

Journal of the C. G. Jung Foundation
for Analytical Psychology

XXXI:2 Summer 2011

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Mayan Mask of Death and Rebirth
Tikal, Mexico. 900 AD

Polly Armstrong
Bruce Bond
Robert S. Henderson
Velda Kaune
Jeanne LaVallee
Kathryn Madden
Richard Marranta
Susan Olson

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for Analytical Psychology

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Cover Art

This Maya mask shows the different stages of life as part of a never ending cycle of human evolution through life and the afterlife as it was understood by the Mayans.

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Submissions

Founded in 1970, *Quadrant* is a bi-annual journal devoted to the presentation of the full spectrum of Jungian psychology. We welcome essays grounded in professional and personal experience which clearly focus on issues of psyche and spirit, matter and body from a Jungian perspective. The major themes of Jung's writings may be explored through archetypal, mythological, or alchemical motifs or images, or in expositions of an historical, cul-

tural, scientific, philosophical, literary, and especially clinical nature. Manuscripts should be accessible to a broad readership inclusive of professionals in the field of Jungian psychology, as well as laypersons, candidates in training, and those interested in Jung in general. Essays should not draw significantly on an author's previously published work, nor should they be submitted simultaneously to other publications.

Manuscript Guidelines

Manuscripts should be typed double-spaced on one side of the page and submitted in electronic format by email attachment to Editor-in-Chief, Kathryn Madden, Ph.D. at Quadrantjournal@aol.com. Articles should not exceed twenty double-spaced pages (approximately 7000 words). Shorter pieces are also considered. Texts of verbal lectures are considered if they are revised to a form appropriate to written text. Please include in your submission an abstract of no more than 100 words, a list of 3-5 key words, and a brief biographical paragraph, including mailing address and email address. Please examine a *Quadrant* issue before submitting your article. Sample articles of *Quadrant* are offered on www.cjungny.org/quadrant.html For a complete indices of past issues of *Quadrant* or to order back issues, go to www.cjungny.org/quadrant_past.html

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APA (American Psychological Association) style should be used throughout the entire paper including the Reference section at the end of the paper. If you also include footnotes, place them at the end of the piece in the form of Notes before the Reference section and identify these notes by chronological numbers in the paper. Quotations in the body of the manuscript should be followed by the name of the author, date of publication and page number/s, i.e., (Neumann, 1982, p. 38). In the case of a block quotation, the period goes before the parenthetical reference, i.e.,

I saw the rays that they made like the rays of a stream inward from a many pointed star or the onverging of the lines of a many-sided crystal, but these rays were not of light but of darkness, and the darkness seemed to draw all things into it. Thus I knew that they were weaving a great void that had no shape no form nor boundaries. (Wickes, 1950, p. 245)

References (sample of APA style):

- Agosin, T. (1992). Psychosis, dreams and mysticism in the clinical domain. In F. Halligan & Shea (Eds.), *The fires of desire*. New York: Crossroad.
- Boehme, J. (1915). *The aurora*. J. Sparrow (Trans). London: John M. Watkins.
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Quadrant also awards a yearly title of Distinguished Poet and Distinguished Artist. These titles are awarded at the discretion of the Editor-

in-Chief from her travels to conferences and lectures and specific gallery viewings. Please do not submit materials for these categories.

Announcing *Quadrant's* New Editorial Board Members

Dr. Erel Shalit, Ph.D. is a Jungian psychoanalyst in Ra'anana, Israel, a training and supervising analyst, and past President of the Israel Society of Analytical Psychology (ISAP). He is Academic Director of the Jungian Analytical Psychotherapy Program at Bar Ilan University. Dr. Shalit has served as liaison person of the International Association of Analytical Psychology (IAAP) with the Jung Society of Bulgaria, including establishing the Jungian Psychotherapy Program in Sofia. Since 2010 he has served as Honorary Secretary of the IAAP Ethics Committee.

He is the author of *The Cycle of Life: Themes and Tales of the Journey* (2011), *Requiem: A Tale of Exile and Return* (2010), *Enemy, Cripple & Beggar: Shadows in the Hero's Path* (2008; a nominee for the 2009 Gradiva Award for Best Theoretical Book, NAAP), *The Hero and His Shadow: Psychopolitical Aspects of Myth and Reality in Israel* (2004), and *The Complex: Path of Transformation from Archetype to Ego* (2002).

Entries and chapters of his appear in Leeming, Madden & Marlan (eds.), *The Encyclopedia of Psychology and Religion* (2010); 'Jerusalem–Archetypal Wholeness, Human Division' in Tom Singer (ed.), *Psyche and the City* (2010); 'Silence is the Center of Feeling' in Rob and Janet Henderson, *Living With Jung: "Interviews" With Jungian Analysts* (2010). He has published articles in *Quadrant* (with James Hall), *The Jung Journal: Psyche and Culture*, *Spring Journal*, *Political Psychology*, *Clinical Supervisor*, *Midstream*, and other professional and cultural journals. He also lectures at institutes, universities, and cultural forums in Israel, Europe, and the United States. www.eshalit.com; <http://erelshalit.blogspot.com/>

Jane Selinske, Ed.D., LCSW, NCPsyA–LP, MT-BC is a licensed Jungian analyst trained at the C.G. Jung Institute of New York, a licensed clinical social worker, a board certified music therapist, and holds certifications in therapeutic art techniques, imagery, and music and spirituality. Dr. Selinske received her Ed.D. from Teachers College, Columbia University and is also a certified teacher and administrator. She has worked in numerous clinical settings, has taught all levels of education and has done workshops, retreats, staff trainings, and group facilitations. She is currently a faculty member of the C. G. Jung Foundation where she is the Board Vice-President of the C.G. Jung Institute of New York where she has been the Director of Training and is currently the Referral Service Coordinator. Dr. Selinske is also on the faculty of the Institute for Expressive Analysis and The Creative Arts Therapy Program at the New School. She has a private practice in New York City and Montclair, NJ.

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From the Editor . . .

As I reflect on the Summer 2011 issue of *Quadrant* (our first ever presented completely online), I find myself thinking about, what in pop culture is known as, “blockbuster season” at the movies. Perhaps it is because I am writing this editorial in the midst of the advertising campaign targeting the pocket money of the millions of adolescent boys and girls (but mostly boys) who attend these movies and buy the related merchandise. I do not mean to say, however, that the issue is replete with articles on psyche and film: in fact, it hasn’t a single one. The articles and other offerings in this *Quadrant* do have in common an interest in examining various aspects of the archetypal and symbolic universe that are revealed to us in C. G. Jung’s personal journeys in and writings about the realm of the unconscious. And this is the real connection to “the movies.” The medium of film is peculiarly adept at exploring psychological depths underlying the surfaces of human consciousness and action. And, while so-called blockbuster movies, with their formulaic structure and excessive reliance upon action and special effects, may not make much nuanced use of this revelatory power, they do share something of significance with their “more serious,” filmic siblings: specifically, their use of the language of images and, in various forms, the phenomena of archetypes. It is on this level that film—even the “blockbuster” variety—finds common ground with the offerings in this issue of *Quadrant*.

Perhaps no newly published work in the field of Jungian thought has attracted more attention than Jung’s own work, called simply *The Red Book*. In “C. G. Jung’s Personal Diary: *The Red Book*,” therapist and author Robert Henderson presents reflections on *The Red Book* gleaned from an interview of Thomas Kirsch, MD. Kirsch—a psychiatrist, Jungian analyst, and academic—was, so to speak, born “into the fold.” His parents, Hilde and James Kirsch, had known Jung personally and were co-founders of LA’s C. G. Jung. James had been privileged to see the original Red Book in a 1929 meeting he had with Jung. Kirsch, himself, had met with Jung three times and, thus, is in a unique position to opine on the significance of the work as part of the overall Jungian opus, and on its importance both to the Jungian community and to lay people. *The Red Book* (so named because of its red leather binding) was a private journal that Jung kept during

a particularly difficult, yet seminal, period in his professional life—shortly after his well-publicized break with mentor, Sigmund Freud. But, Kirsch tells, *The Red Book* actually “contains very little direct unconscious material.” Jung, he goes on to say, “had thoroughly assimilated the material from the black books before transcribing it to *The Red Book*.” These black books (black covered notebooks) were the immediate journal of experiences and visions that Jung experienced during this time (from December 1913 to April 1914) that he described as a “dark night sea journey” or Nekyia. By the time Jung had transcribed these experiences into *The Red Book*, accompanied by his original (and sometimes disturbing) illustrations, images, and mandalas, they had already been filtered through Jung’s huge, synthetic conscious mind. Even so, pouring through *The Red Book* (an exercise Kirsch believes few can do for very long) opens the reader to Jung’s extremely rich, inner life, made visible by his actually paying close attention to and recording the images and fantasies that he experienced during this time. As Jung said, much later, in *Memories, Dreams, Reflections*, the period “when I was pursuing my inner images were the most important in my life . . . It was the prima materia for a lifetime’s work.” Given the importance of this time for Jung, himself, the availability of *The Red Book* has given us a sort of “Hubble telescope” look back into those inner images that were to lead to the development of all of Jung’s important theoretical work. We are grateful to Robert Henderson for giving us, through his interview of Thomas Kirsch, a personal perspective on this profound work.

In “The Impress of Heinrich Zimmer’s Teachings on C. G. Jung’ Profession,” Jeanne La Vallee explores the importance to Jung of the work of Sanskrit scholar and comparative mythologist, Dr. Heinrich Zimmer. The influence of Jung on Zimmer, LaVallee says, has been well established. The influence of Zimmer on Jung, particularly in the field of mandalas and their function, has been less well understood, at least in the English-speaking world. The title of LaVallee’s article is paraphrased from that of a paper entitled, “The Impress of Jung’s Teachings on My Profession,” given by Zimmer to an “audience of members of the Analytical Psychology Club of New York, to the ‘Mahatmas of Manhattan’ as Zimmer called the devotees” of Jung’s work. Evidence for her argument comes from Jung’s writings about Zimmer following his early death in 1943 in which he praises Zimmer’s “intuitive imaginativeness and his foundational knowledge

about the spiritual sources of India.” And, while LaVallee’s claim that Zimmer largely made it possible for Jung “to develop his field of Depth Psychology in theory and practice” may be hyperbole, it is clear from Jung’s writings about his friend that he appreciated and valued greatly his scholarship on Indian mythology. This is seen perhaps nowhere more clearly than in Zimmer’s work on the function of mandala (*Artistic Form and Yoga in the Sacred Images of India*), a device which Jung, himself, used to represent inner states throughout the aforementioned *Red Book* and elsewhere in his more theoretical writings.

In “Wagner Reclaims Gottfried’s Mine-retort: A Jungian Interpretation of Tristan und Isolde,” German language and culture scholar, Velda Kaune, examines alchemical strains within one of the great artistic masterpieces of the 19th century. Richard Wagner’s *Tristan und Isolde* is representative of the composer’s ideal of *Gesamtkunstwerk* (or synthesis of the arts). Wagner not only wrote the libretto and the music, but he also designed the sets, chose the cast, directed, and conducted the work himself. *Tristan* is probably one of the two most cinematic operas ever composed (Wagner’s *Parsifal* being the other one). It is cinematic not because it is filled with panoramic action: it is not. Rather, it is cinematic because it is one of the most psychological and interior of operas (my earlier statement, “[t]he medium of film is peculiarly adept at exploring psychological depths underlying the surfaces of human consciousness and action” is particularly germane here). Most of the “action” has occurred before the curtain opens on Act I. The circumstances that have given rise to the relational state of affairs in the opening act unfold through utterances of the singers, and the interior state of affairs is revealed by the music. Very little actually “happens” visibly on stage, but the atmosphere is fraught with a palpable psychological, spiritual, and erotic tension that unmistakably emanates from the orchestra and from the singers themselves. *Tristan* was such a radical and cutting-edge work that many opera patrons actually fled the theater, scandalized, not so much by what they saw, but what they heard—and, more importantly, how it made them feel. Kaune’s alchemical interpretation of *Tristan* succeeds because of the many opposites longing for conjunction that Wagner presents in his version of the myth—Day and Night, Light and Dark, Death and Life, Loyalty and Betrayal, Love and Hate, Man and Woman, East and West, Consciousness and Unconsciousness, Anima and Animus, *Tristan* and *Isolde*.

In addition to the above-mentioned articles, we are thrilled to be able to mount art in color from *Quadrant's* first designated "Distinguished Artist, 2011." The Editor-in-Chief will now be awarding this title to an artist and a poet once a year for the bi-annual publication of *Quadrant*. [Please read the guidelines for how these titles of distinction are chosen]. These nineteen mandalas were painted by artist Brent Weston in 2011 on rolled roofing material (36" wide). They were painted in response to the cover and contents of my book, *Dark Light of the Soul* (Lindisfarne, 2008). In a letter from the artist, with a disc enclosed, Mr. Weston commented: "Enclosed are images that were inspired by the cover of your book and the words that you wrote. [This is k]ind of obvious when you look at Mandala #1. I will also say that regarding all of the enclosed images, they were created at overlapping intervals. For example, #19 was started around the time of # 8. Yet it was not finished until last. They may be a point of curiosity." I was very impressed to see this artist unfolding, having followed his work since I first encountered his paintings while doing a week-long keynote lecture series at Journeys Into Wholeness in 2005. My response to this mandala series follows his presentation with excerpts from the text of *Dark Light of the Soul* with the purpose of contributing a continuum to the artist's offering.

I further want to introduce to our readers *Quadrant's* Distinguished Poet, 2011, Bruce Bond, who has published numerous collections of poetry and serves as Regents Professor of English at the University of North Texas. Bruce is Poetry Editor for the American Literary Review and a welcome voice to illuminate the articles, authors, and art of our new online edition.

Kathryn Madden, Editor-in-Chief



Thomas Kirsch

C. G. Jung's Personal Diary: The Red Book An "enterview" with Thomas Kirsch, M.D.

Robert S. Henderson

ABSTRACT:

Dr. Kirsch presents his understanding of Jung's *Red Book* speaking to the considerable difference between what Jung writes in his Black Books and what appears in *The Red Book*. Kirsch discusses Jung's ambivalence about having *The Red Book* published. He shares what we can learn about Jung through *The Red Book*, what captivates him about *The Red Book*, and why there is little mentioned in *The Red Book* about Jung's outer life.

