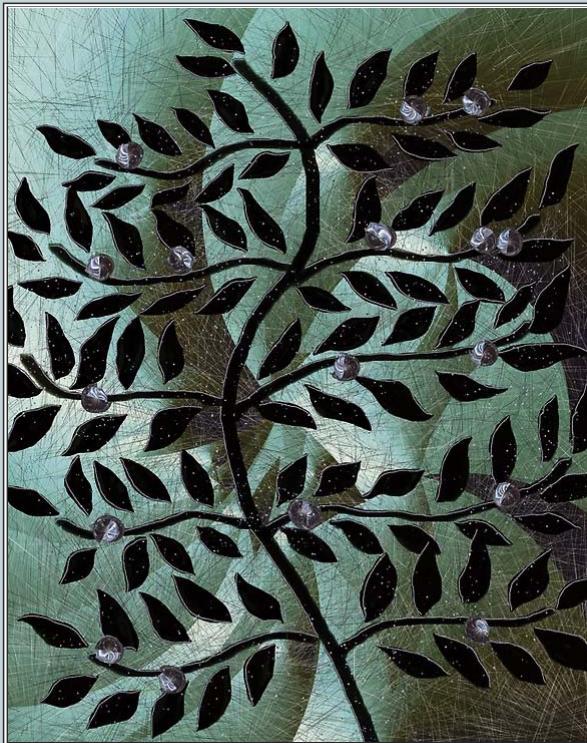

quadrant

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

XXXXII:2 Summer 2012



The Tree of Life by Melanie Froud

quadrant

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

XXXXII:2 Summer 2012

**quadrant is a publication of the C. G. Jung Foundation for
Analytical Psychology of New York**
Board of Trustees as of January, 2012

Karin Barnaby
Bruce Bergquist
Julie Bondanza
Karen Bridbord

Rollin Bush
Ruth Conner
Aisha Holder
Maxson McDowell

Joenine Roberts
David Rottman (President)
Jane Selinske
Marie Varley


Janet M. Careswell, Executive Director

In Association With

**Archive for Research in
Archetypal Symbolism**
Sarah Griffin Bunker

C. G. Jung Institute of NY
Laurie Layton Schapira

**NY Association for
Analytical Psychology**
Elizabeth Stevenson

Analytical Psychology Club of NY
Jane Bloomer

Staff For This Issue

Editor-in-Chief
Kathryn Madden

**Managing Editor/
Production Manager**
Carlota Zitreen

Designer/Art Director
Carlota Zitreen

Editorial Assistant
Carol Berlind

Advertising Manager
Arnold DeVera

Review Editor
Beth Darlington

Business Managers
Janet M. Careswell
Arnold DeVera

Editorial Advisory Board

Ann Casement
John Dourley
Alexandra Fidyk
Tom Kelly

Stanton Marlan
Susan Plunket
Robert D. Romanyshyn
Jane Selinske
Erel Shalit

Dennis Patrick Slattery
Ann Belford Ulanov
Robin van Löben Sels
Beverley Zabriskie

Cover Art

The Tree of Life, by Melanie Froud

Quadrant is published semiannually, two issues to a volume.

Annual Subscription: \$32

©2012 by The C. G. Jung Foundation for Analytical Psychology, Inc.

Janet M. Careswell, Executive Director

28 East 39th Street, New York, NY 10016

Tel: (212) 697-6430

All rights reserved. No part of this publication may be reproduced in any form
without written permission from The C. G. Jung Foundation.

Printed by Sheridan Printing Co., Inc., Alpha, NJ 08865

ISSN: 0033-5010

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.cgjungny.org/quadrant.html For a complete indices of past issues of *Quadrant* or to order back issues, go to www.cgjungny.org/quadrant_past.html

Authors are responsible for complete references for all work cited. All references cited should be listed alphabetically in a reference section at the end of the essay following APA style. References to Jung's *Collected Works* may be abbreviated to *CW* and should include the name of essay, if pertinent, date of original publication, and paragraph numbers, i.e. para. 362. Authors are responsible for all permissions and fees to quote material under copyright. For submission guidelines of electronic artwork to accompany an accepted manuscript, the author may contact emma.mcdowell@gmail.com for specific formatting information. Authors who use patients' dreams or other personal material are responsible for obtaining appropriate permission for publication and for adequately disguising the material to protect the patient's identity.

APA Format

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 converging 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.
- _____. (1965). *Mysterium magnum* (vols. 1-2). Cambridge: James Clarke & Co., Ltd.
- Jung, C. G. (1921). *Psychological types*. In *CW 6*. Princeton, NJ: Princeton University Press.
- _____. (1960). *The structure and dynamics of the psyche*. In *CW 8*. New York: Pantheon Books.
- Neumann, E. (1989). *The place of creation*. Princeton: Princeton University Press.
- Ulanov, A. (1977). Jung and religion: The opposing Self. In Young-Eisendrath, P. & T. Dawson (Eds.), *The Cambridge Companion to Jung*. Cambridge: Cambridge University Press.

