argument within the chapter on 'Tintern Abbey', it certainly resembles the ideas that Wordsworth's poem brought to the table as well. To make nature into a part of your own personal identity, in other words, would imply that you are not respecting nature as something with its own identity. It might be a part of the universal 'whole', and therefore a part of what has shaped you as a person, but it does not work the other way around. Nature does not share your feelings. Those feelings are personal to you, and this knowledge requires conscious insight into your own personal identity. This might be best exemplified by the lines preceding the lesson that Coleridge and the Wordsworth's has learned, which goes (34-39)

<div align="center">But 'twill not be so;</div>

And youths and maidens most poetical

Who lose the deep'ning twilights of the spring

In ball-rooms and hot theatres, they still

Full of meek sympathy must have their sighs

O'er Philomela's pity-pleading strains. [99]

'But 'twill not be so' refers to what Coleridge describes as the poetic goal, namely that the poet should surrender 'his whole spirit' and 'share in nature's immortality', making 'all nature lovelier, and itself, Be loved, like nature!' (29-34). Poets fail to do so, because they still

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[97] Samuel Taylor Coleridge. 'On Poesy or Art', in *English Essays: From Sir Phillip Sidney to Macaulay,* ed. Charles William Eliot (New York: P.F. Collier & Son Company, 1909/New York: Bartleby.com, 2001: 11).
[98] Ibid, 11.
[99] Coleridge, 'The Nightingale', 153.

continue to force human emotions and stories, like the story of Philomela, onto parts of nature that should not be contaminated with 'pity-pleading' and 'melancholic strains' of humanity. This is the lore that Coleridge now possesses, and therefore, he is able to look at the nightingale not primarily as a sign of something that is and always will be melancholy, but as something 'always full of love And joyance'. In very similar manner as Wordsworth is finally capable of understanding the emotions that the Wye Valley stirs in him, Coleridge is capable of not attaching his and human's potential misery to objects of nature. This is not possible to do if you cannot separate what is truly you, the conscious you, from the 'common' truth, the unconscious you. Parisa Shams, discussing mainly 'The Ancient Mariner', claims that 'All the events, images and symbols of the story seem to bear an archetypal significance which brings together the Mariner and the flow of the universal unconscious mind, a stream which at times is shaped by the Mariner's psychic state'.[100] I would say that this is not only true for the mariner, but for Coleridge himself, and these ideas are also to be found in 'The Nightingale'. This makes even more sense if we include another of Shams' points;

> … inner and outer worlds, enclosed within a circle of wholeness, work to advance the individual's progress towards wholeness, and lead him to an experience of connecting the events of the worlds within and without. Thus, the individual can achieve a full understanding of the meaning of his existence that unites him with both the unconscious and the circle of nature as a whole — "a new spiritual challenge of individuation".[101]

Wholeness might be the goal, then, but that wholeness must not rely only on the unconscious, inherited and partially archetypical part of your identity alone. It must include your own, personal understanding of those aspects. That, through the speaker of the poem, includes being able to, not only hear love in the nightingale's song, but also to 'may associate joy!', 'with the night' (103-104). This is Coleridge's way out, as Enright says. It includes, though, that he has not 'escaped from the power and fascination of that lost archetypal time. It is still very much at the center of his consciousness, though he now construes it differently'.[102] In his mind, he is still accepting the inherited knowledge from former poets, and he is accepting the inherited knowledge from nature and time, but he is able to consciously use them as he pleases. That, I would argue, is what Coleridge means when he, in 'On Poesy or Art', writes

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[100] Parisa Shams. 'The Mariner's Way of Individuation: An Insight into the Jungian Principle of Acausality'. *International Journal of Transpersonal Studies,* Vol. 34., No. 1-2. (2015): 49.
[101] Ibid, 53.
[102] Enright, 'Sing, Mariner: Identity and Temporality in Coleridge's "The Nightingale"', 490.

that 'Hence there is in genius itself an unconscious activity; nay, that is the genius in the man of genius'.[103]