KEY WORDS:

The Red Book, C. G. Jung, Black Book, diary, active imagination, unconscious, shadow, outer life, introvert, extrovert

Tom Kirsch was born in London, the only child of Hilde and James Kirsch, co-founders of the C. G. Jung Institute of Los Angeles. He is a graduate of Reed College, the Yale School of Medicine, and the C. G. Jung Institute of San Francisco. He is also the past President of the International Association of Analytical Psychology. Since 1967, he has been in private practice in Palo Alto, and has served for twenty-five years on the faculty of the Department of Psychiatry at Stanford University.

Currently on the teaching faculty at the C. G. Jung Institute of San Francisco, he has lectured in numerous psychological training programs around the world and published many articles and book reviews. His book, *The Jungians: A Comparative and Historical Perspective* (Routledge, 2000), has won wide acclaim

Robert Henderson is a Pastoral Psychotherapist in Glastonbury, Connecticut. He and his wife, Janis, a Psychotherapist, have had many interviews published in *Psychological Perspectives*, *Quadrant*, *Harvest*, *San Francisco Jung Library Journal*, and *Spring Journal*, and are the authors of the three volume book *Living with Jung: "Enterviews" with Jungian Analysts*. Address: 244 Wood Pond Road, Glastonbury, CT 06033. Email: rob444@cox.net

as the first book to trace the history of the field of analytical psychology. Tom and his wife Jean, who is also a Jungian analyst, have a daughter, Susannah, and Tom has a son, David, from his first marriage. This interview took place in early 2010.

RH: What is *The Red Book*?

TK: *The Red Book* is a work that Jung began in 1913 and worked on fairly consistently through 1918, and then periodically went back to until 1928. In 1928 Richard Wilhelm sent him a manuscript of a Chinese alchemical text (*Secret of the Golden Flower*) that had material similar to the experiences that he had been meticulously writing down in *The Red Book*. Seeing this Chinese text relieved Jung of his isolation, and he was able to put away his work on *The Red Book*. From his work with the *Secret of the Golden Flower*, he became interested in Western alchemy, and for the rest of his life alchemy, as a manifestation of the collective unconscious, became his priority.

It is important to realize that *The Red Book* is not the place where Jung first wrote down his fantasies. In a series of Black Books, six in number, is where the fantasies and inner dialogues were first written down. These fantasies occurred between December 12, 1913 and April 19, 1914. It was during that time period that the majority of the inner dialogues took place. They did not occur in a conscious or planned manner but erupted from his own inner state. He was forced by the power of the images to make some sense of them.

He later called this process Active Imagination. He described it as a process of dimming the ego but not annihilating the ego, and then being open to whatever came up from the unconscious. That is how both the text and the images, which form *The Red Book*, came into being. One notes that in the text of *The Red Book* there is always an “I” or ego, which stands in relationship to the unconscious material that comes forth. One of the models for Jung was Nietzsche’s *Zarathustra*, but the difference between the two is that there is no “I” speaking to *Zarathustra*, whereas for Jung there is always an “I.”

After the images and dialogues had emerged he ordered a large red book with leather binding to put all this material in. Then he focused on transcribing the material using parchment sheets, medieval calligraphy, and by painting the images. As part of the process he began to paint a series of man-

dalas, which are included in the book. He labored over this task for many years in the evenings. This compilation became *The Red Book*, which Jung shared with his family and close colleagues.

There are significant differences between what Jung writes down in his Black Books and what ends up being in *The Red Book*. Sonu Shamdasani as editor of *The Red Book* notes all the differences between the two books. *The Red Book* contains very little direct unconscious material, for Jung had thoroughly assimilated the material from the Black Books before transcribing it to *The Red Book*.

The Red Book was never finished and Jung was ambivalent about publishing it. He thought it would damage his scientific reputation. In any case, he had moved away from *The Red Book* and on to the study of Alchemy,

**The Red Book contains very little direct
unconscious material, for Jung had thoroughly
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which became a priority for the rest of his life. Since there were some unauthorized copies of *The Red Book* in libraries, the family agreed that an authorized version of *The Red Book* was preferable to partial copies in private hands. Editor Sonu Shamdasani added the *Scrutinies*, dialogues that were in the Black Books but not in the original *Red Book*. The *Scrutinies* include the dialogues with Philemon, who became a major figure in Jung's active imaginations.

So the final published version of *The Red Book* includes a copy of the medieval transcriptions of script and images, a long and informative introduction by Sonu Shamdasani, and the English translation of *Liber Primus*, *Liber Secundus*, and the *Prufungen* or *Scrutinies*.

RH: Why might a person who has been vaguely aware of Jung or someone who has spent his or her life devoted to Jungian Psychology be interested in *The Red Book*?

TK: *The Red Book* is a personal diary. Furthermore, it is the diary of a man who

is undergoing profound changes in his inner life as well as his outer life. Up until this point in his life he has fulfilled all his ambitions. He has become a famous psychiatrist, psychoanalyst, president of the newly formed International Psychoanalytic Association, published articles and books, and has a lovely family. Then he has a falling out with his mentor, Sigmund Freud, his marriage undergoes a major crisis because he falls in love with another woman, and he falls into a profound state of disorientation. He has lost his

The Red Book also frees one to realize that Jung does not expect anyone to follow or imitate his path but to find his or her own individuation path.

“soul,” and he needs to recover it. Spontaneous fantasies begin to emerge from a very deep place within him, and he is forced to take these inner experiences as being of vital importance to his well being.

Thus, an individual might be interested in *The Red Book* because here one finds the source of Jung’s own individuation. Reading *The Red Book* also frees one to realize that Jung does not expect anyone to follow or imitate his path but to find his or her own individuation path.

RH: As you reflect on *The Red Book* what do you learn about the shadow side of Jung?

TK: I find this question very hard to answer. My first reaction is not exactly one about Jung’s shadow, but how *The Red Book* helped him to confront his shadow. When you look at pictures of Jung as a young man prior to the time of compiling the materials of *The Red Book*, he looks stern, arrogant, tight, and his eyes look particularly small. One senses through his experiences in *The Red Book*, and particularly in his experiences with the Red Man, much of what previously appeared in him as a restrictiveness melts away considerably. One has the sense that prior to his intense experience of the unconscious that he had a great deal of difficulty with joy and pleasure. Through his confrontation with the unconscious one senses that he had found a way to experience joy and pleasure.

I, along with many others reading *The Red Book*, find it difficult and something we cannot stay with for a long time. For me part of this is the lan-

guage of *The Red Book*. The language has a mannerism, which is perhaps purposeful, but I find it not appealing. Along with the highly stylized language is what, for me, are too-frequent references to the New Testament. What I have picked up about Jung's shadow is that there is more conflict about his Protestant upbringing than I had previously realized.

I am also interested to see that he does not actually talk about his outer relationship to women in *The Red Book*. Toni Wolff had come into his life shortly before the beginning of this confrontation with the unconscious, and I cannot find any hint of this situation in the book. Technically this is more an issue pertaining to his anima, but it also includes the shadow. I find myself thinking about this situation as I read *The Red Book*.

RH: Not only in *The Red Book* but also throughout Jung's writings there is an absence of the specifics of his outer life. What is your take on that?

TK: This question surfaces from time to time about Jung. In answering it I am going to include Jung's attitude towards travel because that was a big part of his outer life. There are six distinct ways to look at Jung's lack of inclusion in writing about his outer life.

First, European culture and the emphasis of Freud's psychoanalysis was extraverted, and Jung's experience was predominately introverted. His was an important and rather lonely voice when he wrote about his introverted experience. The inner point of view was a minority perspective during most of Jung's lifetime and, yet, it had been crucial to his own development. We see that specifically throughout *The Red Book*.

Second, Jung was typical of many Swiss in that they love to travel to far off places and then are happy to return home to cozy Switzerland. Clearly Jung loved to travel, and the only times that he did not travel extensively were during World War I and when he became an old man. Otherwise he was always making trips afar.

Third, Jung loved Americans, and he loved to travel to the United States. Very different from Freud who came to the U.S. once and did not particularly like America, Jung came many times for a variety of different reasons.

Fourth, Jung was an anthropologist of the inner life. He had a curiosity about how other cultures and peoples attended to their inner lives. How the collective unconscious manifested itself in different cultures was a major part

of his empirical study. His anthropological methods and conclusions have been criticized, but his travels were certainly aimed at finding out more about the unconscious and not about a traveler seeing all the sites.

Fifth, his six-month trip to Africa in 1925 certainly, in part, was to study primitive tribes and to understand primitive mentality better. He actually traveled to places where no white man had gone before. Read Blake Bursleson's *Jung in Africa* to understand this side of Jung better. Another aspect of the trip to Africa for Jung was to get out of his European mindset and to see the world from another perspective. He desperately needed a break from the Western and European culture.

Sixth, I don't believe that Jung was exclusively introverted. For instance, there are many unpublished chapters from *Memories, Dreams, Reflections* that are about specific people like Theodore Flournoy, William James, Eugen Bleuler, and others that were not published in the original version. They remain unpublished.

There is also a long interview in the Library of Congress of Jung on Freud done in 1953, which will be available in 2013, that is a thorough discussion of Jung's attitudes towards Freud. The relationship between the two men was profound.

Jung's introverted approach did not devalue the extraverted world. In the 1930's he gave seminars to the students at The Swiss Federal Technical Institute (the ETH). Included among those seminars are lectures on the value of both extraversion and introversion. Both attitudes are necessary. These lectures are now in the process of being published by the Philemon Foundation.

My impression is that Jung did not write about his extraverted life because he did not believe that it was that extraordinary. He wanted to protect his privacy as a typical Swiss. As an introvert that experience was the most central to him.

RH: As an extravert, I have been inspired by how much energy and importance Jung gave to his inner world, as evidenced by *The Red Book*. With the value that American culture often gives to extraversion, I suspect many have been surprised that *The Red Book* has become the seller it has. What do you make of its popularity?

TK: As you may know Norton had an initial publication of 3500 copies. They thought that would be more than enough to meet the demand. Then when the article came out in the *New York Times Magazine* on September 20, 2009 the prepublication orders went up to 12,000! Now it is in its sixth print-

*I think that there is a level of fear
of the unconscious, fear of our own irrationality.*

ing, which means that there are at least 45,000 copies printed if not already sold. At the same time anything to do with *The Red Book* draws an immediate large audience. Sonu has just been in Portland and Los Angeles and had standing room crowds only in both places. The symposium at the Library of Congress in June is already oversubscribed. At the same time the response in both the United Kingdom and Continental Europe is not the same as here in the United States. The book has sold well in Europe, but it has not sold out, and it has not been the subject of numerous printings.

RH So why has it caught on so in the United States?

TK First, I think all of us have a bit of craziness in us, which we are very resistant to looking at. I think that there is a level of fear of the unconscious, fear of our own irrationality. Jung looks directly at this irrationality as visible in some of the awful imagery which occurs in *The Red Book*. One only has to think of the child's liver being plucked out as an example of pretty far out imagery. One finds in *The Red Book* that Jung is able to grapple in dialogue with these dark impulses in himself and to come out the other end more human than before. When in *The Red Book* the Red Man challenges Jung about his lack of joy in life, you can see that later in Jung's life he has softened up considerably in contrast to the overly-serious, stern, uptight-looking younger Jung.

Second, I think Americans are extremely curious about people's private lives, and there is a curiosity about Jung's private diary, which *The Red Book* is in a unique sense. Europeans have a much greater sense of privacy than we do, and they have much less a sense of delving into people's personal stories. It is interesting that biographies and autobiographies are much more popular reads in the United States than in Europe.

Third, Jung's experience of rediscovering his soul appeals to many people in our current time who are looking for a sense of meaning in their lives. When Jung was writing down his fantasies, it was the end of the Age of Reason with its emphasis upon rationality. Jung's finding a sense of individual spiritual meaning inclusive of his experience of the shadow speaks to the modern individual. Today, we are much more aware of the dark side of human nature.

Fourth, in *Memories, Dreams, Reflections*, Jung's so-called autobiography, he has a dialogue with his feminine counterpart about whether his artistic

Having felt that religion and God were dead for his father, the exploration in a scientific manner on the nature of religious experience was a central theme for all of Jung's life.

expressions are art or not. When one looks at these beautiful and intricate drawings and paintings, it is clear that Jung had quite an artistic talent. I think many people are drawn specifically to the paintings of *The Red Book*. Finally, Norton, the publishing company, has done a fantastic job with the printing and reproductions of both the paintings as well as the calligraphy. It is quite a coffee table book! From that point of view, I am wondering how many people are actually reading the text. I know that among my Jungian analyst colleagues, most of them are just dipping into *The Red Book*, and very few are doing a systematic study.

RH: I find myself doing the same thing, not so much reading and studying *The Red Book* but being more taken by its beauty and images. What have you found that captivates you about *The Red Book*, Tom?

TK: What I find fascinating is something that I already intuitively knew but that has become so much clearer to me in *The Red Book*—that is how much religious experience played a major part in Jung's life. Having felt that religion and God were dead for his father, the exploration in a scientific manner on the nature of religious experience was a central theme for all of Jung's life. What we have in *The Red Book* is an intimate view of Jung's experience of the *numinosum*, which he did not call his experience at the time. In fact

Rudolf Otto's book, *The Idea of the Holy*, did not come out until many years after Jung's experience. One can see why Jung was taken with the term *numinosum* when one reads about Jung's encounter with these "wholly other" figures of his psyche. Some of Jung's encounters with various characters in *The Red Book* are fascinating, especially with the Red One, the Anchorite, and of course Philemon. Other parts of *The Red Book* are not so captivating, and some of the imagery is extremely disturbing, like the young girl who has her liver plucked.

For me, besides the text, the drawings and paintings truly show Jung's

*There are people who substitute journal
writing for lived experience.*

artistic bent, which I mentioned Jung himself questioned, saying in *MDR* that they are psychological and not art. When I saw the 53 paintings in *The Red Book*, I had a much different impression. They are carefully and meticulously painted, and besides their psychological meaning, they clearly have meaning as works of art.

RH: With *The Red Book* we have a copy of Jung's journal. What are some of the things you find he teaches us about journal keeping?