Quadrant reserves the right to edit material accepted for publication. *Quadrant* holds the copyright of all material published. Author's clearance to use material from work published by the journal can be obtained by writing a letter of request to the Editor for copyright permission. Written credit must be given to

Quadrant in the case of future publications of the piece. The opinions, arguments, and perspectives expressed by the authors do not necessarily represent those of the editor, the editorial staff, nor the Foundation. We welcome letters of comment and query in response to articles which may be printed at the editor's discretion.

Subscription and/or advertising inquiries should be addressed to Arnold DeVera cjungny@aol.com

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.

quadrant

Volume XXXII:2, Summer 2012

contents

From the Editor ...	
Kathryn Madden.....	5
James Hillman Memorial	
Lasting, Leaving, Left: <i>Ars Moriendi</i>	
Ginette Paris	9
Between Jung and Hillman	
Glen Slater.....	15
Devar 'Aher: On the Other Handle	
David L. Miller.....	39
Remembering James Hillman: An Enterview with Thomas Moore	
Rob Henderson.....	48
Golden Calf Psychology: James Hillman	
Alone in Pursuit of the Imagination	
Michael Vannoy Adams.....	59
From Attic To Basement and In Between	
Safron Rossi	71
"Dear James:" The Academic Crush and the Arc of Influence	
Jennifer Leigh Selig	80
Poetry: "An Encounter at Sunset"	
Alexandra Fidyk	83
Book Reviews:	
Beth Darlington, Review Editor	
Book Review by Suzanne Cremen Davidson	87
In Memoriam: John Domenico Marino—1945 - 2012	
Jane Selinske	92
In Memoriam: Armin Wanner—1938 - 2011	
Janet Careswell.....	94

From the Editor . . .

James Hillman (1926-2011) lived a life of integrity. His countenance did not change much these past three or four years, during which there were occasions when our paths crossed. We spoke briefly at a gathering of the Jungian Psychoanalytic Association at Beverley Zabriskie's home at a reception for Sonu Shamdasani after the *Red Book* had been published. Walking out of the Rubin Museum with him after viewing the *Red Book* display, he seemed inward and reflective. At the IAAP conference in Montreal, a voice of opposition had arisen during Don Kalsched's presentation on the relevance of Jung's notion of the compensatory function that also pulled Hillman's view into the debate. The gentleman who had raised a provocative statement called James, "Jim," and James looked him straight in the eye and said, "Dr. Hillman." I sat with James for a minute before leaving the auditorium. Dressed in a white linen suit, reminiscent of numerous archival pictures of Jung, his eyes were sharp and attentive—owl-like—while his mind seemed to be ruminating and burrowing inward. For Hillman, the transcendent function was always in motion, albeit—in contrast to Jung's transcendent function—for Hillman, there was a multiplicity of transcendent functions spiraling through space simultaneously.

Hillman's primary three arenas of discourse were consciousness, imagination and soul, and an underworld where dreams occur. For Hillman, soul means our imaginative possibility, how we experience the psyche through reflection, speculation, dreams, images and fantasies. Hillman layers on to Jung's perspective of images with the concept that human nature is primarily polymorphous and imaginal. Everything we are, our instincts, our experiences, our existence is imaginal. In the beginning, there was imagination which then created soul.

Imaginative possibility is the way human nature recognizes all realities as primarily symbolic or metaphorical. Mind is linked with matter, the rational with the emotional. But soul never settles into an objective reality because, by nature, soul is the "blowing spirit," the breath of constant change, transformation, and reformation. Soul's purpose is to "unsettle all forms." This unsettling occurs through re-visioning the soul and restoring it to its Heraclitian nature, inclusive of a search for the logos of soul, the logos that ignites the power of our minds with a flow that equates to fire as consciousness.

His major contributions revolve around the notion that the gods have taken flight from our ego-centered world of consciousness. They have found sanctuary within the realms of imagination and soul and in the underworld of the dream. Dreams are com-

plete in themselves, initiations into the underworld of death in which our imaginal essence is no longer limited by our conscious literal and dualistic views. Echoing Jung, Hillman tells us that working with our dreams, visions, fantasies and moods gives us a new reality that the psyche creates every day.

At bottom, we are a no-thingness, which we realize through our imagination. With all of psychic reality, Hillman performs a radical phenomenological relativism. Anything we know as objective emerges from the underlying primordial reality of imagination: first imagination, then reality; thus, his well-known phrase: “stick to the image.” For Hillman, Jung’s method of amplification of a symbol is already out of the ballpark because it is not taking an image for what it is. The psyche is not in us—we are *in* the psyche.

In essence, Hillman’s goal has been to “re-mythologize consciousness,” especially through dream work, and to connect us to our mythical patterns. Our psychological symptoms show these mythological patterns, and we come to our symptoms as derived from these mythic figures. For him, our mythic figures are the preconditions of our imagination. Do we imagine them or do they imagine us? In any case, they are real.

