

# "Stranger to the Shining Skies": Traherne's Child and His Changing Attitudes to the World

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WHILE reflecting upon his writing craft in the *Centuries*, Traherne avowed that he would make his literary subject "Things Strange, yet Common; Incredible, yet Known; Most High, yet Plain; infinitely Profitable, but not Esteemed."<sup>1</sup> Readers conversant with the devotional poetry of the seventeenth century will be no strangers to the exultant literary claims which Traherne makes for the child as an "infinitely profitable" religious subject. Yet seen within their historical context, the claims which Traherne makes for the child are not only in advance but revealing of his age. The child was not widely "esteemed" in the Jacobean age; indeed was just emerging from the social obscurity to which he had traditionally been relegated.<sup>2</sup> Some seventeenth century poets like Herrick, Crashaw and Vaughan had begun to take a serious look at the child but did not make him their exclusive concern. No contemporary poet demonstrates anything approaching Traherne's extraordinary preoccupation with childhood or lavishes on the child such pronounced attention.<sup>3</sup>

Traherne immures us in the child's world; gets us under the "thin Skin" of his subject. Poets before and after Traherne have asked what the child is like but Traherne is remarkable for his insistence that we can only answer this question when we remember what it feels like to be a child ourselves.

In this essay, I examine three poems — "The World," "The Apostacy," and "Shadows in the Water." These three poems constitute a triptych which depicts the early, middle and later stages of the child's development. "The World" and "The Apostacy" depict the child in an original state of happiness

which he loses as he grows up and which he longs to recover in adulthood. "The Apostasy" also relieves the agonizing sense of alienation that occurs when the child becomes consciously aware of himself and the world. However, in "Shadows in the Water," Traherne consoles the knowing child with the assurance that he may ultimately find a way back, a magical "chink" through which he, who will become diminutive, can slip into an impulsively happy world. Read as a triptych, the three poems produce the impression of a continual psychogenesis in which the reader is being reborn through recollections consonant with early childhood to a new, more felicitous but humbler understanding of himself.

## I

Nowhere is it more crucial that the reader should recognize childhood as a synopsis of man's spiritual history than in the first poem of our study, "The World." For in order to enjoy the aesthetic pleasures of the poem, the reader must become one in mind with the child speaker. This speaker is a child in the three-fold sense that he remembers his actual childhood; acknowledges that he is still spiritually immature; and seeks spiritual regeneration. He invites the reader to journey back with him in time and to think of himself alone<sup>4</sup> "as *Adam* did," in a world newborn:

When *Adam* first did from his Dust arise,  
 He did not see,  
 Nor could there be  
 A greater Joy before his Eys:  
 The Sun as bright for me doth shine;  
 The Spheres above  
 Do shew his Lov,  
 While they to kiss the Earth incline,  
 The Stars as great a Service do;  
 The Moon as much I view  
 As *Adam* did, and all God's Works divine  
 Are Glorious still, and Mine.

(St.1, 11.1-12)

The speaker also encourages the reader to become one with man in his infancy by echoing primitivist opinion that the original

Adam is not only spiritually but physically a child.<sup>5</sup> Adam's evident innocence in this poem affords him an intuitive understanding of Creation and the Creator:

My virgin-thoughts in Childhood were  
 Full of Content,  
 And innocent,  
 Without disturbance, free and clear

(St.3, 11.29-32)

At the same time, Adam has an intellectual immaturity which safeguards this wondrous innocence and makes him blissfully ignorant of sin. The more knowledgeable reader cannot regress mentally to infancy or early childhood, but he can emulate the unintellectual Adam by cultivating *docta ignorantia* or that "learned and a Happy Ignorance" which divides the child speaker from "Error" in another poem "Eden."

However, Adam's innocence also makes it inevitable that he will eventually fall into error at some time. And he will do so because although he is perfect, he is also a juvenile, susceptible to sin through natural inexperience. Traherne suggests just such an inevitability early in "The World" where "Adam first did from his Dust arise,/He did not see." The newly formed Adam is already blinded by the dust of his own mortality although he is happily ignorant of this fact.<sup>6</sup>

On the whole, Traherne is not unduly concerned with Adam's original sin except as it explains chronic wrongdoings by adults. Pure and sanguine of heart, he is much more interested in exploring the implications of a theological primitivism which deified the child as the Scriptural appointed son of God.<sup>7</sup> He felt that the child's godlike potential was seldom recognized or developed but frequently squandered. His ecstatic recommendation of the inherent wonders of childhood evolves from his conviction that the infant is a seedling with an unlimited capability for growth and is too young to have been planted in the wrong course by the adult.