TK: Most of us lead a much too extroverted life in our everyday existence. We do not take enough time to reflect upon what is going on inside us. Writing down one's dreams and inner thoughts and fantasies is a way to slow us down and have us take a closer look at our inner reality. In comparison to how much time Jung spent meticulously drawing the imagery and using medieval calligraphy to transcribe his inner experience, none of us have the time to devote to that level of inner work today. I myself have been writing down all my dreams in a series of journals since I was 17 years old. These journals are like an old friend, and the dreams themselves are a reality I live with. When I cannot remember a dream in the morning, I feel that I have lost a friend. It does not matter how insignificant the dream image may be. I do think that Jung's intensive experience of *The Red Book* has shown us the value of capturing our inner images on the written page. To write down our inner experiences is a way of holding on to these images and gives

us an opportunity to work with them. If we do not write down these dreams and visions, they evaporate all too quickly.

Yet, I should mention that there is a shadow to journal keeping. There are people who substitute journal writing for lived experience. So as with every other experience in life there are two sides to the value of journal keeping.

RH: As we are wrapping up this interview it has been about nine months since *The Red Book* was published. As an international leader in Jungian Psychology, Tom, having grown up with parents who knew Jung and having met him yourself on three occasions, you are in a unique position in reflecting on *The Red Book*. You have also been immersed with radio shows and conferences across the country on *The Red Book* since last Fall. What are some of the thoughts you have, Tom, on how *The Red Book* has been received so far, and what issues has it provoked?

TK: It has come as a complete surprise to see the reception that *The Red Book* has received throughout the world. From an initial printing of 3500 in English to where it is now in its 6th printing with close to 50,000 copies sold, people have been trying to figure out why this is the case. Also, there are 10,000 sold in German, and editions in French, Japanese, Portuguese, Spanish, and other languages are in the works. Those of us in the Jungian world have been trying to find an explanation for the phenomenon.

The popularity of *The Red Book* has definitely gone beyond the core Jungian community. One community that has been fascinated by the book is the artistic community; it has been completely fascinated by the artwork and Jung's artistic abilities. The mandala images really do carry some numinous quality that obviously has captured the imagination of many.

Then, there is also the infectious quality in which people want to join and be part of a phenomenon. This aspect is both positive and negative. One can sense a cultish aspect where people want to be part of the trend or experience. In spite of the cost of the book, people have been drawn in.

Yet, the truth of the matter is that no one has been able to put his or her finger on why the book has taken hold the way it has. I know that I just shake my head in wonder, and ask myself what it all means.

An important consideration for me is the fact that for Jung this was very much an introverted experience, and he did not want to share it with the

rest of the world. Early in its life he was willing to share it with intimate colleagues, but later he would rarely do that. To have *The Red Book* experience, which is essentially inner, be so out in the world is a very confusing thing. I am finding the way that it is being used and marketed an uncomfortable experience. Enough already! I cannot imagine that Jung would

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from November 1913 through April 1914.*

be happy to have his unconscious experiences out in the world the way they are being exposed now. But that is just my notion of what is going on, and there may not be too many people who agree with that point of view. It just seems to be a curious juxtaposition to have this highly introverted experience put out there in such an extraverted manner. Somewhere this phenomenon is going to have to be considered.

Before *The Red Book* came out I said to a close friend and colleague that all kinds of emotions and complexes are going to be stirred up with its publication. The mystery and numinosity with which this work has been held by Jungians is going to arouse all kinds of complexes, and that truly has been the case.

I am not excluding the fact of my own complexes having been stirred up. I heard about *The Red Book* growing up, and now to find that it has reached the light of day is an amazing experience. I think of what my parents and those early analysts around Jung would think now. My father especially wanted to see *The Red Book* more often than he was allowed to see it. I think that people like Joe Henderson would have loved to see the artwork as well as the active imagination dialogues that make up the text of *The Red Book*. Yet, as much as Joe would have been interested in *The Red Book*, at the same time I don't believe it would have been an all consuming interest for him as it was for my father. Henderson did not have that kind of transference to Jung where Jung became such a guru figure, whereas for people like my father—and more people were like him—Jung became such a strong transference figure that they would have made great efforts to have a glimpse of

the material of *The Red Book*. It is important to remember that the fantasies that make up the core of *The Red Book* occurred over a relatively short period of time, six months—from November 1913 through April 1914.

The Red Book is now part of the world. It is no longer some mysterious inner dialogue that only a few intimates of Jung had been able to see. It is the source of Jung's later works and theories, especially of the collective unconscious, archetypes, and individuation. In that way we have been privileged to have an intimate glimpse of that wellspring for all of Jung's later works. This glimpse has been an amazing experience, and I know that for myself it has deepened my respect for Jung and what it means to be a Jungian.

RH: Given that *The Red Book* was his personal journal and that Jung was Swiss and naturally an introvert, do you think he would have appreciated *The Red Book* published in the form it has been? It now has become a public book.

TK: It would be presumptuous for me to know what Jung would say about having *The Red Book* come out in the way that it has. We all can project our own fantasies into what we would want Jung to say about its publication. The best I can do is to answer based on what I know to have happened and how I feel, personally.

We do know that Jung was extremely reluctant to show *The Red Book* to many people. Even though Jung had shown *The Red Book* to my father in 1929, he did not let him see it again when he asked to see it in 1954. In 1954 my father had written an article on "The Red One," a short story written by Jack London six months before London's death in 1916. My father was interested in making some comparisons between *The Red Book* and London's "The Red One," and Jung refused. So Jung had a change of heart about showing *The Red Book* later in his life.

I am also thinking of the national character of the Swiss, which is to be extremely private. For example, when I was in analysis in Switzerland in the late 1950's, one never mentioned whom one was in analysis with, and if that question arose, it inevitably came from an American! Although the Swiss have changed over the years, there is still a natural reserve, and they do not like to be revealing about personal issues. Therefore, I personally cannot imagine that Jung would like to see *The Red Book*, even in this wonderful edition, on sale all over the world in so many different languages, for all to

see. That is just my own view. I know that I have been uncomfortable reading *The Red Book* because some parts are so intensely personal.

No matter what myself or others might think, *The Red Book* is published and will be translated into many languages! The edition is absolutely beautiful, and the scholarship is excellent. So in the final analysis, I think we should lay aside the question of whether Jung would or would not have wanted to see it published. None of us can imagine what Jung's thinking would be in 2009, the year it was published in the form that we now have it. Perhaps he would even be pleased! So, we should take the situation as it is. Read *The Red Book*, learn what it has to tell us about Jung and his later theoretical hypotheses, and use it as a source for a deeper understanding of his psychology.

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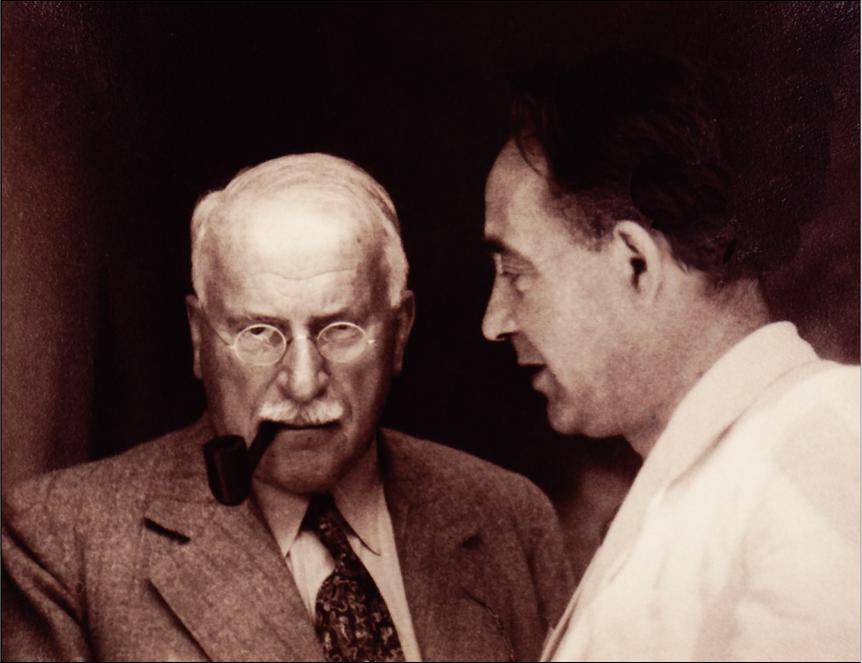
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Heinrich Zimmer and C. G. Jung
Ascona, Switzerland at the *Eranos* Conference in 1938

The Impress of Heinrich Zimmer's Teachings on C. G. Jung's Profession

Jeanne LaVallee

ABSTRACT:

The influence of C. G. Jung's work on that of Indologist Heinrich Robert Zimmer (1890-1943) is well known to the English speaking world, but how important Zimmer's work was for Jung has, so far, not been highlighted. Zimmer's groundbreaking book on the function of mandalas, entitled *Kunstform und Yoga im indischen Kultbild (Artistic Form and Yoga in the Sacred Images of India)*, published in 1926, was an important step along the way of Jung's own understanding of how the mandala was used in the East. The two men finally made each others' acquaintance in Zürich, Switzerland, on the occasion of a series of lectures on Kundalini Yoga at Jung's Analytical Psychology Club. Zimmer, a Sanskrit Scholar working as a Professor of Indology at the Ruprecht Karls Universität in Heidelberg at the time, lectured "On the Various Forms of Yoga in the Indian Tradition." Upon this first meeting, Zimmer and Jung began a professional friendship that would last until Zimmer's early death in 1943. This article traces the indirect collaboration of these two scholars—using as yet unpublished and untranslated letters that passed between them in the 1930s and '40s—with an emphasis on the importance of Zimmer's scholarship for the development of Jung's theories of the collective unconscious and archetypes.

KEY WORDS:

mandala, Kundalini Yoga, analytical psychology, Indology, collective unconscious, archetypes, correspondence

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On the evening of October 18, 1940, Dr. Heinrich Zimmer, Sanskrit Scholar and Comparative Mythologist, presented the paper “The Impress of Jung’s Teachings on My Profession” to a small audience of members of the Analytical Psychology Club of New York, to the “Mahatmas of Manhattan” as Zimmer called the devotees of his work.ⁱ To the group assembled in the old Breevort Hotel in Greenwich Village, where they would normally convene, Zimmer extolled Jung as “the man who [...] knew more about the human psyche than any other man alive.”ⁱⁱ Further, he added that he found his way to Dr. Jung, neither as a doctor or a patient, but as an Oriental scholar interested in Hindu symbolism, mythology, and psychology of yoga. And “years before I met him, when I first delved into his inspiring work on symbols and transformations of libido, I felt that Dr. Jung in his solitary way knew more about mythology than most of us.”ⁱⁱⁱ Zimmer was so happy to encounter someone whom he saw as possessing the golden key to unlock the treasures held inside symbols contained in myths—treasures that are the key to our personal and societal (collective) psychological transformation. He wrote: “There are many keys to unlock the mysteries of symbolism, but for each period seldom are there more than one or two are available—if any at all. In reading Dr. Jung’s writings I felt that this man had found a new one, fit to our own period.” Zimmer continued: “Dr. Jung’s teachings have opened up a new era of how to understand and enjoy the rich everlasting tradition of the mythology of the human soul and how to put it to use in modern therapy.”^{iv}

Zimmer further praised Dr. Jung during that same year, upon preparing a *curriculum vitae* for possible employers in the United States. In it he noted:

Throughout my academic career, my studies and lectures centered around Indian languages and literature, I have tried to use linguistics as a tool to interpret the great cultural contributions of India to the history of religion, philosophy, medicine, and art. For that reason I extended my studies to modern psychology. I feel particularly indebted to the stimulating influence of my personal friend, the eminent psychologist Prof. C. G. Jung of Zürich.^v

So, Zimmer’s heartfelt appreciation of Jung’s work has been made known—at least to the English-speaking world; however, Jung’s mutual appreciation of Zimmer’s contributions to the development of his thought has not yet come to light for readers of English. It is said that one’s appreciation for someone is never

more apparent than after that person has passed away. This holds true for the relationship between these two scholars, as Jung twice extolled the talents of his friend, upon the early death of Zimmer.

The first time Jung expressed his feelings of appreciation publicly in writing was directly upon Zimmer's passing in March of 1943. Two years before his death, Zimmer had finished a biography of the Indian Yogi, Shri Ramana Maharshi, entitled *Der Weg zum Selbst (The Way to the Self)*. He sent the manuscript to a friend in Switzerland, then later he sent Jung a request that he take care of its publication. In the fall of 1943, Jung composed a Forward for the book that was to be published in 1944. In it he wrote:

In years of intellectual exchange with his intuitive imaginativeness and his foundational knowledge about the spiritual sources of India I have received so many valuable ideas from him. His visits in Switzerland were always opportunities for a fruitful exchange of ideas, [...]. In the Psychology Club in Zürich and in Basel he bestowed us with a series of beautiful and deep lectures, and therewith won many friends.^{vi}

In the Introduction of the same publication, Jung wrote: "Zimmer, not only through his rich knowledge of his subject, but also and above all through his inspired grasp of the meaning of Indian mythology, has in our work together made possible for me invaluable insights into the Oriental soul."^{vii}

The second instance of Jung's appreciation of his friend appeared in the Swiss edition of Jung's autobiography, *Memories, Dreams, Reflections*, where Jung praised Zimmer to be "the outstanding authority of Indian literature," possessing "a brilliant command of language, [who] brought all of the buds of the Indian garden of legends into bloom." This remembrance was published in German only, as Aniela Jaffé, the editor of the English translation of Jung's autobiography decided not to include it.^{viii} Jung wrote:

In the beginning of the 1930s I met Heinrich Zimmer. I had read his fascinating book, *Kunstform and Yoga*, and had already for quite some time wanted to make his personal acquaintance. I found him to be a brilliant person with a most vivacious temperament. He spoke very much and very quickly, but he could also listen attentively and with intensity.

We experienced some wonderful days together, which for me were filled with substantive and uncommonly stimulating conversation. We spoke mainly about Indian Mythology. [...]