Thus, Hillman redefines Jung. Whereas Jung understands mythical figures to be part of the collective, archetypal layer of the psyche, Hillman changes the concept of archetype to “archetypal images.” Where Jung believes the archetype in itself to be unknowable and not fully representable, Hillman says that archetypal images have inexhaustible meanings and implications. Hillman himself admitted that his approach can be thought of as “far-fetched, impractical, and visionary.” But he justifies his view by asking how can we really say anything about the realm of the transcendent or spirit as a dimension that is not available in itself. So, Hillman has given us a phenomenological approach to “what is there”—the data, the phenomenon, the experience, and the image that speaks for itself.

His radical phenomenology sometimes polarized people. Many found him to be a saint, others a heretic of sorts. Some refer to his views as postmodern; others disregard an archetypal school of psychology altogether.

Carrying Hillman’s perspectives and personhood into much more depth, we will hear, in this tribute issue, from a profound group of voices. In memorial tribute, Ginette Paris offers “Lasting, Leaving, Left, *Ars Moriendi*.” David L. Miller speaks to Hillman’s theoretical perspectives with a focus upon healing. Glen Slater considers the bridge between Jungian psychology and Hillman’s “archetypal psychology,” exploring Hillman’s work in the context of Jung’s original vision. In an “enter-view” with Thomas Moore, Robert Henderson probes into the heart of the deep friendship and mentor-

ing experience between Moore and Hillman. Michael Vannoy Adams offers detailed insight into “the problem of the imagination” that so engaged both Jung and Hillman.

Adding to the diversity of voices, Safron Rossi relays her personal account of working side by side with Hillman in the process of gathering and sorting his collection to be housed at the Opus Archives and Research Center at the Pacifica Graduate Institute in Santa Barbara. From her days as a doctoral candidate at Pacifica, as one who looked to Hillman as an “intellectual god,” Jennifer Selig writes a genuine and expressive letter, exposing with candor her “academic crush” upon this formidable and formative figure. Alex Fidyk offers a piece of embodied active imagination in the form of poetry in honor of a theme Dr. Hillman was fond of: Eros. Suzanne Cremen Davidson captures the essence of two of Hillman’s prominent works in her review of *The Myth of Analysis* and *Re-Visioning Psychology*. Her piece concludes the formal tribute of this familial “cohort” of brilliant and devoted authors. Each has given us their personal and embodied images of the man who embraced soul-making, *anima mundi*, and the hope for Psyche’s reunion with Eros.

In light of Hillman’s notion of psychic presence, we also offer gratitude for the lives of John Marino and Armin Wanner, dear colleagues of the C. G. Jung Foundation, whose memorial tributes are offered here by Jane Selinske and Janet M. Careswell. Finally, as if Hillman’s notion of “the blowing spirit” of change is ever in motion, we say goodbye with tremendous gratitude to the Managing & Production & Art Editor of *Quadrant*, Carlota Zitreen, who has served this journal for over 18 years. We wish her well with her multiplicity of creative endeavors.

—Kathryn Madden, Ph.D., Editor-in-Chief



James Hillman and Kathryn Madden at the
2010 IAAP Congress in Montreal.



One Man in the Winter of His Life,
Tara Turner

© 2012, Tara Turner, All Rights Reserved

James Hillman Memorial Lasting, Leaving, Left: *Ars Moriendi*

Ginette Paris

Ordinary people seem not to realize that those who really apply themselves in the right philosophy, are directly, and of their own accord, preparing themselves for dying and death. If this is true, and they have actually been looking forward to death all their lives, it would of course be absurd to be troubled when the thing comes, for which they have so long been preparing and looking forward.

These words were supposedly spoken by Socrates, who held that philosophy is “the practice of dying.”¹ At the hour of his death, Socrates was still teaching, explaining the soul’s journey to his student Crito, as the hemlock was killing him. I know of only one other person who was capable, like Socrates, of discussing ideas until the poison of cancer took his last breath.

Ginette Paris Ph.D. is a psychologist, therapist, and writer. She was trained as a psychologist in Montréal, Canada where she was a tenured professor in the Department of Communication of the Univ. of Québec in Montréal for 15 years. In 1995 she became a permanent U.S. resident and a core faculty at the Pacifica Graduate Institute in Santa Barbara, CA. Her books include *Pagan Grace*; *Pagan Meditations*; *Mythology: A CD-ROM Encyclopedia of Greek and Roman Mythology*; and *Wisdom of the Psyche*.

James Hillman died on October 27, 2011. A month or so before, on September 21, he sent the following email to concerned family and friends:

We are following a middle road, neither upbeat nor downbeat. And I am more and more convinced that upbeat tends to constellate its counter, so before wishing for recovery in the old sense, one should think twice. It's what's going on now and not what the imagination conjures regarding a so-called future. I am dying, yet, in fact, I could not be more engaged in living. One thing I'm learning is how impossible it is to lay out a border between so-called "living" and "dying."

To the very end, James was engaged in the task of living, relating to the people in his life, sending emails, making phone calls, concluding the many writing projects that had been so important to him. True to his character, he never lost his sharp sense of humor, nor his edge in fighting against a medical establishment, stubbornly refusing the kind of medication that would have deprived him of his ability to think, his ability to relate, his ability to remain engaged in living.