In the latter part of "The World," Traherne demonstrates that his little Adam can become divine because he has been created

the sole son, heir and center of a new world immeasurably splendid:

The Skies abov so sweetly then did smile,  
 Their Curtains spread  
 Abov my Head  
 And with its hight mine Ey beguile.

(St.5, 11.49-52)

The Sun, that gilded all the bordering Woods  
 Shone from the Sky  
 To beautify  
 My Earthly and my Hevenly Goods;

(St.6, 11.61-64)

Those Floods of Light, his nimble Rays,  
 Did fill the glitt'ring Ways,  
 While that unsufferable piercing Ey  
 The Ground did glorify.

No House nor Holder in this World did I  
 Observ to be:  
 What I did see  
 Seem'd all *Mine Own*; wherein did ly  
 A Mine, a Garden, of Delights.  
 Pearls were but Stones;  
 And great King's Thrones,  
 Compared with such Benefits,  
 But empty Chairs; a Crown, a Toy  
 Scarce apt to pleas a Boy.  
 All other are but pretty trifling Shews,  
 To that which God bestows.

(St.7, 11.85-96)

Newtonian science may have encouraged some seven-teenth century thinkers to belittle man's place in the universe but not Traherne.<sup>8</sup> On the contrary, Traherne makes use of the diminutive child to show that man is exalted, not diminished, when he beholds the infinite sublimity of the world. However, while the child intuitively admires the greatness of the created universe, the adult reader must consciously strive to recreate the universe with the fresh eyes of the child; for the adult's sight has long been blinded with the first Adam's dust and grime. "How vile are they and Blind and Ignorant," declares Traherne in "The Second Century" 34.11.1-2, "that will not see every one to be the Heir of the World."

Traherne's ecstatic description of Creation is also intended to remind the reader that the created universe pulsates with divine life. The poet does, in fact, consistently exploit the plurisignative sense of the word "divine" to suggest that a godlike understanding issues from a keener and more absorbed study of the world. Thus the adult reader can divine the world and so become "divine,"<sup>9</sup> if he humbly accepts the child as his guide and imagines the world as the diminutive Adam discovers it in the poem.

In depicting the child as a spiritual guide to man in his recollective journey to original happiness, Traherne explores, with evident fascination, the psychology of perception. Traherne was convinced that children not only perceive the world differently but also more truly than grown-ups. Neo-Platonists held that the mind was so animate that it could actually become one with all that it perceived<sup>10</sup> and helped to corroborate Traherne's suspicion that children do not consciously draw distinctions between themselves and what they see. Any adult who has observed young children closely will have noticed their tendency to appropriate what they lay eyes on as "mine." Traherne is well aware of this behavioral pattern in youngsters<sup>11</sup> and works it into the exultant claims that the speaker makes to all that "I Divine, and *Mine*, do name" in the last stanza:

A Royal Crown, inlaid with precious Stones,  
 Did less surprize  
 The Infant Eys  
 Of many other little Ones,  
 Than the great Beauties of this Frame  
 Made for my sake,  
 Mine Eys did take,  
 Which I Divine, and *Mine*, do name.  
 Surprizing Joys beyond all Price  
 Compos'd Paradise,  
 Which did my Soul to lov my God enflame,  
 And ever will the same.

(11. 97-104)

Traherne is not afraid to emphasize the egotism of the young child or to laden this stanza with possessives. For he aims to evoke a plurisignative understanding of "mine" and through

repetition of the term to suggest that adults have buried their childhood away in hidden cavities of the psyche. In conjunction with the image of the mine, Traherne also projects the image of a "Well . . . when no filth or mud is there" to describe the clarity, depth and receptivity of the child's mind to all manner of strange and "curious things" (11. 33-36). The poet's function is to sound the depths of this subliminal childhood experience and so prompt the adult to open the floodgates of light to his earliest memories. Traherne exhorts his readers to take the wide-eyed child in "The World" as example of a receptive consciousness. He hopes, in this way, to halt the deteriorating spiritual sight of adults and to restore their picture of "The World," faded and warped as it is by time.