Zimmer was—in his entire being—essentially a *puer aeternus* (eternal boy) who, winged by a brilliant command of language, brought all of the buds of the Indian garden of legends into bloom. He also shared the fate of those whose fate was: “He, whom the gods love, dies early.” Wilhelm, indeed, also died early, without, however, that the character of the *puer aeternus* would become visible in the same measure, as was the case for Zimmer, from whom one had the feeling that he would continue to blossom forth in inexhaustible abundance. I gather, nevertheless, that he hid himself away in the same manner as did Richard Wilhelm, as he assimilated China, or—better—as China assimilated him. Zimmer, like Wilhelm, possessed an ingenious childlike quality. Both seemed to travel in reality as if in an alien world, during which their innermost selves—untapped and untouched—followed the dark line of fate.^{ix}

It is made clear by these two remembrances that Zimmer’s influence on Jung’s work was significant. Their friendship and scholarly collaboration allowed both men to grow both professionally and personally. It was in large part due to

It was in large part due to Zimmer’s work that Jung was able to develop his field of Depth Psychology in theory and practice, thus opening up a whole new realm of epistemology.

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Zimmer and Jung met at a time when the development of Jung’s thought was confronting the East.^x Jung had first encountered Zimmer through Zimmer’s 1926 publication, *Artistic Form and Yoga in the Sacred Images of India*. The scholar Joseph Campbell, who studied briefly with Zimmer at Columbia University, and who also later edited works by both Zimmer and Jung, wrote of Zimmer’s *oeuvre*:

The work disclosed an intrinsic connection between the psychological experiences of Indian meditation and the fundamental patterns of

Indian art, and also rendered archaic both the purely aesthetic approach to Oriental masterworks and the sterilities of the usual Occidental classicistic criticism. Jung's interest was aroused; for this was the first published analysis of the scared diagrams of the Orient, and, he observed, these were clearly counterparts, traditionally stylized, of forms that had been spontaneously appearing in the dreams and hallucinations of Jung's patients.^{xi}

The connection between the "European unconscious spirit" and Eastern eschatology became one of the major themes of Jung's work in the 1930s. He explored this theme through further collaborations with the Indologists Wilhelm Hauer and Heinrich Zimmer.^{xii} It was Jung's meeting with the sinologist Richard Wilhelm in Darmstadt in the early 1920s and their collaboration over the Chinese alchemical text *The Secret of the Golden Flower* that first provided Jung a means to assay the comparative psychology of East and West.^{xiii} Regarding Indology, Jung first met Wilhelm Hauer, the Professor of Indian Studies and Comparative Religion at Tübingen University, sometime in the late 1920s at Count Keyserling's School of Wisdom. Jung's interest in the topics discussed there intensified throughout 1932, when he interrupted his seminars on Christiana Morgan's visions to invite Heinrich Zimmer to present his findings in May and in October of that year. Upon these lectures, in October and December, he joined Hauer in a series of talks on Kundalini Yoga. These talks were later published as *The Psychology of Kundalini Yoga*.^{xiv}

The actual occasion of Zimmer and Jung's first meeting in person was a Seminar organized by Jung entitled "The Psychology of Kundalini Yoga" at his Analytical Psychology Club in Zurich in May of 1932. In his lecture, "On the Various Forms of Yoga in the Indian Tradition," Zimmer gives an account of Yoga practice as a process of self-transformation. In Jung's notes on this seminar, one finds the kernel of how their eleven-year long friendship would unfold. The two scholars start out at some odds in terms of their approach, but joined by their scholarship. Jung wrote:

Professor Zimmer has depicted the material as relatively simple to us. I find it highly complicated—an ocean of individual differences, so ill-defined that one cannot touch it anywhere! Individual problems cannot be understood in uniqueness; thus one is thankful for

all references, such as Zimmer's book *Artistic Form and Yoga in the Sacred Images of India*, or the translation of tantric texts by Avalon, which show that there have always been people with such problems. The Indian conceptual world was thus for me a means to clarify personal experiences.^{xv}

Jung's aim of the seminar was to elucidate the psychological meaning of spontaneous symbolism that resembled that of Kundalini Yoga. In this respect, Jung stated in a letter that "the entry of the East [into the West] is rather a psychological fact with a long history behind it. The first signs are found in Meister Eck-

Jung intuited that there was a parallel between the transformational processes of Kundalini Yoga and that of Alchemy, that is, western mysticism.

hart, Leibniz, Kant, Hegel, Schopenhauer, and E. von Hartmann. But it is not all the actual East we are dealing with but the fact of the *collective unconscious*, which is omnipresent."^{xvi} Thus, for Jung the Western "discovery" of the East constituted a critical chapter in the "discovery" of the collective unconscious. Jung's psychological interpretation is predicated on the assumption that Kundalini Yoga represented a systematization of inner experience that resembled—but was not necessarily identical with—the way it did so in the East. This is borne out by an interchange shortly after the Kundalini seminars in the resumption of the seminars on visions.^{xvii} Soon after this seminar, Jung intuited that there was a parallel between the transformational processes of Kundalini Yoga and that of Alchemy, that is, Western mysticism. Thereafter, he immersed himself in the study of alchemical philosophy for many years.

Jung, whose training was in Western medicine, did not know Chinese or Sanskrit; thus, he depended on scholars such as Wilhelm, Hauer, and Zimmer for their first-hand knowledge of Chinese and Indian traditions, respectively, due to their "contact" with these cultures via the deep knowledge of their languages and literatures. Zimmer, whose knowledge of both Western and Indian literatures both ancient and modern was prodigious, offered to Jung his encyclopedic knowledge of Eastern, namely Indian, thought and literature via his knowledge of Sanskrit

and the Hindu—as well as Greek and Roman—myths and legends. Richard Wilhelm^{xviii} was to be the dispenser of knowledge on the literature, traditions, and mythologies of Ancient China. In return, Jung offered to Zimmer a whole new terrain on which to apply his vast knowledge of these Indian myths, as well as the hope that his knowledge would be of some use to help others in their process of individuation, i.e., personal transformation.

The predominant theme of Zimmer's entire *oeuvre* is the bridging of East and West. Zimmer's "bridge" between the East and West was already well under construction before his encounter with Jung [See *Artistic Form and Yoga*

. . . *he had condescended to the Oriental notion that to think
according to one system of ideas while seriously
trying to understand another is to invite impotence*

in the Sacred Images of India, 1926, where Zimmer compared the art forms of the East and West, namely, comparisons between the Indian and Classical (Greek) sculpture.] From this first major publication to his work *Mâya, der indische Mythos*, 1936, to his later, posthumously-published *Myths and Symbols in Indian Art and Civilization*, 1946, one finds that Zimmer's major endeavor is to interpret Indian art, religion, philosophy, and medicine to the West, providing comparisons with East to West throughout. Indeed, Zimmer's most favorite and admired philosophers and thinkers—namely Arthur Schopenhauer, Meister Eckhart, and J. J. Bachofen—were those who sought the wisdom of the East in order to enrich and improve their own ideas and points of view.^{xix} Joseph Campbell explained his teacher's attitude toward India:

In defiance of the positivistic attitude of his scholarly colleagues, Zimmer had resolved, as a way of understanding, to believe that India's truths were true—true for man, true for ever, and not merely as functions of a local social context. Vowing not to translate any text before he somewhat comprehended it (a bold vow for a professional Orientalist), he had made the act of faith, demanded in India of every candidate for esoteric wisdom, that if he believed he would learn—St. Augustine's *credo et intelligam*. Also, he had condescended to the



Two Heads, by Jean Arp, 1927

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Wagner Reclaims Gottfried's Minne-retort: A Jungian Interpretation of *Tristan und Isolde*

Velda Kaune

ABSTRACT:

Richard Wagner's libretto (1857) *Tristan und Isolde* is based upon Gottfried von Straburg's epic romance *Tristan* (ca. 1210); but Gottfried's *Minnegrotte* is missing. Ober's alchemical interpretation of the *Minnegrotte* is reinterpreted here as the emblem of a macrocosmic minne-retort in which the author brewed his aesthetic minne-ideal. Wagner completed and transformed Gottfried's fragment into his own *Gesamtkunstwerk* ideal. Frau Minne, Wagner's *imago Dea*, transmutes his animus Tristan, and Isolde, his anima, by means of a *Liebestod* elixir into its golden goal: one creative self, wed on the crystal bed of a cosmic minne-retort.

KEY WORDS:

minne-retort and *imago Dea*, *Liebes[tod]*-potion, chymical wedding, *Gesamtkunstwerk*

“I myself brewed the awful drink which inspired such agony
in me!”

—Tristan: III.ii; Mottl, 1911, p. 273; EMI, 1953, p. 87¹

Near the end of *Tristan und Isolde*, Tristan realizes that he himself is the adept (alchemist) who concocted the *Liebestrank* [love potion]renamed here the *Liebestod*-potion [love-death that compelled him to shift his feudal loyalties away from his uncle and adoptive father, King Marke of Cornwall, to Isolde of Ireland and their archetypal goddess of love, Frau Minne, ruler of the entire universe. Because Wagner by his own admission projected himself into the roles of his operatic characters, an analysis of the libretto by way of Jungian alchemy will, hopefully, provide new psychological insight into it and Wagner's creativity as its author-adept.

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Once upon a time pagan deities were driven underground by Christian invaders. In Gottfried von Straburg's epic romance *Tristan*, the pagan goddess of love, Minne, reemerged to vie with medieval Christian courts—primarily King Marke's—for (re)possession of Tristan and Isolde and all noble hearts capable of understanding Her and them. She was their archetypal deity from Whom they inherited their disposition for love and art. Alchemically speaking, She was the *imago Dea* [divine emblem] of the minne-opus: Isolde's image to which Tristan was tied forever, was made in Her likeness (Raff, 2000, pp. 80, 144-45).

The Goddess Minne's subversive theme of love and loyalty pervades Gottfried's tale from the beginning to the end of the fragment, converting it from a traditional

Tristan represents Isolde's animus (her inner masculine spirit), she his anima (his inner feminine soul).

epic at one level into a highly creative romance at another. Her divine presence is manifest in several psychic adventures, beginning with the love-affair of Riwalin and Blanscheflur that led to Tristan's conception as their love-child. It is present when, after being wounded in a trial-by-combat with Morold (between pagan and Christian forces) Tristan is drawn to Ireland, where, disguised as his shadow, Tantris, he is healed by the sorceress Queen Isolde in exchange for tutoring her artistic daughter, also named Isolde. It is present still later, when Tristan as Tantris returned to fight a transforming dragon in order to win young Isolde's hand for King Marke.

When the bridal ship was ready to depart for Cornwall, Queen Isolde gave Brangäne a minne-drink which had probably been brewed in the name of the pagan goddess. If given to the bride and bridegroom on their wedding night, it would guarantee eternal love between them and them alone. Wagner's libretto begins at this point, with the powerful minne-drink—here the *Liebestod*-potion—on board.

Wagner converts Gottfried's Goddess Minne into a stormy Germanic deity, Frau Minne, from whom his Tristan and Isolde also inherited their shared disposition for love and art. Tristan represents Isolde's animus (her inner masculine spirit), she his anima (his inner feminine soul). Animus and anima are suppressed male and female aspects of the latent (unknown) self, which is separated

by traditional roles played in society. Animus and anima yearn for self-discovery; for the conjunction of ego and unconscious from which the manifest self is created; and for self-realization in society (ibid., pp. 22, 165).

Gottfried projected his artistry into the conjunction of Tristan and Isolde, which found its freest expression in the *Minnegrotte* [love's-cave] milieu, a paradise of minne-love and minne-art. Wagner projects multi-talents into his hero and heroine whose literary *Leitmotif* of insatiable yearning reveals an inner need for conjunction of the male and female aspects of his creativity, symbolized by the union

*Following an abortive attempt to die, the
Liebestod-potion introduces Tristan and Isolde to the
animus and anima of their latent self.*

of words, music, and gesture in his revolutionary *Gesamtkunstwerk* [combined arts theory] (Millington, 2006, *Leitmotif* pp. 153-60, 172-73; *Gesamtkunstwerk* pp. 151-52, 172).

Wagner combined several of Gottfried's episodes into three stages of conjunction, one per each of the three Acts of the libretto (Raff, p. xxiv-xxv, 84-86). Act I culminates in the first stage. Following an abortive attempt to die, the *Liebestod*-potion introduces Tristan and Isolde to the animus and anima of their latent self. A glimpse of their one manifest self is created by the conjunction of ego and the unconscious self in a uniting ritual called a chymical wedding. The alchemical process is interrupted by waking reality, called Day. In Act II Tristan and Isolde explore their newly discovered self and advance to the second stage of conjunction after praying for Frau Minne's eternal Night (death) to prevent further separation upon awakening. Their determination to die is thwarted by the forces of Day. Tristan is fatally wounded, however, preparing the way for a third stage of conjunction in Act III after death, when a transcendent conjunction of spirit and soul with the *imago Dea* becomes possible, perhaps in the cosmic (psychoidal) equivalent of a minne-retort (ibid., pp. 141, 254-58).

Many arcane emblems appear in the libretto. For instance, the sea symbolizes the watery source of the minne-opus, leading to and from the lapis (symbolized by Gottfried's crystal bed) (Ober, 1965, pp. 325, 329-30). The bridal ship in Act I symbolizes the adept; the sea voyage indicates the direction the adept is taking.

Above deck in the relative conscious of Day, Marke's bride, Isolde, is sailing toward her contracted bridegroom in Cornwall. In the relative unconscious below the waves, Frau Minne is guiding Her chosen bride and bridegroom, Tristan and Isolde, toward a *Liebestod* by way of a royal chymical wedding.

Isolde is sleeping on deck in the shade of a pavilion, signifying a twilight level of perception between the conscious and unconscious. She is abruptly awakened by an inner voice mocking her resentment to the approaching marriage with Marke. In an archetypal irruption, she rails at her mother for giving

*In alchemy, the juxtaposition of sun and moon
may result in the physical-spiritual conjunction
called a chymical wedding.*

away her (magical) powers to rule over land and sea. Invoking ancestral gods, she commands them to wreck the defiant ship and feed it to the ravenous ocean. As reward she will scatter all living things on board to the whirling winds and waves (emblems of the anima and transforming opus). Frau Minne answers her call.