All his life he fought against the technicalities of a psychology that ignores the tragic emotions of pity, bereavement, despair. When his time came to die, he faced those emotions bluntly, directly. All his life he pointed at the problem of our culture's emphasis on youth, control, success, and the obsession of getting above it all, an obsession that makes us think of dying as *only* a medical failure. Contrary to this fantasy of success, he taught us how the soul sends roots *down*, just as much as it grows branches and expands upward. He called that "growing down"² and gave a most moving demonstration of this "growing down" in the way he died.

To use D. H. Lawrence's expression³ James built a magnificent "ship of death." Not everyone wants to die the way he did, working on new ideas, revising manuscripts, up to the very last moment. The art of dying, *Ars Moriendi* implies that we each build a different ship, finding our own style of dying. As Hillman wrote: "Rise and fall. It is one of the archetypal patterns of life, and one of its most ancient, cosmic lessons. But how one falls, the style of coming down, remains the interesting part."⁴ To die "in character" takes some force of character, and James undoubtedly had plenty of that.

A few days before he died, his wife Margo McLean sent an email, inviting a few friends and family to get ready for the trip to his home in Thompson, Connecticut, because James had moved into his final days, and his death could come at any time. She was suggesting that those of us who would have to travel a long way to come to his funeral needed to get ready. At that time, I was enjoying a sabbatical from Pacifica, and residing in the Laurentian mountains north of Montreal. Reading Margo's email that evening, I decided to leave immediately, in the hope of arriving in time for the last farewell. But I then realized that I had left my winter coat in the overhead bin of the airplane the week before, which meant that all I had to drive 400 miles in a menacing snowstorm was an old lumberjack jacket. Knowing James' aesthetic sensibility—a man who believed that aesthetics can be as important as ethics—I resolved to postpone my departure until the next morning, to buy a decent black coat. I don't know how to qualify this primitive emotion; is it a cultural leftover from times past, when people dressed in their finest in the presence of death? Is it fear? Is it cowardice in having to say my last goodbye? Is it pure girlish narcissism? I would have needed James to help me sort this out. . . .

I still don't know how to interpret this emotion; all I know is that it cost me the chance to say farewell while he was still alive. James died while I was shopping! From the store, I left for Thompson. The snowstorm intensified, and instead of the usual 6 hours drive, it took me 14 hours and two days, because some roads and airports were closed. When I arrived in Thompson, his body had just left for the morgue and I had missed the vigil.

The first person I saw as I entered the house was Mermer Blakeslee, the well-known author of fiction and of poetry, a close friend of James and Margo, and a woman I have known and appreciated for a long time. She had spent the last two weeks as one of the team of friends and family who cared for James at home, as he wanted.

To conclude, I will use her words, a poem that she read to James a few days before his death, words that express all that I would have liked to say, had I had the courage to appear in a lumberjack coat.

Mermer, like most of those who knew James, had experienced the two men residing in one body: one is called James, a long time friend that I admire for the way he fought the medical establishment to the very end, giving all those around

him one last lesson in “the art of dying.” The other personality living in the same body is Hillman, who never, in the face of James’s personal tragedy, betrayed the Hillmanian psychology, his life-work.

Hillman’s legacy is what will continue to live here at Pacifica, getting stronger with each generation of students exposed to these strong ideas; ideas that help us live, and will help us die.

Now, here is Mermer Blakeslee’s poem, the title of which is:

Letter to James, and Hillman Too

James, I love you.

This is no way to start a poem.

Hillman would hate it.

First the divisive, ever-conquering I,
capitalized by default;
its assumed prerogative causing,
in the very structure of the phrase,
the unbearably stark separation from you,
leaving love to build
its thin, translucent bridge.

James, you said we didn’t have to miss you.

I am here, you said, your voice light and deep.

—Mermer Blakeslee

Notes

¹ Plato. (1980). *Phaedo*, 64A. In *The last days of Socrates*, Hugh Tredennick (Trans.). London: Penguin.

² Hillman, J. (1996). *The soul’s code*. NY: Random House, Chapter 2, “Growing Down.”

³ “So build your ship of death, and let the soul drift to dark oblivion.” In Lawrence, D. H. (1994). *The complete poems of D.H. Lawrence*. London: Wordsworth Editions.

⁴ Hillman, J. (1996). *The soul’s code*. NY: Random House, Chapter 2.