## II

Having embarked upon the first stage of spiritual recollection in "The World," Traherne now leads the reader of "The Apostacy" farther along his journey through the past. But the journey is punctuated by fits and starts, for the material world distracts the adult from the course of childlike felicity:

No Wars,  
 Nor mortal Jars,  
 Nor bloody Feuds, nor Coin,  
 Nor Griefs which they occasion, saw I then;  
 Nor wicked Thievs which this purloin:  
 I had no Thoughts that were impure;  
 Esteeming both Women and Men  
 God's Work, I was secure,  
 And reckon'd Peace my choicest Gem.

(St.2, 11.10-18)

Few of Traherne's poems give such a tortuous account of the uncertain progress the adult makes as he gropes towards understanding. In stanza five, for example, the speaker by use of negatives introduces into the poem the very things which he would keep out at all cost and which undo his bliss in the first line of the stanza:

All Bliss  
 Consists in this,  
 To do as *Adam* did;  
 And not to know those superficial joys  
 Which were from him in *Eden* hid.  
 Those little new-invented Things,  
 Fine Lace and Silks, such Childish Toys  
 As Ribbons are and Rings,  
 Or worldly Pelf that Us destroys.

(11.37-45)

Despite exerting himself to concentrate his thoughts on original felicity, the speaker slips back into the compulsive use of negatives. These negatives obstruct his Edenic recollections and make it difficult for him to cultivate the child's simple voice:

As *Eve*  
 I did believ  
 My self in *Eden* set,  
 Affecting neither Gold, nor Ermin'd Crowns,  
 Nor ought els that I need forget.

(St.3, 11.19-23)

The speaker who, in "The World" was making progress "both safe and good" (1.16) towards Adam's original felicity, appears now in "The Apostacy" to be running to stand still. The faster he runs the farther off he is from the spiritual repose of childhood, as we can see later in the poem where the speaker is "More Fool[s] at Twenty Years than Ten" (1.54).

In effect, inherent linguistic corruptions make it impossible for the speaker to escape from "the customary Folly" (1.50) of the present and recover a felicity associated with a past childhood. The use of negatives underlines the continuing absence of God in the soul of the sinning adult. Not only is the speaker weakened by sin but he is bound fast by unconstructive habits of thought and expression which hamper his spiritual recollections and finally discredit his premonitions of paradise in "The World":

But I,  
     I knew not why,  
         Did learn among them too  
 At length; and when I once with blemisht Eys  
     Began their Pence and Toys to view,  
     Drown'd in their Customs, I became  
         A Stranger to the Shining Skies,  
         Lost as a dying Flame;  
 And Hobby-Horses brought to prize.

(St.7, 11.55-63)

Who, reading these lines, can doubt that Traherne remembered vividly the happy playworld of childhood and the inevitable, but no less inconsolable, estrangement from it? Traherne's speaker now appears to be cut off from the remedial memories of childhood:

                    The Sun  
                     And Moon forgon,  
                     As if unmade, appear  
 No more to me; to God and Heven dead  
     I was, as tho they never were:  
     Upon som useless gaudy Book,  
     When what I knew of God was fled,  
     The Child being taught to look,  
     His Soul was quickly murdered.

(St.8, 11.64-72)

As Traherne explains it here, to suppress one's remembrances of childhood is tantamount to murder; for the lost and confused adult needs the past to make sense of the present.<sup>12</sup> So diminished is Traherne's speaker by his alienation from childhood that by the end of "The Apostacy" he is dead to life, "The Sun / And Moon forgon, /As if unmade," and dead in spirit "to God and Heven dead/I was."

Through his dispirited speaker, Traherne also voices his concern for the manner in which formal education and social conditioning can "murder" the infinite potentiality of the child and inhibit the effort to recall childhood in later life. In the last stanza of "The Apostacy" the adult speaker has reached a complete impasse:



O fine!  
 O most divine!  
 O brave! they cry'd; and shew'd  
 Som Tinsel thing whose Glittering did amaze,  
 And to their Cries its beauty ow'd;  
 Thus I on Riches, by degrees,  
 Of a new Stamp did learn to gaze;  
 While all the World for these  
 I lost: my Joy turn'd to a Blaze.

(11. 73-81)

The adult has been taught to distrust his imagination as a dissembling faculty and his memories as unreliable. If he is to free himself and escape into the visionary "World" of the little Adam, he must learn not to doubt but to trust the reality of the child's imaginings; must make his own memories of childhood "Tutor, Teacher, Guid to be" ("The Approach," 1.41).