As a pre-history to the libretto, Isolde tells Brangäne that when she raised Tristan's sword to kill him for slaying her uncle and bridegroom, Morold, he had looked in her eyes, moving her to such pity that she let the sword fall. The look apparently (re)kindled a smoldering passion between them. She nursed him back to health and sent him back to Cornwall, so she would never have to look at him again. He swore a thousand oaths of eternal gratitude and loyalty to her (and indirectly to their *imago Dea*), oaths which Isolde now feels he has broken by betrothing her to King Marke.

Tristan and Isolde are in love with each other; but are inhibited by feudal codes of loyalty from acknowledging their mutual desire. Letting Tristan's divisive sword fall, however, opened the way to conjunction of animus and anima, and transformation from the base metal lead to gold. Still resolved to avenge her slighted feelings, Isolde commands Brangäne to open a golden casket containing three-plus-one phials (symbolizing stages in the process)³ that she (or her mother) had prepared, including the noble *Liebestod*-potion that she passes over in favor of a death poison.

Isolde is planning a double-suicide for herself and disloyal Tristan. She refuses

to leave the ship with him, unless he first approaches her to drink atonement (for having slain Morold). Tristan has little choice but to compromise them both by entering the pavilion. Once inside the twilight level, he soon loses the upper hand. Isolde offers him the golden goblet, believing it contains the death poison. Sensing, too, that the drink means death, Tristan acquiesces in order to end his own secret desire while remaining steadfastly loyal to both lieges king and queen. Half-way through the drink, Isolde grabs the goblet and drinks the other half to him! The hostile lovers advance quickly to the first stage of conjunction.

Gottfried called Isolde the Sun, emblem for the golden goal. He called

A new reality surfaces dissolving traditional restraints.

Brangäne the beautiful full Moon, an emblem for quicksilver which raises the unconscious to consciousness. In alchemy, the juxtaposition of sun and moon may result in the physical-spiritual conjunction called a chymical wedding. Wagner's Isolde (the Sun) has been on the ascent from the moment Tristan entered her pavilion. Brangäne (the Moon) was unconsciously moved by Frau Minne to substitute the *Liebestod*-potion—a mixture of sea, wind, sun, and moon—into the golden goblet, instead of the death poison.

The Goddess now rewards Tristan and Isolde for surrendering to death, a preliminary step to conjunction. Beginning with confusion (signifying an archetypal irruption), the *Liebestod*-potion begins blending the divided latent self into one manifest self. A new reality surfaces dissolving traditional restraints. It is revealed briefly in synesthetic language and an exchange of names: Tristan becomes Isolde; Isolde becomes Tristan. Passionately embracing, they become bride and bridegroom in a royal chymical wedding: one man and one woman without differentiation.

The arcane marriage cannot be consummated aboard ship, because King Marke arrives. Brangäne, remorseful for having substituted a quick death for eternal suffering, separates the lovers, who slowly wake up to Day's painful reality. As the curtain falls, the *Liebestod*-potion spills over the deck into Cornwall and continues blending them into one manifest self.

Act II opens at twilight on Marke's castle and battlements with steps leading up to them, and Day's torch blazing beside Isolde's open chamber door. Tall

trees and a garden with steps leading down to it will become symbols of the subliminal self, parallel to those in Gottfried's *Minnegrotte* milieu. Tristan is waiting in the woods (perhaps equivalent to those surrounding the *Minnegrotte*) for Isolde to extinguish the torch so they can enter the garden (perhaps equivalent to the clearing in the woods) under darkness of Night.

Sounds of retreating horns and horses are heard, reminiscent of the hunt in Gottfried, when Marke discovered Tristan and Isolde sleeping on the crystal bed of the *Minnegrotte* with Tristan's sword placed between them, convincing Marke of their innocence. Wagner's Isolde perceives the hunting sounds as rustling leaves in the wind and ecstatically trickling waves in the fountain. What she hears is the watery source gushing forth from the crystal bed and back again.

Isolde reveals the name and nature of her and Tristan's archetypal Goddess and *imago Dea* of Wagner's opus:

Queen of the most heroic disposition; ruler of the emerging universe. Life and death, which She weaves out of joy and sorrow transforming hate into love, are subject to Her. Frau Minne took the opus of death which I had impudently undertaken out of my hands; took the sacrificial man's pledge of fealty in [Her Own] Hands. Whatever She wants me to do, wherever She leads me, I am Her thrall! (Mottl, 1911, pp. 123-27; EMI, 1953, p. 59)

Tristan is the "sacrificial man" bound to Isolde for having spared his life, putting him in Frau Minne's thrall, too.

Isolde throws down the torch so that Night will come, and Frau Minne's light will shine brightly, emanating from Her divine inner spark, the scintilla, even if it means death. As if by way of divine reward, Tristan enters the garden after the torch sputters out. The chymical wedding picks up where it left off at the end of Act I, with the unleashing of fervent passion interspersed with inner reflection and deliberation leading to the second stage of conjunction.

Isolde asks Tristan why he had betrothed her to King Marke. Tristan confesses that the illusion of honor and reputation kept him in check. A shimmering image of her had appeared at night, just before waking. What he perceived as a glamorous worldly image of Isolde was an aesthetic vision of his repressed anima, and likeness of their creative *imago Dea*. The world was not ready for the conjunction of minne-love and minne-art represented by Tristan and Isolde. Mar-

rying Isolde to Marke had been a compromise with tradition. By setting her image on the throne he had abdicated, Wagner's Tristan elevated his artistic self above his warring ego, making it impossible for him to claim Isolde for himself.

Isolde admits she had wanted to die in order to drink eternal minne with Tristan afterwards. He hails the *Liebested*-potion and its powerful magic: ". . . where it flowed towards me, wide and open through death's door . . . sweeping away Day's deceitful glare from the image secretly enshrined in my heart, so that with Night vision my eyes might be able to see it more clearly" (ibid., pp. 165-66; EMI, 1953, p. 66).

The salute indicates a shift in loyalties from Day to Night, setting the second stage of conjunction.

Isolde complains bitterly about the meaningless splendor of Day, asking how she can bear it any longer. Tristan reflects that if only they were dedicated to sacred Night! Malicious Day could no longer deceive them with its lies! "Whoever looks lovingly at the Night of death. . . all that remains of Day's vain illusion is yearning for sacred Night alone, where the primordial-eternal, only true splendor of [minne-]love smiles at him" (ibid., pp. 171-72; EMI, 1953, p. 67).

As if standing at an altar (equivalent to the crystal bed and center of Gottfried's *Minnegrotte*), each of the lovers prays to (Frau Minne's) Night to descend. Each pleads for death to extinguish and blend Day's sun into the soul's inner sun; to light up blissful stars of the constellated self,

. . . embraced by Your [divine] magic; sweetly melting [into liquid gold] before Your Eyes; [with my] heart on Yours; [my] mouth on Yours, bound by only one breath. Even in death, [Day's] world fades in Your brilliant light [the scintilla] . . . even then, I am the universe [one divine self]; the most sublime blending into love's holiest life: my illusion-free, precious, conscious wish to never awaken again. (ibid., pp. 173-79; EMI, 1953, pp. 67-68)

Brangäne's voice is heard, warning "them on whom the dream of love smiles . . . Watch out! Night will soon be waning" (ibid., pp. 180-81, 184-85; EMI, 1953, p. 68). A dialectic over love and death follows. Tristan asks how his never-ending love could die with him; or, if it is eternal, how could he die because of it? (ibid., pp. 188-89; EMI, 1953, p. 69)

Tristan the hero is willing to die for the sake of love; but he is obviously leaving Isolde (and, therefore, Frau Minne) out of the picture. Isolde as a sorceress,

*Tristan's ego must surrender to her and
their imago Dea, so that the anima's soul may
follow the animus's spirit after death.*

however, knows that neither she nor Tristan can live or die without the other. Tristan's ego must surrender to her and their *imago Dea*, so that the anima's soul may follow the animus's spirit after death. She reminds him, "But, doesn't our love mean Tristan and Isolde? This sweet little word: *and*; if Tristan were to die [alone], wouldn't death destroy what the bond of love ties (together)?" And later, ". . . how could the little word: *and* be destroyed, other than with Isolde's own life, if Tristan surrendered to death?" (ibid., pp. 189-91; EMI, 1953, p. 70).

She perceives the little word *and* to be a literary emblem of the *Liebestod* bond which, like an arcane wedding ring tying them together until death, prefigures the divine conjunction of spirit *and* soul and *imago Dea* after.⁴ It suddenly occurs to Tristan that they could die in order to live [together] eternally after death, without waking, without fear, without names, embraced by love, to live for love alone! Isolde agrees, prodding him gently towards completion of the divine opus.

Brangäne's warning is heard again. Tristan asks whether he should listen; whether Day should waken him. Isolde enthusiastically declares: "Let Day retreat before death!" She invokes Frau Minne: "Let Night protect us forever!" The lovers passionately embrace, moving two free arms symmetrically as if from one single person, stretched out to the Night [whose stars correspond to the gems in Gottfried's *Minnegrotte*-retort] while dedicating themselves in poetic unison, "O sweet eternal Night! Lofty, exalted Night of love!...yearningly longed for Liebestod! . . . at home forever in the unmeasured space of dreams overflowing with bliss . . . without names, without separation, new reality, new passion, eternally conscious of only one hot glowing breast, most exalted pleasure of love!" (Mottl, 1911, [including stage directions] pp. 197-208; EMI, 1953, pp. 71-73). An inner blending emerges from an orchestral sea.

Completion of the process is interrupted again by the arrival of King Marke. Here Wagner writes his own conclusion to Gottfried's fragment. No guilt-erasing sword has been placed between the lovers. Tristan and Isolde are caught;

*It suddenly occurs to Tristan that they could die in order
to live [together] eternally after death,
without waking, without fear, without names, embraced
by love, to live for love alone!*

but make no attempt to escape or extricate themselves. Spreading his cloak over Isolde with one arm, Tristan embraces her with the other. Staring at the men while anticipating death he greets the dawn of Day for the last time.

Marke gropes for an explanation, asking Tristan how he could do this to him. Where has loyalty [fled] now that Tristan has betrayed him? Tristan answers with compassion, "O King, I cannot tell you; and what you ask you can never learn" (ibid., p. 222; EMI, 1953, p. 76).

How can he justify the shift of loyalties he now demonstrates by turning to Isolde and asking, "Where Tristan is now going to depart [from life], will you follow him there, Isold'?" Tristan means, to the land where Day's sunlight never shines. It is the dark land of Night from which his mother once sent him, whom she conceived in [his father's] death, [and whom] she delivered into the light [of Day] as she lay dying. That [place] where she bore him was love's mountain, the blissful realm of Night out of which he once awoke, which Tristan is offering. He will go first. Now Isolde must tell him whether she will follow him with love and loyalty (ibid. p. 222-24; EMI, 1953, p. 77). Love's mountain could symbolize the minne-retort (Ober, 1965, p. 327).

Isolde promises that once, when a friend [Tantris] won her for a foreign land, Isolde had to follow an enemy [Tristan] with love and loyalty.

Now you are leading me to your own [land], to show me your inheritance. Only, how could I ever flee from the [inner] land which encompasses the whole universe [one divine self]. Isolde will go wherever Tristan has house and home: just show Isold' the path she may follow with love and loyalty. (ibid., pp. 224-25; EMI, 1953, p.77)

Tristan gives Isolde a farewell kiss to seal their love and loyalty pact.

Melot draws his sword to avenge the King. Tristan draws his own sword, and without waiting for a cue from Marke, initiates a trial-by-combat. As Melot

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in Frau Minne's arcane sea of eternal bliss.*

lunge, Tristan lets his own sword fall, then sinks (a symbol of death and rebirth) wounded into his loyal friend, Kurwenal's, arms. The fallen sword is an admission of guilt in the eyes of God, a renunciation of fealty to Cornwall's king, and opens the way to the cosmic minne-retort. Isolde throws herself on Tristan's breast expecting to die, too, when Melot delivers the final blow. Marke intervenes, however, and spares the lovers, deeming it the lesser of two evils. The curtain falls quickly.

As Act III opens, a shepherd's pipe is heard blowing a sad old tune. Tristan lies unconscious on a couch in the shade of a linden tree (a minne-love emblem) in the garden of his castle Kareol, which he inherited from his father, Riwalin. The castle is situated on a rocky summit suggesting Gottfried's mountain in which the *Minnegrotte* was hewn by giants in pagan times. The sea, visible through openings in the parapet still symbolizes the watery source. Here, the sea is a reminder of the chymical wedding beginning in Act I, which in Act III will unite spirit and soul in Frau Minne's arcane sea of eternal bliss.

Tristan had divided himself like an egg (an emblem for the eternal self) between his father's land and his mother's when he left Kareol to serve Uncle Marke in Cornwall. The holes in the castle wall and the wild overgrown garden are signs that its young prince had abandoned his homeland. Kurwenal has sent for Isolde to come and heal Tristan's wound (the divided egg) and, with him transform Kareol into a paradise of love and art like Gottfried's *Minnegrotte* milieu. He is anxiously waiting for her arrival. After regaining consciousness, Tristan confesses sad reluctance returning to life from

where I was before; where I will always go: in the wide realm of universal Night. Only one thing is granted to us there: eternal, divine, primordial forgetting . . . a hot fervent love is driving me back from death's awful bliss to look at the treacherous bright and golden Light still shining about you, Isolde!" (ibid., pp. 242-44; EMI, 1953, pp. 81-82)

*The prolonged agonies of physical and spiritual
separation from Isolde—also symbolized by his wound—are
part of the arcane process, a prelude to
the third stage of conjunction.*

He still confuses the divine light of the scintilla with the glaring light of Day. The prolonged agonies of physical and spiritual separation from Isolde—also symbolized by his wound—are part of the arcane process, a prelude to the third stage of conjunction. Only when Tristan has fetched her, the living image of his anima and inner bride, to die with him, will it begin.

Tristan weaves in and out of consciousness. He imagines Isolde aboard her ship sailing towards him; but invisible to Kurwenal. The shepherd's old tune is heard again, reminding him of his tragic origin (characteristic of an irrupting archetypal complex). He asks, ". . . why was I born? The old tune is telling me once more to yearn [like his mother] while dying, but, [unlike her], no! Not to die because of yearning" (ibid., pp. 264-66; EMI, 1953, p. 86)!