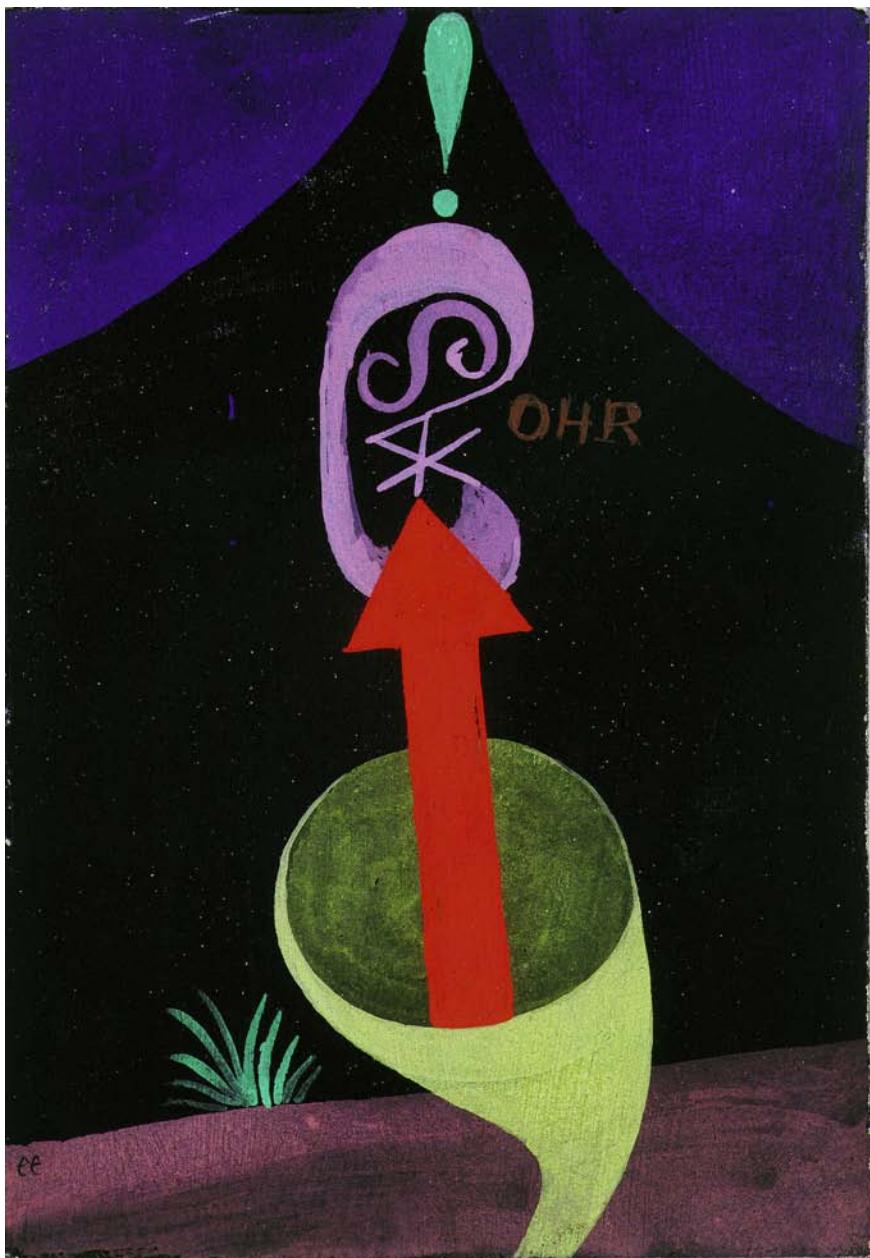
PARABOLA

Where Spiritual Traditions Meet

www.parabola.org

US \$29.95/YR PRINT—\$29.95/YR DIGITAL
(4 ISSUES)

SUBSCRIPTIONS CALL TOLL-FREE 1-877-593-2521
ADVERTISING INQUIRIES E-MAIL JTARDIFF-PARABOLA@ATT.NET



© 2012 Artists Rights Society (ARS), New York—Photo: Eileen Tweedy/The Art Archive at Art Resource, NY

Lösung, cc. "der Gefürtetags Aufgabe"

Variation II, 1924, Paul Klee

Between Jung and Hillmanⁱ

Glen Slater

ABSTRACT:

James Hillman's role in the history of Jungian psychology is considered in the context of Jung's original vision for depth psychology and in terms of Hillman's international interdisciplinary influence. The bridge between Jung's ideas and those of Hillman is examined in light of Hillman's perspectival approach to the psyche, his notion of "soul-making" and its relation to individuation, and his use of the term "archetypal."

KEY WORDS:

archetypal, soul-making, imaginal, *anima mundi*, mythos

Since C. G. Jung's death in 1961 few if any Jungian theorists have approached the preeminence of James Hillman. For those who early on embraced Hillman's work, this assessment may well have been made at any point during the past three to four decades. For others, Hillman's approach has been considered too great a departure from Jung's main thrust, making such an assessment debatable at best. In either case the recent death of this unquestionably innovative psychologist invites us to look again at his contribution to our field, particularly at how his key understandings relate to and diverge from those of Jung. In doing so we may find ourselves inclined to revision the psychology of the man who dedicated his life to revisioning psychology.

Glen Slater, Ph.D., teaches Jungian and archetypal psychology at Pacifica Graduate Institute in Carpinteria, California and has contributed a number of articles to Jungian journals and essay collections. He edited and introduced the third volume of James Hillman's Uniform Edition of writings, *Senex and Puer*, as well as *Varieties of Mythic Experience: Essays on Religion, Psyche and Culture*.