### III

In the final poem of my study, "Shadows in the Water," Traherne invites the adult to enter the imaginative world of the child and find a way back to the divine universe in "The World":

In unexperienc'd Infancy  
 Many a sweet Mistake doth ly:  
 Mistake tho false, intending tru;  
 A *Seeming* somewhat more than *View*;  
 That doth instruct the Mind  
 In Things that ly behind,  
 And many Secrets to us show  
 Which afterwards we com to know.

Thus did I by the Water's brink  
 Another World beneath me think;  
 And while the lofty spacious Skies  
 Reversed there abus'd mine Eys,  
 I fancy'd other Feet  
 Came mine to touch and meet;  
 As by som Puddle I did play  
 Another World within it lay.

(Sts. 1 & 2, 11.1-16)

If the reader of "Shadows" is to fathom the "many Secrets" of this strange and beautiful poem, he must participate with the child in his make-believe. Otherwise, he cannot hope to redis-

cover the knowledge of his own childhood, or experience that ecstatic fellowship at the end where "They seemed Others, but are We; / Our second Selvs those Shadows be" (11.63-64).

As we have seen in "The Apostacy," Traherne does not regard the adult as a reliable judge of the child. The conventional belief that the child indulges in pretense when he plays is especially suspect. For the adult has fallen so far into error that he is hardly in the position to call the child's creative invention fallacious. However, the speaker does concede that the youngster's make-believe is a "sweet Mistake . . . tho false . . . intending tru" (11.2-3). In short, the child's "sweet Mistake" is a version of Adam's *felix culpa* which, while seemingly wrong, yet is ultimately right in that it will vouchsafe the eventual salvation of the adult in this poem. For the child's fantasy reminds the speaker of a state of felicity long suppressed in his memory and compels his conscious mind to acknowledge that his childhood desires survive and call out, like the child calling to the people in the water for recognition:

I call'd them oft, but call'd in vain;  
No Speeches we could entertain:  
Yet did I there expect to find  
Some other world, to pleas my Mind.

(St.5, 11.33-36)

Thus, regression to childhood is the first step in future regeneration for the doubting adult. The child acts as a tutelary guide to a nether world and initiates the adult into his visionary realm which, in turn, is a shadow of a Heavenly realm:

Beneath the Water Peeple drown'd  
Yet with another Hev'n crown'd,  
In spacious Regions seem'd to go  
Freely moving to and fro:  
In bright and open Space  
I saw their very face;  
Eys, Hands, and Feet they had like mine;  
Another Sun did with them shine.

(St.3, 11.17-24)

It is important to realize here that the moving reflections in the water do not symbolize the same thing for the adult and child.

The poem turns, as the word "shadow" implies, on the ambiguity of the rippling images in the water. The child as we have seen him in "The World" and "The Apostacy" possesses powers of imagination superior to those of the adult and thus can readily fantasize the shadows into the population of another world. However, he himself suspects that his world under water is only make-believe whereas the adult comes to realize that the child is unwittingly telling the truth. Traherne himself, as we have seen in "World" and "Apostacy," believes in the reality of a mind-created world and so accepts that what may well appear "false," can nonetheless be "true," at a level of understanding which is at once deeper than the adult's ordinary perception and, paradoxically, close to the child's:

By walking Men's reversed Feet  
 I chanc'd another World to meet;  
 Tho it did not to View exceed  
 A phantasm, 'tis a World indeed.

(St.6, 11.41-44)

It is generally held that the key error made by the child in "Shadows" is that of mistakenly believing the people in the water real.<sup>13</sup> Yet such a reading of the child's mistake is too literal and, what is more, insensitive to the wondrous character of childhood in Traherne's poetry. The prosaic adult may well emphasize the obvious mistake which the child makes, but in so doing will almost certainly overlook a much more serious error and one which jeopardizes his critical appreciation of Traherne's poem.

In my view, Traherne wishes to show that our failures, when we grow older, stem largely from imagining too little rather than too much. Thus the critical mistake that the child makes is that of not trusting more fully in the reality of his own mind-created universe under water. He is afraid that the shadows in the water are but the glimmerings of a world dead or dying to him and is encouraged to think in this fashion by those adults who mistake the world they see as the only reality. Of course, the child in "Shadows" is not an unimpeachable eyewitness to the reality of the spiritual universe as was the infant observer

in "The World." Rather, this child is a figure conjured up from the speaker's own past and has already begun to experience that narrowing of interest and contraction of perception that Traherne imputed to rigid learning processes. In short, the child in "Shadows" is growing up and so moving away from the ecstatic vision of "The World" and journeying in time towards that terrible "Apostacy" where he will suffer in the mature knowledge of his estrangement from felicity.