These ideas, arguably, suit the ideas of cognitive poetics. Just as a true understanding of conceptual metaphors allows a poet to bend, twist, and blend them into poetic metaphors, a true understanding of 'inner' and 'outer' worlds, in line with the ideas and principles from Jung and Coleridge, can allow the poet to show *how* we need to consciously engage with aspects of our collective unconsciousness in order to have a meaningful personal identity. This, I would say, Coleridge succeeds to do in 'The Nightingale' by what is by Mark Turner labelled 'Creative Blends'. Turner writes that

> One of the great cognitive advantages of a blended space is its freedom to deal in all the vivid specifics … of both its input spaces. Although the blended space will conform to its own logic, it is free of various constraints of possibility that restrict the input spaces. By means of these specifics from both input spaces, the blended space can powerfully activate both spaces and keep them easily active while we do cognitive work over them to construct meaning.[104]

This is fairly similar to the concepts of Peter Stockwell's mental spaces discussed in the previous chapter, but the example from Turner might help to show the idea's even clearer. If we say that Coleridge, in 'The Nightingale', has two input spaces, one would be inspired by the collective unconsciousness, described in lines 1-13, and one would be inspired by his personal consciousness, described, among other places, in lines 40-64. He plays with our mind, then, setting up the very familiar image of the dark and silent nature, with the melancholy bird, before he applies his other input, his own thoughts, and makes us question this first input. He is largely describing the same phenomena, but with he is viewing it from a different angle. 'We typically conceive of concepts as packets of meaning. We give them labels',[105] Turner writes, and this is, just as argued with conceptual metaphors, happening on an unconscious level. We probably would not think it wrong to label a nightingale as melancholic unless Coleridge had consciously told us to do so. That, I argue, is how poetic language can and should challenge our minds. By addressing common truths, what we can call the collective unconsciousness, and not necessarily label them as wrong, but making us

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[103] Coleridge, 'On Poesy or Art', 11.
[104] Mark Turner, 'Creative Blends', in *The Literary Mind. The Origins of Thought and Language* (New York: Oxford University Press, 1996): 61.
[105] Ibid, 57.

conscious about their existence, we can perhaps truly understand them. By doing that, it is possible that more people would be able to hear love, and merry, in the Nightingale's song. The nightingale can be described melancholy, joyful, sad, or happy, as long as you realise that it is not really the nightingale you are describing, but yourself.

3.4. Hartley

In a similar manner to how Wordsworth addresses Dorothy in the final part of 'Tintern Abbey', Coleridge uses the last part of 'The Nightingale' to speak directly to and of his young, infant son Hartley. The introduction of Hartley, in line 86 ('My dear babe'), is following 'a short farewell', to not only the mentioned 'friends', but also to the 'warbler'. When Coleridge then goes on to include his young son in the poem, this could arguably be another symbolic event that involves unconsciousness and nature. Lines 93-98

> once he awoke
> In most distressful mood (some inward pain
> Had made up that strange thing, and infant's dream)
> I hurried with him to our orchard plot,
> And he beholds the moon, and hushed at once
> Suspends his sobs, and laughs most silently [106]

After Hartley then awakes from his nightmare, his father, Coleridge, rushes him out to see the moonlight, which calms the child. He is no longer sobbing and crying, but laughing silently. While discussing these lines, Anya Taylor writes that 'The poem as a whole recommends a passive attentiveness to nature's influxes, rather than an imposition onto nature culturally habitual metaphors'.[107] This passive attentiveness fits very well with my already described argument of consciously reacting to nature in a manner that is real to you, and not in a manner that is inherited by unconscious descriptions of former humans or poets. Taylor goes on to claim that this final part of the poem 'seems to prove the health of such a passivity, which conditions the baby to associate night with joy, rather than with night mare or melancholy'.[108] The proof for this is that the child stops crying, after being shown the night as it actually is, not as it is projected by the child through his nightmare. Taylor, however, argues that the dream, a 'terrifying one, comes from an unknown region of the infant's

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[106] Coleridge, 'The Nightingale, 155-156.
[107] Anya Taylor, 'A Father's Tale': Coleridge Foretells the Life of Hartley', *Studies in Romanticism,* vol. 30, no. 1 (1991): 38.
[108] Ibid, 38.