To Begin

There can be little question about James Hillman's range. He authored works on analysis, religion, emotion, suicide, dreaming, war, aging, and character, power, fate and calling, to name but a few of the subjects he addressed. In dedicated essays he engaged a multitude of mythic figures and configurations: The Great Mother, the Earth Mother, the Bad Mother, the Child, *senex* and *puer*, Hermes, Hestia, Aphrodite, the Hero, Hades, Dionysus, Ananke among them. Along the way he overlapped the concerns of psychology with interests in architecture, ecology, literature, and art, often imbedding these interests in commentaries on contemporary events. His twenty plus books have been translated into just as many languages, and his ideas have had an even greater impact in far-flung nations like Italy, Japan, and Brazil than here in the United States.

The scope of Hillman's work mirrors the polytheistic emphasis that anchored his critique of classical Jungian thought and became the basis of his archetypal psychology, an outcome of conversations with a small circle of analysts in Zürich, particularly Patricia Berry and Rafael Lopez-Pedraza. It also reflects the roaming *puer* spirit he named within his calling and that stands in part behind his method. Yet beneath these more apparent proclivities lies a largely overlooked capacity that made such wide-ranging interests and dexterity of mind possible: James Hillman was able to forge many different intellectual and psychological alliances. He befriended many ideas, forming his psychology with input from other disciplines. Both his critical eye and his fluid imagination grew out of this more basic habit of intelligence.

Hillman pushed hard against some aspects of Jungian thought while passionately embracing others and eventually described Jung as archetypal psychology's "first immediate father" (2004, p. 14). However, quite unlike other innovative renderings of the field—Fordham's concern with early development and détente with psychoanalysis, Neumann's psychological phylogeny or von Franz's extended understanding of fairytales, alchemy and physics—Hillman sought to put his understanding of the psyche on other footings, especially those with ties to the humanities. Further, he omitted appeals to science and empiricism. In this manner he established several points of orientation beyond the immediate Freud-Jung tradition. For example, archetypal psychology leaned into the Neoplatonic tradition of Renaissance writers like Vico and Ficino and mostly dodged the Germanic influence of

Kant, Schopenhauer, and Goethe. It also cultivated a primarily imaginal rather than analytical or even symbolical orientation, drawing heavily upon the writings of Henri Corbin, subsequently named the “second father” of the approach (*ibid.*, p. 15). Even more foundational to Hillman’s enterprise was the ancient Greek tradition—not only its mythology but also its reflections on self-knowledge, which he would trace back to Heraclitus. Thus, one foot may have landed in Zürich, but the other foot moved around—from Dublin to Paris, Florence to Athens. Beyond being an American who spent a quarter century in Europe, his mind managed to cross the Swiss border in multiple directions.

Although Hillman’s weight would shift from time to time, his inside foot remained planted on Jungian soil; the conversation with Jung’s ideas and with analytical psychology went on until the end. However, this insider-outsider position

*... he took psychology beyond the consulting room
and recovered a sense of psyche in the world at large*

combined with the mixed theoretical orientation and mercurial style has confounded observers and made assessments of Hillman’s contribution difficult.

To cut through this unsettling and contentious role in the history of Jungian thought we need to draw out two pervasive lines of thought, which form something akin to the latitude and longitude of Hillman’s world: First, he emphasized making conscious the archetypal roots and cultural-historical baggage of psychological concepts and theories. Prominent examples of this are his view of the ego as a recapitulation of the hero myth, the Self as a hangover of Christian theology, and the grip of the mother complex on most psychologies. Second, he took psychology beyond the consulting room and recovered a sense of psyche in the world at large. He walked psychopathology out into the town square and took inner life past its literal connotation into an interiorizing movement that revealed the soul quality of events and things.

In putting psychology itself on the couch, Hillman (1972) spared neither his Jungian training nor his own inclinations.ⁱⁱ He often referred to his work as a therapy of ideas or as an application of “psychology to psychology” (p. 40). And yet he did this therapy in a distinctively Jungian way, examining theories through mythic and cultural patterns. He began his first major work, *The Myth of Analy-*

sis (1972), by asking “what fathers psychology?” and proceeded to explore the myth of Eros and Psyche as a vital source of field-orienting metaphors (p. 11ff). Archetypal reflection on psychological perspectives could reveal unexamined assumptions as well as sources of renewal. If notions such as redeeming, ordering, transcending, centering, normalizing, curing, diagnosis, or progress went unchecked, psychology could be unconsciously caught in religious, medical, and utilitarian back-stories, spinning its wheels in some cultural complex. He was thus constantly questioning rarified, abstracted principles, pulling them back to into the fragmenting and fictional character of the soul’s own ground. Moreover, as his *Revising Psychology* (1975) made clear, he wanted to revitalize psychological thought at a time when body, feeling, and experience had all but turned thinking into a dirty word. Indeed, nothing provoked him more than displays of lazy thought, vast generalizations, or cliché-ridden formulations.

In looking beyond the therapy room, while appearing to go against the grain, Hillman was running with a well established if largely neglected stream of depth psychological inquiry. Both Freud and Jung commented at length on social themes, which were also taken up by respective followers, especially Erich Fromm on the psychoanalytic side and writers like Jaffé, Progoff, Neumann, and Whitmont on the Jungian side. For Hillman, even more primary than this application of psychological insight to culture was the project of reversing the psychic deadening of the world and recovering a sense of the *anima mundi*, which he couched in terms of “that particular soul-spark, that seminal image, which offers itself through each thing in its visible form” (1982, p. 101). Whereas psychology in general and Jungians in particular were giving almost exclusive emphasis to working on the psyche from inside out, Hillman often reversed the procedure, attending to neurotic and psychopathic ingredients in society.