If we look closely at the poem, we can see that the child is being shut out of the wondrous "World" he once knew:

'Twas strange that People there should walk,  
And yet I could not hear them talk:  
That throu a little watry Chink,  
Which one dry Ox or Horse might drink,  
    We other Worlds should see,  
    Yet not admitted be;  
And other Confines there behold  
Of light and Darkness, Heat and Cold.

(St.4, 11.25-32)

He is confined closely by his own body. The body not only inhibits psychic expansion but muffles the sounds from the spirit world under water. The child calls, but as one deaf, unable to hear the echoes that well up from the deep as they did in "The World" and hence unable to formulate the appropriate response. He has lost that telepathic power which once enabled him to communicate effortlessly with the whole universe. All that is left to the child of the world he once knew must be viewed "throu a little watry Chink, / Which one dry Ox or Horse might drink" (11.27-28). This "Chink" speaks eloquently of the spiritual remission that the child undergoes. Once capable of spiritual enlargement, the child is now nothing more than diminutive and, indeed, in the eyes of society has never been anything more than this.

However, while the water reflects the child's exclusion from the spiritual universe, it foreshadows the adult's spiritual rehabilitation:

O ye that stand upon the Brink,  
 Whom I so near me, throu the Chink,  
 With Wonder see: What Faces there,  
 Whose Feet, whose Bodies, do ye wear?  
     I my Companions see  
     In you, another Me.  
 They seemed Others, but are We;  
 Our second Selvs those Shadows be.

(St.8, 11.57-64)

The "Chink" does shut the door upon the biological child, but it does not exclude the adult who would become a child again from the spiritual universe. On the contrary, it is that slim fissure through which he must slip, if he is to recover felicity. Nor are the shadows in the water simply the ghosts of the adult's former happiness in historical childhood, but as the term "shadow" also implied in the seventeenth century, dramatic representations of those "Second Selvs" (1.64) and "yet unknown Friends" (1.56) soon to be discovered in spiritual recollection:

Of all the Play-mates which I knew  
 That here I do the Image view  
 In other Selvs; what can it mean?  
 But that below the purling Stream  
     Som unknown Joys there be  
     Laid up in Store for me;  
 To which I shall, when that thin Skin  
 Is broken, be admitted in.

(St.10, 11.73-80)

However, the "Joys" that lie in store for the reader at the end of "Shadows" are costly. The adult must do more than simply recall an occasion from his childhood and reflect upon its symbolic importance to his own spiritual life. He must suffer the "thin Skin" of the child by reliving the unhappiness involved in growing away from the divine "World" of innocence and growing up to face the desolation of "Apostacy." Only by retracing these painful events that shape his own adulthood, in other words, by plumbing the depths of memory and resurrecting the long forgotten sorrows of childhood, can the mature adult know again the ecstatic vision of "The World."

In the triptych that we have examined, "The World," "The Apostacy" and "Shadows in the Water," Traherne portrays

childhood with unparalleled intensity. The authentic and almost palpable feel for childhood which Traherne conveys in each of his poems distinguishes him from other poets in the seventeenth century. Tender of heart, he yet did not flinch from exposing all the treasures of this heart to his readers in order that they should become sensible to the "Strange yet common" realm of childhood.