He broods over the death poison Isolde once offered him. "Instead of the complete healing I had hoped for, the most consuming magic [the *Liebestod*-potion] was selected so that I would never die, I would inherit everlasting torment" (ibid., pp. 268-69; EMI, 1953, p. 86).

Tristan suddenly realizes that he himself brewed the *Liebestod*-potion because of a natural disposition for minne-love inherited from his parents. He always enjoyed drinking its poison! So, the rumor spread by Gottfried's barons about him being a sorcerer is validated by Wagner. Tristan curses the terrible elixir and the adept—himself! Now he must yield the last traces of his epic ego to his romantic anima before they can die a *Liebestod* and enter their inherited house and home, the cosmic minne-retort of Tristan's conception, birth, and death.

Tristan falls unconscious. Reawakening at a twilight level of perception, he asks Kurwenal whether he sees Isolde as she blissfully, nobly, gently wanders through (synthetically blended) sea-fields on waves of glorious flowers (reminiscent of the *Minnegrotte* garden). Smiling, she offers him comfort, sweet rest, and the last nourishing drink (the *Liebestod*-potion as farewell drink). He sends Kurwenal off to watch for the ship.

*This Day's sun begins melting into today's
sunniest bliss, the golden goal of transformation.*

The shepherd plays a joyous new tune, heralding the arrival of Isolde's ship, which for Kurwenal means corporeal healing. For Tristan it brings healing via death. Kurwenal sees the ship with its emblematic flag of joy; but it disappears behind the reef. Fearing it will shatter on the rocks, Tristan accuses Kurwenal of betraying him. The ship reappears. Ecstatic, Tristan bequeaths all his worldly goods on Kurwenal, a sign that his ego has surrendered to the anima. Tristan sends the loyal man to fetch his romantic Minne-bride.

A rapid transformation follows. This Day's sun begins melting into today's sunniest bliss, the golden goal of transformation. Tristan's hunting blood surges, symbolizing his renewed quest for conjunction. He rips open the wound (commits suicide) so his sacrificial lifeblood will flow towards Isolde. He hears the voice of the anima calling: "Tristan! Beloved!" His synesthetic speech anticipates completion of the process through blending, "What? Do I hear the light? The light-ha! The light is going out! To her! To her" (ibid., p.294; EMI, 1953, p. 92)!

Tristan stumbles toward Isolde who meets him center stage (the intersecting point and, therefore, the location for an invisible crystal bed). Fixing his gaze on her, the inner image of his anima is projected into her eyes. The self-immolated man sinks lifeless in her arms to the floor.

How can Isolde follow him now? She had come according to the terms of their *Liebestod*-pact, and begs for just one more hour! Let her heal the wound, so they may share the Night. Don't die without her because of the wound! Let them both extinguish the light of life together! Must she who boldly crossed the sea to blissfully marry him stand weeping before him? Too late! Disloyal man! Oh! Just one more time! Then, hearing something inaudible to the others, "Tristan ha! listen-he is waking up! Beloved-Night! She sinks unconscious over his body" (Mottl, 1911, p. 301; EMI, 1953, p. 93).

Marke's forces invade Kareol. Kurwenal slays Melot, then dies at Tristan's feet. Brangäne (the Moon!) comes to tell Isolde that she had disclosed the secret of the *Liebestod*-potion to the king. Glad to find his friend free of guilt,

*Unable to rest on the crystal bed without
the anima's soul whose will to love overwhelms his will
to die, Tristan's spirit returns to her at an invisible
level, drawing her with him to their Liebestod.*

Marke had flown at full sail to wed Isolde to the beloved man! Tristan and Isolde are now free from their earthly bonds. The romantic minne-queen can follow her inherited minne-king into Frau Minne's sea of eternal bliss.

The little word *and*, which tied Tristan *and* Isolde together in life seems broken off by Tristan's death. It reemerges, however, like Day's extinguished torch as the light of the scintilla shining around the *imago Dea* that slips through death's door, restored by Night vision to Tristan's dead eyes. Unable to rest on the crystal bed without the anima's soul whose will to love overwhelms his will to die, Tristan's spirit returns to her at an invisible level, drawing her with him to their *Liebestod*. The voice of the anima is heard, describing a synesthesia of sight, sound, and perfumed ecstasy in the quintessential blending of spirit and soul into Wagner's *Gesamtkunstwerk*, "I only hear this [old love] song which so softly and wonderfully, blissfully complaining explains everything, gently reconciling, resounding in him, penetrating me, soaring, sweetly echoes around me" (ibid., pp. 316-18; EMI, 1953, p. 97).

While being engulfed by sweet-smelling sounds of wind and sea, Isolde sinks transfigured by cosmic bliss into Brangäne's arms. Marke blesses the lovers' corpses, perhaps signaling a conjunction of Frau Minne with more benign Christian Divinities.

Now that Tristan and Isolde have surrendered to their archetypal *imago Dea*, spirit and soul have surely been rewarded with eternal conjunction, transformed into a blissful golden syzygy in Her cosmic *Gesamtkunstwerk*-retort (Isolde's "wafting breath of the Universe"). (ibid., p. 320; EMI, 1953, p. 97). Frau Minne showed Tristan and Isolde the right door through which they must go to an alchemically envisioned *Liebestod*. It was the only way open at the moment in which they were created. Perhaps they will be reborn later in a freer artistic milieu, whenever and wherever a Wagnerian adept yearns to express his or her One undivided Self.

The adept of the art-work of the future is none other than the artist of the present, who predicts life in the future and believes himself to be included in it. Whoever feeds this yearning in himself with his own abilities already lives in a better life – but the only one who knows this: the artist (Wagner, 1995, p. 376).

Endnotes

- ¹ Please note that all English translations appearing in this study are my own. The main source of the German libretto appears in the Mottl and Kogel piano score. A line-by-line English translation is included in the EMI booklet.
- ² Two deaths are implied by Wagner as well as Gottfried: a mundane death and a Liebestod, i.e., Love's/Frau Minne's death. The Liebestrank translated as Love's/Frau Minne's drink becomes the metonymous symbol for a divine Minneopus, the goal of which can be attained only by uniting in a Liebestod.
- ³ Brangäne points out two phials, and raises the third, probably the Liebestrank. Then Isolde picks up the Todestrank [death poison]. The alchemical "Axiom of Maria" may be at play here: "One becomes two, two becomes three, and out of the Third comes the One as the Fourth." (Jung, 1989, *CW* 14, §para. 619, p. 429)
- ⁴ An alchemical interpretation of the little word "and" departs significantly from the concept of Schopenhauerian nirvana presented in Weisstein (1987, pp. 80, 83).

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danapeters.com artbazaar.etsy.com

Spirit Dance, by Dana Peters, 2004

Film Review

Marion Woodman: Dancing in the Flames

Polly Armstrong

We live in unprecedented times that demand change at the deepest psychic levels if we are to survive. As a species we no longer have the luxury to indulge in patriarchal power struggles or we will destroy the planet and ourselves. This warning also comes through the work of Marion Woodman, renowned Jungian analyst, teacher, and author, who says, “Most thinking people realize that we have come to the end of a paradigm that is not only not serving us, but is destroying us. The culture is collapsing and only a melding of both masculine and feminine energies, integrating body and soul, can halt the current social and environmental devastation.”

It is in this urgent, sobering, and important context that the film, *Marion Woodman: Dancing in the Flames* was conceived. This is no ordinary film, but a rare, powerful, and moving story about the dramatic evolution of an individual soul beautifully captured on film. Yet the deeper story is not about one individual alone. What makes this timely film so compelling is the underlying archetypal message about living, dying, and transformation, a challenge we all need to confront in the new millennium. The long, productive life and work of Marion Woodman offers insight into this process. She exemplifies some of what each of us needs to address and has graciously offered to share some of her remarkable journey. A raw, honest, and inspiring story that is sensitively captured, it will help present and future generations gain insight into what is possible when a person

Polly Armstrong, Ph.D., is a graduate of the C. G. Jung Institute of New York. For 30 years, she had a full time private practice in Washington, D.C., where she was President of the Washington Society for Jungian Psychology and Director of Education for the Jungian Analysts Association of Washington. She recently retired and moved to the coast of Maine.

has the passion and courage to face the unspeakable and dance in the flames of life, death, and rebirth.

This skillfully crafted film offers an intimate glimpse into the inner life of one human being's struggle to survive her own addictions and flourish during these tumultuous times. It portrays the unfolding mystery of Marion Woodman's dramatic and poetic soul journey, which gives a glimpse into the workings of feminine archetypal forces and demonstrates what it means to embody that change.

Throughout the years, many have recognized Marion Woodman as a compelling and articulate champion of the archetypal feminine in both men and women in our patriarchal world. But it was not until Andrew Harvey, a brilliant author and lecturer, met Marion and affectionately recognized her as "mother earth herself" that the creation of this film coalesced.

From this electrifying marriage of two brilliant minds emerged hours of exciting dialogue, a deep friendship, and this thought-provoking film. The award-winning writer/ director and editor, Adam Greydon Reid, observing this dialogue, said it was "like watching a silent lightning storm." Marion herself described the meeting as an extraordinary experience of heart and intuition. "Andrew and I intuitively mirrored each other. We easily passed masculine and feminine energies back and forth and both of us found out things about ourselves we didn't know. It was all heart. That's where I live. Sometimes if I'm in a situation where I'm scared, I make myself drop into that intuitive place. Intellectually, I don't know what is going to come out but I have learned to trust that I will just flow."

Throughout the filming, Andrew is the thoughtful provocateur and the container for the unfolding of Marion's story. Through archival footage, poetry, photographs, and rich dialogue, this film offers an intriguing road map towards feminine consciousness. At the film preview for the general public, one woman ran up to the director in tears, saying, "Thank you so much for making this film. Now I know I'm not crazy. Where can I learn more about this?" Others seemed almost desperate to learn more about how they, too, could become more conscious.

Marion Woodman says about the film, "Adam has caught my spirit in my work in ways that open it to the widest possible audience. His sensibility in bringing different parts of my life together, the adventurous way he blends my inner and outer lives, contributes much to think about to people who are building inner confidence to live their own Self."

A highly unusual and enriching aspect of this film is its embedded animation. The director needed metaphoric representation of the unconscious imagery Marion was so passionately discussing. Through a series of fortuitous synchronicities, he was given access to some old animation created by the revolutionary Academy Award winning animator, Faith Hubley, now deceased. Prior to her death, Hubley received wide acclaim from the Museum of Modern Art, the National Gallery in Washington, D.C., Sundance Television, and the Academy of Motion Picture Art and Sciences. Her work creatively communicates her humanistic vision and deep respect for the art and cosmologies of indigenous peoples as well as concern for women, children, and the environment. Steeped in world mythology and the importance of cross cultural understanding, her animation broadens and strengthens the message of this film by addressing today's vitally important need for increasing consciousness of the vast diversity in our troubled world.

The director obtained permission from Hubley's daughter, Emily, herself an accomplished animator, to experiment with her mother's work and discovered that it was "like watching cave paintings come alive." Her colorful, organic, flowing, multiracial images move into one another "like one dream into the next." The animator, like Marion Woodman herself, tapped into that universal subterranean stream of the unconscious.

Years ago Faith Hubley spent time in New York, regularly going to ARAS, the Jungian research archives for imagery, to obtain inspiration for her own art. Her esteemed and important cross cultural work now joins Marion Woodman's and flows seamlessly into the unfolding story of the archetypal feminine. As Eve Ensler, playwright and creator of *The Vagina Monologues* says about the film, "I love the art, the mixing of dreams and vision, interview and poetry . . . It captures Marion Woodman's essence perfectly. A truly wonderful film."

Marion Woodman has been called a master analyst, spell-binding, a national treasure, a wisdom keeper of the Western world, a bridge builder between the male and female worlds, one of Canada's leading feminists, fun, lively, child-like, genuinely warm and related, and one of today's beloved elders. She was a pioneer in the area of eating disorders, addictions, and working with the human body. She could also be considered one of the midwives of this new millennium. To become the celebrated person she is today, she has undergone considerable suffering from many physical illnesses and near death experiences, including terminal

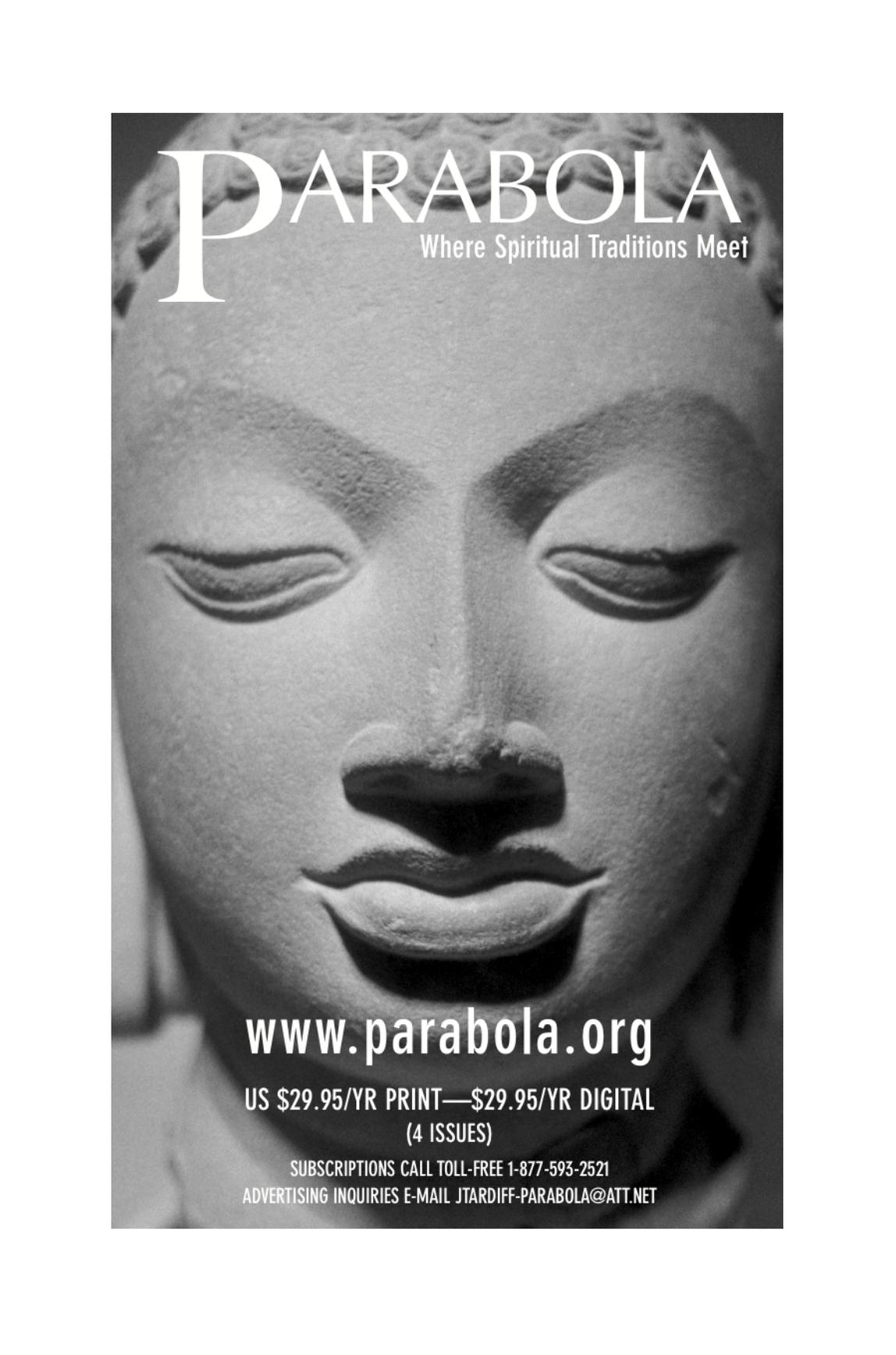
cancer. Throughout her long life, she has also experienced a series of psychological deaths and “rebirths,” partly because of her own addictions. “In my life, I think addiction has been a huge gift. I wouldn’t be who I am if I didn’t have an addiction. I had no choice but to develop. I had to use strict discipline but it had to be handled with love, that feminine energy. I had to either love Her, the Sacred Feminine, or die.” And today, still vibrant in her eighties, she is looking forward to writing her next book.