Archetypal psychology was establishing its own horizons. Yet within what often appeared as an unraveling and remolding of Jung’s ideas one thing is clear, and this forms the backbone of Hillman’s contribution to Jungian thought: Between the old man of Zürich and this restless American “son” lay a commitment to the archetypal basis of being; they both undertook a recollection of the gods. Jung set off on his own distinctive path by placing Freudian theories of the mother in the hands of the maternal archetype. He then went on to explore universal patterns of typology behind different theoretical leanings. He rooted his

key findings in comparative religion and spent more than a decade planting psychological concepts in the soil of medieval alchemy. At key points along the way he affirmed and reaffirmed the psyche's preference for a mythological way of thinking, and he spent most of his final years relating the modern search for meaning to the breakdown of Christian myth. For both Jung and Hillman the human condition revealed itself within a psychic reality that is grounded in divine drama, and the differences that emerge between them can only be measured against this most fertile common ground. While Jung may have referred to it as the collective unconscious or objective psyche and Hillman came to think of it as the archetypal imagination, both men understood the psyche as a mythic unfolding and understood psychology as a logos that must reconstitute this mythos.

Finding a Baseline

James Hillman's contribution to depth psychology is not so easily written into the history of the field because it's entwined with the problem of orthodoxy and heterodoxy in Jungian thought. Jung's famous aversion to Freud's dogmatic style, his admonitions about the unconscious remaining unknown, his statements about his psychology being a working hypothesis, as well as his resistance to establishing training institutes, all provide his followers with cautionary tales. The very notion of an "orthodox Jungian" opposes the attitude Jung tried to cultivate. In spite of this, the essential tenets of Jung's psychology and their application have been matters of continual debate, and a half-century of Jungian history has been dotted with institutional splits. What makes an analyst, a writer or a thinker "Jungian" seems to be sandwiched somewhere between the open nature of the founder's thought and the too often closed character of institutional life.

Before his step into the spotlight translating *Liber Novus (The Red Book)*, the Jung historian Sonu Shamdasani, in his volume *Jung and the Making of Modern Psychology* (2003), wrote that "Jung did not intend to form a particular school of psychotherapy" but intended to develop a "general psychology," of which "practical analysis" would be only a part. He says further:

The establishment of complex psychology (Jung's original term for his perspective) was to enable the reformation of the humanities and revitalize contemporary religions. The history of Jungian psychology has in part consisted in a radical and unacknowledged diminution of Jung's goal. (p. 15)

Establishing this baseline is important in situating Hillman's work in the history of Jungian thought. Beyond Jung's ongoing concern with cultural phenomena and his constant attempt to tie psychology to the wisdom of the past, Shamdasani forces us to acknowledge that psychotherapy was neither the sole nor primary focus of his psychology. Along such lines, Hillman's project to move psychology beyond the bounds of the consulting room and root it in the humani-

a major rationale for putting Hillman's perspective aside has been either its critique of psychotherapy or its perceived lack of clinical relevance.

ties rather than the sciences resonates with Jung's original intention for the field. Yet among many Jungians—in marked contrast to this understanding—a major rationale for putting Hillman's perspective aside has been either its critique of psychotherapy or its perceived lack of clinical relevance.

Overviews of Jungian psychology reflect this situation. In his 1985 book, *Jung and the Post-Jungians*, Andrew Samuels produced the now well-known rubric that separated Jungian psychology into three main schools: classical, developmental, and archetypal. He then placed various analysts and writers in theoretical clusters, suggesting something of a spectrum, without placing hard boundaries between these schools. However, in 1998, Samuels revised this assessment, dropping Hillman's archetypal psychology from his schema, stating it has “either been integrated or eliminated *as a clinical entity*—perhaps a bit of both” (1998, p. 21, *italics mine*). Samuels then proceeded to add two wings to the remaining duo, suggesting that the London developmental Jungians now have a decidedly psychoanalytic (Freudian) wing, while the Zürich classical school has developed a fundamentalist wing. But in this new schema archetypal psychology no longer warranted its own standing. A further example of this tendency is Thomas Kirsch's *The Jungians: A Comparative and Historical Perspective* (2000), wherein the author indicates his intention at the start to forego the movement's “intellectual history” and focus on “social and political developments” (p. xii). His outlook mirrors that of Samuels and provides a meticulously researched history of Jungian training organizations. Alongside a dozen other key analysts, Hillman is given a dedicated couple of paragraphs, focusing on his early and somewhat controversial history before leaving Zürich.