## NOTES

- <sup>1</sup>All citations are quoted from *Traherne: Poems, Centuries and Three Thanksgivings*, ed. Anne Ridler (London: Oxford Univ. Press, 1966) and will hereafter be cited parenthetically in the text.
- <sup>2</sup>Traditionally, the child had been regarded as no more than a miniature adult or an inconsequential diminutive. See Philippe Aries' *Centuries of Childhood*, trans. Robert Baldick (London: Jonathan Cape, 1962). However, social views of the child were beginning to change. See Levin L. Schücking, *The Puritan Family: A Social Study from the Literary Sources*, trans. Brian Battershaw (London: Routledge and Kegan Paul, 1969).
- <sup>3</sup>Traherne's poetic account of childhood is comparable to but more extensive than Vaughan's. See Alison J. Sherrington's comments on these two poets in *Mystical Symbolism in the Poetry of Thomas Traherne* (Univ. of Queensland Press, 1970), pp. 39-40 and pp. 73-74. Louis L. Martz discusses dissimilarities in *The Paradise Within: Studies in Vaughan, Traherne and Milton* (London: Yale Univ. Press, 1964), p. 30.
- <sup>4</sup>Evelyn Underhill in *Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness* (London: Methuen & Co., 1960), p. 299 notes that the contemplative generally begins his spiritual journey by isolating himself from the external world. Traherne writes in "The Second Century," 2, 11.1-3: "If you desire Directions how to enjoy it, [the World] Place yourself in it as if no one were Created besides your self."
- <sup>5</sup>Theophilus, Bishop of Antioch, described Adam "in age still an infant whereby he was not able to receive knowledge worthily." See George Boas, *Essays on Primitivism and Related Ideas in the Middle Ages* (Baltimore: John Hopkins Press, 1948), p. 26. Other primitive Fathers also echoed Theophilus in advancing the physical immaturity of Adam. See, for example, Clement of Alexandria, "Exhortations to the Heathens," XI, *Ante Nicene Christian Library*, IV, 100 and Tertullian, "De Anima," XXI, *ANCL*, XV, 459 and Boas' discussion, pp. 15-39. Traherne was familiar with the views of the pre-Nicene Fathers as Patrick Grant points out in "Original Sin and the Fall of Man in Thomas Traherne," *ELH*, 38 (March 1974), 40-61.
- <sup>6</sup>Some critics have suggested that Traherne, like Pelagius, did not believe in original sin. K. W. Salter, for instance, argues in *Thomas Traherne: Mystic and Poet* (London: Edward Arnold, 1964), pp. 22-27, that Traherne's poetry takes no account of original sin. George Robert Guffey, "Thomas Traherne on Original Sin," *N&Q*, (March 1967), 98-100 refutes suggestions that Traherne is Pelagian and asserts that Traherne is more concerned to stress man's potential goodness than his finite errors.

- <sup>7</sup>Grant, *ELH*, 46-49 discusses the likeness between Traherne's views of Adam and those of the pre-Nicene Church Father Irenaeus who believed Adam was a child with a godlike potential.
- <sup>8</sup>See Marjorie Hope Nicolson, *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite* (Ithaca: Cornell Univ. Press, 1959), pp. 112-115.
- <sup>9</sup>Malcolm M. Day, "Naked Truth and the Language of Thomas Traherne," *SP*, 67 (July 1971), 305-325 argues that Traherne restores to the mind its divine omnipotence and creativity.
- <sup>10</sup>Some writers have suggested that Traherne anticipated Berkeley. See S. L. Bethell, *The Cultural Revolution of the Seventeenth Century* (London: Dennis Dobson, 1951), pp. 156-157 and Gladys I. Wade *Thomas Traherne* (Princeton: Princeton Univ. Press, 1944), p. 173. However, his thought does not deny the existence of the material universe though it denies separation from this universe. Rosalie Colie, *Paradoxia Epidemica: The Renaissance Tradition of Paradox* (Princeton: Princeton Univ. Press, 1966), p. 156 describes Traherne's indebtedness to Neo-Platonists for the idea that infinite space exists because the mind conceives of it and the mind conceives of it because it is true.
- <sup>11</sup>See Margaret D. Vernon, *The Psychology of Perception* (London: Univ. of London Press, 1965), pp. 88-89.
- <sup>12</sup>Herbert Marcuse, *Eros and Civilization. A Philosophical Inquiry into Freud* (London: Sphere Books, 1969), p. 34 believes that the memory of childhood is vitally important to the psychic well-being of the adult in so far as it preserves early potentialities betrayed as man is trained and civilized. C. G. Jung, "The Psychology of the Child Archetype," in *Introduction to a Science of Mythology: The Myth of the Divine Child and the Mysteries of Eleusis*, by C. G. Jung and C. Kerényi, trans. R. F. C. Hull (London: Routledge & Kegan Paul, 1951), p. 129 states: "progress and development are ideals not lightly to be denied, but they lose all meaning if man only arrives at his new state as a fragment of himself, having left his essential hinterland behind him in the shadow of the unconscious, in a state of primitivity."
- <sup>13</sup>Stanley Stewart, *The Expanded Voice. The Art of Thomas Traherne* (San Marino: The Huntington Library Press, 1970), pp. 149-150 believes that the child makes a "mistake" in thinking that the people in the water are real, but suggests that although the child misunderstands and consequently sees in the puddle what is not there, he is still superior to the adult who does not see at all.