Marion Woodman has an equally remarkable life partner in her husband, Ross, who is an integral part of the story portrayed in the film. A professor emeritus of English literature, he is a brilliant, witty, charming, and generous man with whom she has fully engaged life. As portrayed in the film, Marion has deeply experienced both a successful interpersonal marriage as well as an “inner marriage” of her own internal masculine and feminine energies. In addition to the *temenos* of her marriage, she has used dreams, writing, dancing, poetry, painting, and her own body to lead her into the “gold” of her own psychic depths.

Through the portrayal of her life journey in this film, Marion Woodman offers hope and insight into what it could mean to be a man or woman actively engaged in life and living passionately on a healthy planet in the new millennium. Although a member of a twentieth century Western culture, Marion spent her life successfully struggling towards an increased consciousness offering hope that all global citizens can eventually learn to live together across cultural and racial differences and flourish in the twenty first century and beyond.

“There’s a mutation being demanded in the evolution of consciousness,” Marion Woodman asserts. “I think that *mater*—the Latin word for mother, earth, and the body wants to become conscious, wants to release light from the density of matter. It is where quantum physics and dream imagery meet. This, to me, is the new level of feminine conscious[ness] that’s never been in the world before.”

Marion Woodman: Dancing in the Flames is a DVD film directed and edited by Adam Greydon Reid, featuring Marion Woodman, Ross Woodman, and Andrew Harvey. It was produced by Capri Films, in 2009. Color, 83 minutes. See www.dancingintheflames.com for further information.



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Poetry

by Bruce Bond

Blake

for Eric Wilson

The boy transfixed by a speck of sand
cannot hear you. His foster mother calls.
No matter. Storm clouds welter and brood.
Inside each grain the many, particles
of another shore, another sky,
another boy who likewise disappears
into the star he bows his head to see.
Little wonder the glint returns his stare
through the cold eye of heaven's needle.
Do you hear it, the voice in the distance,
though just whose voice, difficult to tell.
Do you read the thunder in these winds,
inside each eye the many, and so on,
out there in the world that calls him in.

Seraphim

So when the man, a stranger, laid his hand
across the woman's eyes, she felt it press
a shadow of the force that made her blind
through her memory of winter trees,
and still, nothing, however she believed
the hand of God would choose her, if not now,
soon, or just beyond, and so they waited.
That is when it struck him, when he knew
her faith was truly faith. It humbled her,
like doubt, to stare at him who otherwise
had no special power, no special failure,
just two pieces of a puzzle, his eyes
locked into hers, in each a black angel,
a fathom beyond reach, sleep, or miracle.

Bruce Bond has been selected as *Quadrant's* Distinguished Poet of 2011. His collections of poetry include *The Visible* (LSU, forthcoming), *Peal* (Etruscan Press, 2009), *Blind Rain* (Finalist, The Poets' Prize; Finalist, TIL Best Book of Poetry Award, LSU Press, 2008), *Cinder* (Finalist, TIL Best Book of Poetry Prize, Etruscan Press, 2003), *The Throats of Narcissus* (University of Arkansas Press, 2001), *Radiography* (Natalie Ornish Award, TIL Best Book of Poetry Prize, BOA Editions, 1997), *The Anteroom of Paradise* (Colladay Award, QRL, 1991), and *Independence Days* (R. Gross Award, Woodley Press, 1990). Dr. Bond has received Fellowships from the NEA, the Texas Commission on the Arts, The Institute for the Advancement of the Arts, and his poetry has appeared in *Best American Poetry*, *The Paris Review*, *The Yale Review*, *Harvard Review*, and numerous other journals. Presently he is a Regents Professor of English at the University of North Texas and Poetry Editor for *American Literary Review*.

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The Reader, by Pablo Picasso, 1953

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Book Reviews

Beth Darlington
Book Review Editor

The Book of Symbols: Reflections on Archetypal Images

by Kathleen Martin and
Ami Ronnberg, Eds.

Cologne: Taschen, 2010.
810 pp. \$21.79

Reviewed by Susan Olson, L.C.S.W.

This long-awaited volume, more than thirteen years in the making, was published just in time to appear at the top of my Amazon wish list and under my Christmas tree last December. When I opened my gift, I was as delighted as a child with a new toy. But this substantial book is not a shiny plaything to be enjoyed for a few days and then discarded, relegated to the attic, or carted off to the used book store. Nor is it a coffee-table showpiece to be displayed prominently, but rarely opened and studied. Instead, it is a treat to be savored slowly and at leisure. I expect it to become a classic, and I look forward to tasting and relishing it for many years to come.

Measuring 810 pages and weighing

almost four pounds, this is a hefty tome. It is not a quick read, and it cannot be tossed into a briefcase or backpack and transported easily from place to place. Therefore I plan to buy another copy to keep at my office, and will use the one at home for my own writing and dream work. Thanks to Amazon's astonishingly low price of less than \$22, I will be paying under three cents a page for my second copy. For this gold mine, I would be willing to spend a lot more.

The image chosen for the cover of *The Book of Symbols* is a hand-shaped cutout created by American Woodland Indians about 2,000 years ago. It is also found in the section on the Human Body, in the entry entitled simply, "Hand." I turn to that page and discover three other images: the 3,500-year-old sculpted hands of a couple, possibly Nefertiti and Akhenaten, from ancient Egypt; a pair of small hands found on a 25,000-year-old cave painting in France; and a photograph of the graceful hand

of an Indonesian dancer, taken only 53 years ago. From there, my imagination wanders to a life-sized image of C. G. Jung's handprint in Aniela Jaffe's *Bild und Wort (Word and Image)*.¹ Created in his 75th year, Jung's palm print reminds me of an aerial map of a well-defined, highly-traveled landscape. Lifelines resemble the deep channels of rivers, the cross-hatch of smaller lines could be local roads and major highways, and the distinctive whorls of fingerprints might be the furrows of contour-plowed fields. I place my own right hand on the image, as I have done before, and notice again that although our palms and thumbs are about the same size, Jung's fingers are almost an inch longer than mine. On the facing page I see a photograph of him, probably taken at about the same time, opening the door to his house in Küsnacht. An old-fashioned key ring dangles from his left hand, while his right hand is about to turn the door-knob. I think of the many works of those hands—the words written, the images painted, the stones carved, the corner-stones placed. I imagine his big hands picking up tiny pebbles and painstakingly building miniature stone villages on the shore of the Zürichsee during his "confrontation with the unconscious" in 1912.² As my own hands type these words, I think of all the things that

human hands can do: holding, embracing, opening, closing, pushing, pulling, fighting, destroying, and creating, to name just a few. Then I notice how a single image from *The Book of Symbols* has stimulated my imagination and led me deeper into the landscape of the imaginal world. Like a finger on a signpost, it has pointed the way to other images and invited me to reflect on the similarities, differences, and subtle shades of meaning held in them. Each image is as singular and distinct as Jung's handprint, and yet all are linked in a web as intricate as the life-map etched on a human palm. Every entry in *The Book of Symbols* affirms this singularity and evokes this implicit web of connection.

Turning to the essay accompanying the "Hand" entry, I find a brief but evocative reflection on various biological, religious, mythological, and psychological connotations of this simple, yet complex, image. In contrast to the text found in some other symbol dictionaries, this is more than a laundry-list of associations. Deep thought and sensitive care have gone into the preparation of these comments. A wealth of information is packed into three short paragraphs. Every word counts, and there is poetry in the way they are strung together, as in the succinct sentence, "Hands are lightning rods for psychic energy."³ As with the images, the

verbal associations lead the reader further into the depths of the imaginal landscape. The vista zooms in and out, up and down, in the infinite realm of the psyche. *The Book of Symbols* includes almost 350 similar essays, composed by a team of unnamed writers who speak in their own voices and offer their unique and eloquent perspectives.

The cover image of the hand is well-chosen, for this volume is the work of many hands. Editor-in-Chief Ami Ronnberg and Editor Kathleen Martin are rightly named on the title page, but as Ronnberg acknowledges in the Preface, “*The Book of Symbols* is the result of a group effort” and “the Archive for Research in Archetypal Symbolism [is] the ‘author.’”⁴ As she names and thanks the supporters and staff who contributed to the book, the imaginal camera in my mind zooms out to envision an innumerable company of hands forming, patting, kneading, and stroking this creation into being. If all the artists, poets, cataloguers, contributors, and editors had left their marks on the wall, like the prehistoric cave painters of Pech-Merle, the surface would be covered with handprints.

Most readers of *The Book of Symbols* and of this review are probably familiar with ARAS, the Archive for Research in Archetypal Symbolism. But for those who are not, a few words about its his-

tory provide an account of the book’s origins. As Ronnberg notes in her Preface, ARAS has its roots in the Eranos conferences held in Ascona, Switzerland, beginning in the 1930s. The images collected and exhibited there by Olga Froebe Kapteyn, founder of the Eranos meetings, formed an archive that was copied and given to the Bollingen Foundation in New York. Gradually the collection took the form of the present ARAS, now housed at the C. G. Jung Center in New York. Its 17,000 images and accompanying texts are available online at www.aras.org and also on Facebook. Thus the work begun at Eranos during the central years of Jung’s career is now available worldwide, via the magic of the internet.

We live at a time when information of all kinds is readily disseminated in virtual space, by means of Google, Wikipedia, Facebook, Twitter, and similar media. Newspapers and magazines are going out of business, e-readers are rendering “real books” obsolete, and students are researching term papers online rather than in the stacks of a library. I have used the ARAS website in my work, and I confess that I also enjoy its weekly Facebook posts. I use Google and Wikipedia often, and find them immensely helpful. But in my opinion, *The Book of Symbols* would not adapt

well to my Kindle. It is a work that demands realization in solid, palpable form. In addition to stimulating the imagination, it tantalizes the sensation function. I like to pick it up, open it, sniff it, thumb through it, and feel its weight in my hands. I like the way it is organized into five sections according to theme, each one designated by a suitable color and marked by a semi-circular cutout at the edge of the pages. I like the five colorful ribbons that match each section and that can be used to mark one's place. I like riffling through the pages and being able to turn easily from front to back, and back to front, as the spirit moves me. These tangible qualities would be lost if the book were ever to appear in electronic form. Thus I am glad to read in a recent ARAS e-mail that the book has become a best-seller and is currently being translated into German, French, and Spanish.

In fact, *The Book of Symbols* is more than a book *about* symbols: it is a symbol in itself. In *Memories, Dreams, Reflections*, Jung (1983) notes that "symbols, by their very nature, can so unite the opposites that these no longer diverge or clash, but mutually supplement one another and give meaningful shape to life (p. 370)."⁵ He alludes to the ancient symbol of the broken coin shared between two parting friends, to be rejoined when they meet

again. So what might be the two halves of the coin, the opposites united in the symbol of this book? Its subtitle, "Reflections on Archetypal Images," provides a clue. Reflecting on archetypal imagery is a difficult task, because (as Jung often reminds us) archetypes in themselves are "irrepresentable, unconscious, pre-existent form[s]" which we cannot apprehend directly.⁶ But we can know them as they reveal themselves in myths, fairy tales, art, literature, and in the stuff of dreams. Sometimes they manifest in linguistic form, in the words of poetry, song, and story. At other times they appear in the primordial images found in drawing, painting, and sculpture. Word and image are often regarded as opposites, but *The Book of Symbols* brings them together and allows them to reflect (and reflect upon) each other. In the resulting interplay, we can catch brief glimpses of the archetypal reality hidden behind them. The two halves of the coin are joined in a complete and unbroken round, and the whole is greater than the sum of its parts.