consciousness, even at this early stage, and stirs him'.[109] Dreams and nightmares are however hardly conscious at all, we do not choose our dreams and nightmares. This could then be, not a potential disruption of 'the associative premises of the poem',[110] but a parable that shows the importance of accepting nature for what it is, while not letting our minds unconsciously reshape it based on unacknowledged inputs. This could lead Hartley to associate the night with joy, just as he eventually did in the scene described in the poem. And this is what Coleridge is hoping that his son will do, this is why he 'deem it wise To make him Nature's playmate' (92). This is again something that resembles the ending of 'Tintern Abbey', as Wordsworth hoped that Dorothy too would understand nature as he now understands the pastoral landscape of the poem. In 'The Nightingale', Coleridge concludes that he wants his son to grow up 'Familiar with these songs' (103), but, of course, based on the premises of my arguments, this is eventually not something that anyone can choose for anyone. If he unconsciously accepts his father's interpretations of these songs, the nightingale's song in particular, he is not accepting nature, the night and the nightingale in particular, for what it truly is. Then Hartley would also fall into the trap of claiming that nature is already described by someone else, implying that he does not have to come up with his own description. The point is of course, as argued, that nature cannot be described perfectly based on human emotions and experiences. It requires a 'cognitive breakdown'. This idea is discussed by Richardson, who, when describing the term that he himself has labelled 'the neural sublime', writes that this sublime 'presents a mind stretched to and even past the breaking point, without necessarily leading to that snapping back that would complete the analogy with a flexed and then a relaxed muscle'.[111] Once again physical exercise is compared to the sublime, but, here, Richardson argues that it is about stretching your mind to and beyond its limits. I agree that this is the goal for Coleridge with 'The Nightingale', because he does break with the normal unconsciously ways that we have regarded the nightingale, and nature in general. It is interesting that Richardson also includes what was at the time of what has been called the Romantic era, the 'a growing sense (however anxious) of the limitations of conscious introspection'.[112] This potential limitation of the introspective consciousness, or, the limitations of personal identity, once again points to the personal and subjective having to cooperate with the universal and objective, if one are to succeed as a poet, or as thinker on a

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[109] Ibid, 38.
[110] Ibid, 38.
[111] Alan Richardson, *The Neural Sublime* (Baltimore, The Johns Hopkins University Press, 2010): 28.
[112] Ibid, 11.

deeper level. One cannot rely only on personal identity, but one certainly cannot rely only on universal objectivity either. When Coleridge speaks to his son, then, we could easily imagine that he is speaking to all of us. What he hopes for his son, he should to hope for all of us. From a poet's perspective, this could be both done and explained by addressing the conceptual themes, schemas and spaces that poetry arises, and understanding how they are challenged within the piece of poetry. For the sake of Coleridge and 'The Nightingale', this would force us to stop to immediately think of the bird as melancholy, and perhaps consider that any melancholic emotions experienced by ourselves are caused by our own identity, and how this identity is being affected by the world around us. The world around us is not necessarily wrong, and for the most part, it is easy and perfectly fine to accept the established and inherited truths. But, if your aim is to write poetry following the principles established by poems like 'The Nightingale', you have to at least consciously consider the possibility that your own personal identity has something to offer.

4. Conclusion

In the introduction to this thesis, I claimed that 'Tintern Abbey' and 'The Nightingale' show how poetry is a subjective form of art, which still has to acknowledge the objective, or universal, world that it exists in. One of the main reasons for that is that nature, as shown, is vital to both poets and poems, but, essentially, it is how the poets themselves respond to nature on a personal level that matters. Nature is not melancholy, nor beautiful, in its very being. Nature does not share the emotions that we attach to it. If nature is described by a human, it is also described by an individual with a personal identity. Therefore, when Wordsworth is describing the Wye valley, he has to not only include his own experience of the scene, but also his reflection regarding why the scene makes such an impact on him. His thoughts are vital, because, as the poem remarks, the 'elevated thoughts; a sense sublime Of something far more deeply interfused', are happening inside 'the mind of man' (96-100).[113] Universal and pastoral landscapes have no poetic value unless it is understood from a personal perspective, in other words. And this implies understanding what has become universal misinterpretations. Coleridge, through 'The Nightingale', is arguably even more straight forward in his criticism of this. 'In nature there is nothing melancholy' (15), and if you find it to be so, you have to realise that those emotions exists within yourself. He can choose to hear 'Nature's sweet voices always full of love' (42), because he has 'learnt A different lore' (40-

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[113] Wordsworth, 'Tintern Abbey', 212.

41).[114] He does not have to agree with the inherited truth that is claiming that the nightingale is a sign of melancholia. The poem is, as argued, mainly an attack on poets habit of not realising that nature is not to be misinterpreted because of human emotions, but can, just as 'Tintern Abbey', be a symbol of how one should understand that any emotion that may at first glance appears to have a purely natural and objective origin, truly comes from your own, personal and subjective mind.

I have included conceptual metaphors in my thesis precisely because of their conceptual, universal and objective roots. They are as well, and as shown, present in the two poems. Their main function is arguably to establish what I decided to name the archetypical mood of the poems. IDEAS ARE LIGHT-SOURCES and UNDERSTANDING IS SEEING are arguably two of the dominant metaphors of both 'Tintern Abbey' and 'The Nightingale', and this ties up neatly with the fact that both poems are about understanding nature on a personal, and therefore, deeper level then any objective and universal understanding could ever reach. As explained, both poems have more than one poetic realisation of those conceptual metaphors, and this is one of the ways that both Wordsworth and Coleridge are able to stay within what is common, yet bring something new to the poetic discourse. 'Tintern Abbey' are telling us to be, or at least reaffirming that the speaker is, 'a lover of the meadows and the woods' (104), as opposed to 'a man Flying from something that he dreads, than one Who sought the thing he loved' (71-73). This is because of the insight caused by the human senses. The 'eye and ear' (107), that have become 'The anchor of my purest thoughts' (110), and 'the eyes made quiet by the power of harmony' (48), are all examples of poetic realisations of the mentioned metaphors, and they are contributing and causing the 'elevated thoughts' (96) already discussed at length. In 'The Nightingale', Coleridge is not only using these conceptual metaphors himself, exemplified through the 'night-wandering man' (16), but also attacking former poets' failure to understand the power that lies within these conceptual metaphors. The nightingale does not deserve its melancholy image. And, because of that, the poet *chooses* to establish not only the bird, but also the night itself, as something with the ability to be harmonic and joyful, as he hopes that his son, once may 'with the night … associate joy' (103-104).

'… if the Poet's subject be judiciously chosen, it will naturally, and upon fit occasion, lead him to passions the language of which, if selected truly and judiciously, must necessarily

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[114] Coleridge, 'The Nightingale', 153-154.

be dignified and variegated, and alive with metaphors and figures'.[115] I know that these lines from the 'Preface' have been quoted previously in this thesis, but I want to spend the last paragraph of my discussion emphasising them once more, because the phrasing implies so much of what I argue is key for the two poems discussed. Judiciously chosen topics demand a highly conscious poet. And the key word for the two poems in the light of this thesis is as argued consciousness. The topic, the words, and therefore the metaphors and figures used to emphasise these matters in 'Tintern Abbey' and 'The Nightingale' cannot exist without the understanding of a personal identity, which has been consciously considered by the poets. This is why both of the poems should be regarded from a cognitive perspective. Even when Wordsworth, in the 'Preface', claims that a poet should consider 'man and nature adapted to each other, and the mind of men as naturally the mirror of the fairest and most interesting qualities of nature'[116], I would claim that he is, in light of what is proven through 'Tintern Abbey', not saying that the poet's job is to copy nature, but to interpret it through his own mind. Just as I, in the introduction, argued that Stockwell's claims about literature exists because it is resembling the objective world around us truly should be understood as literature exists because it can contribute to the objective world around us, I want to end my thesis arguing that this is what Wordsworth and Coleridge are showing. Man and nature are adapted to each other, and therefore you need both the objective and universal elements of nature, and the subjective personality of an individual living and experiencing that world, if you are to write a successful poem based on the principles from *Lyrical Ballads*. Coleridge's mechanical fancy and organic imagination are claiming the very same thing. And both theories have to do with consciousness, which certainly places poetry within the mental and cognitive aspects of humanity. We are able to think, not only about our experiences, but also about our own thoughts. And this very ability is not only highlighted, but essential, for both 'Tintern Abbey' and 'The Nightingale'.

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[115] Wordsworth, 'Preface', 70.
[116] Ibid, 76.

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