Paging through the book, I come across a few entries which, in my mind, do not produce this sense of completion. For example, graphic photographs of a Buddhist monk immolating himself (p. 763) and of a lynched black man (p. 749) seem overly literal to me. But they do provoke a strong reaction, and perhaps that

is their intention. On the other hand, when I turn to “Pomegranate” (a central image in the myth of Demeter and Persephone, which I used in a recent work), I see a contemporary painting in which a luminous crimson pomegranate seed swims in a sea of black.⁷ The image reminds me of a newly-fertilized ovum or a single-celled undersea creature, pulsing with life. I know that the pomegranate, with its red juice and clusters of tasty seeds, is associated with fertility and is sacred to Demeter. But in *The Book of Symbols* I discover that it is also sacred to Hades, the god of death, who seized Persephone and carried her off to the underworld to be his bride. I learn that the first pomegranate tree was said to have sprung from the blood of a castrated hermaphroditic figure who became the goddess Cybele, an Earth Mother analogous to Demeter. As I reflect on the image and the myths, I understand for the first time why Persephone’s only food in the underworld had to be the seed of a pomegranate. By eating of that bitter-sweet fruit, associated with both fertility and castration, she partakes of both life and death and becomes the Kore, the goddess of vegetation who is also the queen of Hades. In the image of the blood-red pomegranate seed, the opposites of life and death are joined in a tiny, but potent, symbol.

In conclusion, I find myself wishing that this beautiful book had been written years ago, so that I could have used it in my analytical training and in the subsequent years of dream work, writing, and study. It will be a well-thumbed volume in my library in years to come, and I wholeheartedly recommend it to analysts, students, dreamers, poets, artists, historians, and anyone called to explore the living world of symbols.

Notes

¹ Jaffe, Aniela. (1977). *Bild und Wort*. Olten: Walter-Verlag, p. 218.

² Jung, C. G. (1983). *Memories, Dreams, Reflections*, Jaffe, Aniela (Ed.), Winston, Richard & Clara (Trans.). London: Fontana Paperbacks, Flamingo edition, Random House, , p. 198.

³ *The Book of Symbols*, p. 380.

⁴ *Ibid.*, p. 6.

⁵ *MDR*, p. 370.

⁶ *Ibid.*, p. 411.

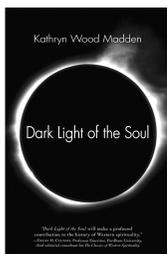
⁷ *The Book of Symbols*, pp. 176-177.

Susan Olson, L.C.S.W., is a 1992 graduate of the C. G. Jung Institute of Zürich and has an analytic practice in Atlanta. She is President of the Georgia Society of Jungian Analysts and a training analyst in the Inter-Regional Society of Jungian Analysts. She is the author of *By Grief Transformed: Dreams and the Mourning Process* (Spring Journal Books, 2010).

Abyssal Awe: Response to Brent Weston's Mandala Series

Kathryn Madden

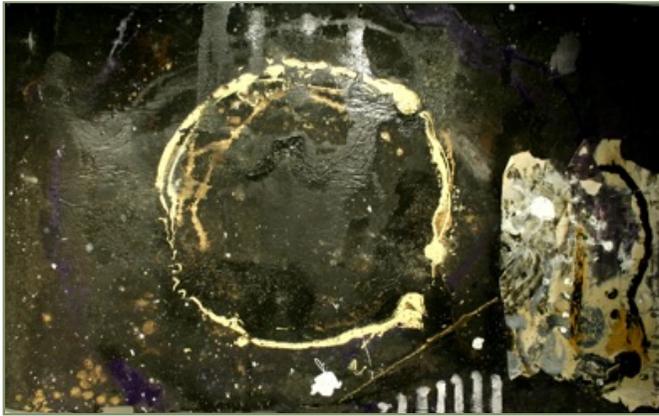
Painter Brent Weston, who hails from Tennessee, has been selected as *Quadrant's* Distinguished Artist of 2011. Brent has been influenced by an awareness of the sounds of nature in conjunction with lectures and study. Having traveled through Western Europe, Morocco, and Turkey, he spent three months studying in L'Abri, Switzerland. There, he was inspired to build an easel made of cut wood and sticks from Tolkien's short story, "Leaf by Niggle," along with personal research of the Bible's "creative mandate." He then headed to Italy with his easel and a small gouache paint set, later returning to paint in Switzerland and in France. In the US, he studied at the Georgia Institute of Technology in the Architecture Program, The Atlanta College of Art, and the University of Tennessee. Brent's solo exhibitions include "Bipolar," at the Woodruff Arts Center, Atlanta, GA (1997), and "Untitled" at the Czigan and Rummel Gallery, Jacksonville, FL (2001). Group showings include "Coincidence" in Monzambano, MN, Italy; The Nexus Patron's Party; and participating in Project Interconnections, Inc. from 2002-



2008. Brent has painted many mandalas without a formal study of their meaning. He has a fascination with Carl Jung's teachings on the subject and has attended Jungian Seminars on spirituality and psychology. This series of nineteen mandalas is his most recent interior journey into the subject matter, based upon his response to the cover and words of *Dark Light of the Soul* by Kathryn Madden.

Kathryn Madden is a licensed psychoanalyst of Jungian orientation with a private practice in NYC. In addition to *Dark Light of the Soul*, Dr. Madden has co-edited *The Encyclopedia of Psychology and Religion* (Springer, 2009). Editor-in-Chief of *Quadrant* since 2004, she also is a speaker and lecturer in the US and overseas on subjects including the symbolic nature of the psyche, dreams, early trauma, psychology and spirituality, the history of the feminine in religious experience, the abyss, desire, spirit, and inner conversation. She is most honored to respond to this series of mandalas with excerpts from her book.

At the primordial level, depth psychology raises to consciousness a new experience of otherness, a *transcendent ultimacy*, beyond the psyche that continuously encroaches upon, seduces, dismembers, and transforms surface immediacy. Making the unconscious conscious in a variety of expressive forms, especially through art and painting, is one of these creative modes. Our previous notions and images of God, the transcendent, the ultimate—whatever we call the beyond, the unknown and mysterious—are shattered and redefined through an experience that I call *unitary reality*.



De-integration and fragmentation seem to be important aspects preceding the potential integration of the disparate parts that are contained in what psychologically may be experienced as unitary reality, or oneness. Unitary reality is a meeting of human spirit with divine spirit. The abyss of “divine” spirit may be so other that it feels as if it is beyond our categories of understanding altogether, beyond God and our conceptions of God, beyond even being itself (pp. 1-5).



We meet the primordial and numinous at great levels of depth in the psyche. As we correspond with these inner contents, eventually a third factor or position emerges through what Jung calls the transcendent function of the psyche. This third bridging factor integrates the opposites at a different level. The dynamics of spirit conjoin the concrete and the universal. The notion of spirit refers here to an experience of that which incarnates, that which breaks in through the unconscious in dreams and imagination and informs us in an inner way.



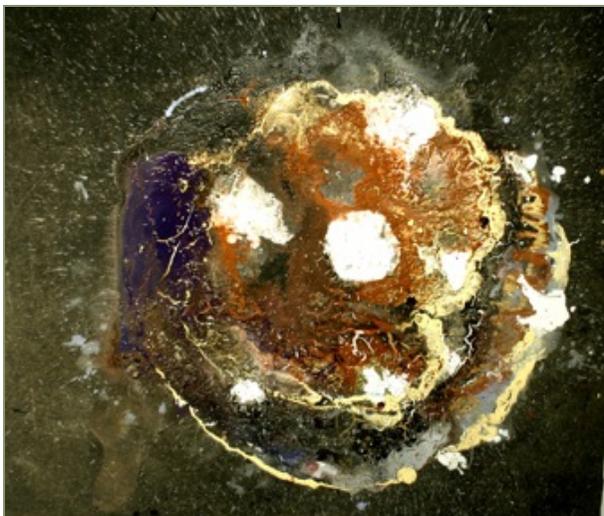
Attending to this conscious-unconscious process fuels a living, symbolic process: vivid, alive, inspiring, and meaningful. We begin to relate to the special significance of our individual symbols that simultaneously point toward, and participate in, their archetypal source and its own source. This source and ground is preexistent and personal. We can relate to it in a meaningful way through the tools of the psyche that we inherit.



We meet spirit as we penetrate and are penetrated by that transcendent factor in us that is dynamic and free. Another layer of reality at times becomes apparent in the exchange. This layer of reality moves us beyond self-referential categories altogether and guides us toward beyond what we know, toward glimpses of a timeless reality.



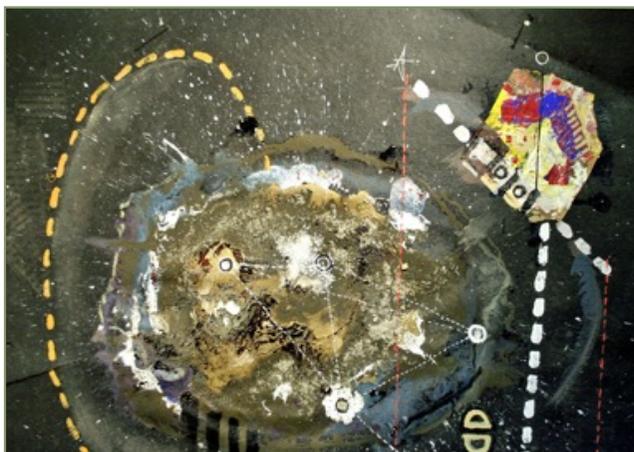
The actuality of time is not eliminated, but we feel temporarily outside it. Eternity, however momentary, feels to be no longer like an abstract heaven but as if we were part and parcel with the stars (pp. 21-22).



As we experience the artists' depictions, the fragmentation, deintegration, and working of the transcendent function point to psychological engagement with a unitary reality, an *a priori* reality that is in motion, moving toward us with intense desire. It requires a willingness to probe beyond our psychological independence to receive what is archetypally present and spiritually actual.



Spirit meets us as dynamic reality at the abyssal level, at the level of radical otherness, and points beyond itself. It matters less what we receive in our conscious states. What is ultimately important is what extends beyond human consciousness.



Can we seek, like the artist, the painter, that aspect of human existence with all of its light and dark sides so that life in its fullness can be affirmed and shaped, and the meaningfulness of life can be experienced?



By engaging with our inner experience, we find that what we discover often prefigures something else. As we relate to the primordial or archetypal images and symbols that we encounter, we are given markers that encircle a central vision. The vision itself is boundless. If we keep these markers in view, even with their sometimes contrary natures, we can proceed toward the maturing of the Self in Jung's terms, the soul in terms of religion.



This Self is affirmed in the analytic tradition as individuation and in many faith traditions and spiritual practices as the soul's immediate experience of divine spirit. The discipline of art particularly demonstrates access to the potentially arresting new birth that resonates with primordial experience (pp. 23-25).



We are presented images—sometimes when we most need them—images that lead us to where we can recognize the *unus mundus* and the divine. *Unus mundus* means unitary reality, or one world: literally, "conjunction," pointing to the union of opposites and the birth of new possibilities. We are, each of us, enabled to hear the sound of deep calling to us and receive it in the deepest reaches of our inmost parts, *in intima mea*.



Unitary reality is a form of summoning, as in reference to the Psalms (42:7), a process of "deep calling unto deep." It is as if the Self were directing us, "whose souls thirst for the living God" to a deeper experience of life, to a level where the ego is not in control, but perhaps is perched on the limb of a tree staring in the void at the rising star of the self-same Self.



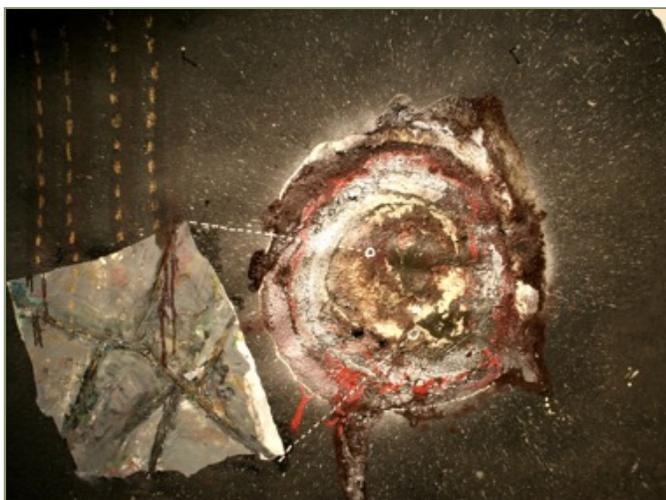
If we are fortunate, we are able to incarnate this new experience, or are assisted in doing so through the presence of a vessel or container of psychotherapy, or spiritual direction, or the ever-ready blank canvas, or roof tiles of the artist.



The encounter with unitary reality is a specific experience of otherness that involves passage through a fundamental dynamism or tension of the opposites.



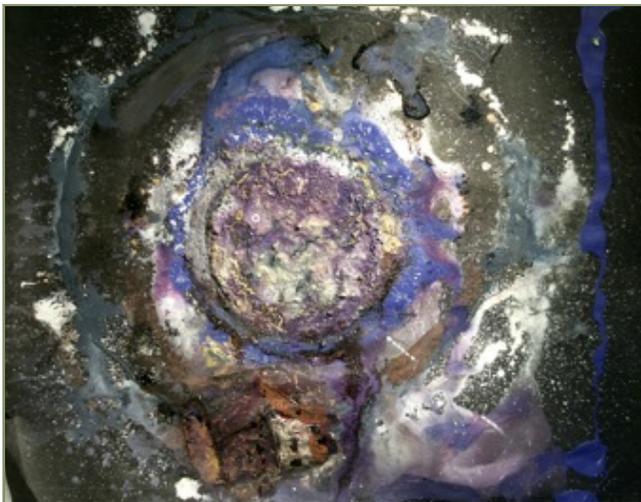
The ego shifts away from a position of primacy by engaging with what is real and what is radically other. It is moved out of first place as the Self comes into consciousness in some expressive form.



In the experience of the abyss, we see that we reflect a far deeper reality than our ego consciousness could possibly know. We may see through the “air hole” into the dark, preexistent void, but our longing gaze is met and returned by the light of a star (pp. 254-255).



As we relate to these inner contents and the third factor is activated, a symbol begins to unfold in pictorial, tangible forms and images that represent a synthesis of the previously conflicting elements and a resolution to the conscious conflict.



Attending to this conscious-unconscious process fuels a living, symbolic process. We begin to understand the specific significance of our individual symbols that point toward, and participate in, their archetypal source *and* its own source.



This pre-existent ground exists and is personal. A star is born—a unitary reality that enables us to see through the contents of the psyche to a predifferentiated, universal ground. And that star pertains to our rising.

*All excerpts above are drawn directly from, or paraphrased from *Dark Light of the Soul*.

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Reference

Madden, K. (2008). *Dark light of the soul*. Great Barrington, MA: Lindisfarne Books.