Such assessments of trends in Jungian psychology, emphasizing clinical work and training institute politics, are distorted on two counts: They not only tend to absent Jung's overall outlook and application of his own psychology, they don't account for the way Jungian perspectives are disseminated or engaged in other settings, such as academia. They may describe the direction of Jung institutes very well, but they don't accurately portray the broader world of Jungian thought. To cut to the chase: In most overviews of the field, archetypal psychology's international, interdisciplinary following and Hillman's broader contribution to psychological and cultural discourse have been overlooked. His prominence has been shrouded, and the relation of Hillman's work to the spirit and substance of Jung's vision has been obscured.

By vivid contrast, outside the confines of Jungian institutional life another picture is apparent. Organizations for scholarship such as the International Association of Jungian Studies and centers of learning like Pacifica Graduate Institute and The Dallas Institute of the Humanities hold Hillman's work as a primary source of discussion and reference. In dedicated monographs his work has been placed alongside that of Heidegger, Whitehead, Freud, and of course, Jung.ⁱⁱⁱ Through the teaching and writing of Edward Casey (Yale and Stony Brook Universities), David Miller (Syracuse University), Hayao Kawai (Kyoto International Research Center for Japanese Studies), Ginette Paris (University of Quebec and Pacifica Graduate Institute), David Tacey (La Trobe University, Melbourne), Roberts Avens (Iona College) and David Rosen (Texas A & M University) to name a few, Hillman's ideas have been channeled into several other disciplines. Few Jungian writers have come close to finding this kind of traction in the academic world, nor created a substantive or original enough body of work to do so.

The wider cultural reception for Hillman's writings has been equally impressive: After Jung, Hillman has been the only Jungian to give the prestigious Terry Lectures at Yale, and his resulting work, *Revisioning Psychology* (1975), was nominated for a Pulitzer Prize. He was awarded the Medal of the Presidency in Italy and named among the *Utne Reader's* 100 most important thinkers in America. Hillman's work with the Men's Movement and his *New York Times* best selling work, *The Soul's Code* (1996a) brought his ideas into the national spotlight. After publishing an anthology of Hillman's writings, *A Blue Fire* (1989), Thomas Moore went on to widely disseminate archetypal perspective with his own best

seller, *Care of the Soul* (1992). Later in his life, Hillman appeared in a number of documentaries, including several BBC productions and the theatrical release, *The 11th Hour*. At either the scholarly or cultural level, no other Jungian has been as widely read or made such inroads into disciplines beyond depth psychology.

Perspective and Structure

When Jungian psychology is not confined by institutional and clinical definitions, Hillman's preeminence becomes hard to dispute. Nonetheless, a stumbling block for arriving at this assessment is the matter of how far archetypal psychology departs from classical Jungian concepts. Whereas there can be little question Hillman left parts of Jung's understanding behind, misunderstandings of his approach and terminology may be responsible for exacerbating this divide. And at the very heart of these misunderstandings is his shift from a psychodynamic to a *perspectival* approach to the psyche.

When the psyche is perceived through the separation of conscious and unconscious, special conditions, techniques and tools are needed to get from one side to the other. Psychic material arises from the unconscious or sinks down into the unconscious and a whole psychodynamic apparatus is required to track the movement. This mode of perception reflects the starting point of depth psychology. Freud and Jung came into a world that had reduced the psyche to the rational mind and had underestimated or dismissed emotion and instinct. While psychoanalysis opened the door to what had been split off, Jung came to realize that a loss of symbolic thinking compounded the situation. For without a conscious faculty for symbols and images the deeper reaches of the unconscious remain foreign and unruly, generating never-ending battles between a reasonable ego and an untamable id. Beyond the solution of sublimation, Jung heralded the transformative power of symbolic experience. He revived awareness of the in-between realm where myth, religion, and art had always bridged the upper and lower reaches of the psyche. In the end, Freud and Jung parted ways over the nature of this psychic borderland. Wrapped up with Jung's major insight into the archetypal basis of psychic life was the equally vital understanding that symbols could overcome psychic splits and redirect human instinct. And he began to glean a deeper intelligence at work in this process.

Hillman doubled down on this territory in between conscious and uncon-

scious, recognizing it as the realm of Platonic *metaxy*, the place where soul was made. As his work developed, the conceptual landmarks and mapping of the psyche began to matter less than the sensibilities and attitudes he detected at the base of Jung's work. Structure and concept receded just as metaphor and myth expanded to fill the resulting space. By the time of *Revisioning Psychology* Hillman was peeling the scientific Jung away from the mythopoetic Jung and augmenting the latter with a series of new terms and cultural-historical amplifications. To be sure, Jung (1965) had already tilted his psychology in this direction:

*For Hillman, the resultant aim was not to map
or even describe the psyche, but to explore psychological thought
and vision while staying close to the psyche's native tongue.*

“Myth is the natural and indispensable intermediate stage between unconscious and conscious cognition” (p. 311); “no science will ever replace myth, and a myth cannot be made out of any science” (*ibid.*, p. 340). For Hillman, the resultant aim was not to map or even describe the psyche, but to explore psychological thought and vision while staying close to the psyche's native tongue.

The core of this project was a sustained attack on literalism and positivism as well as an attempt to overcome the Cartesian divisions that Jung's psychology had sought to transcend even while such divisions haunted its formulations. Hillman's move beyond psychotherapy must be placed in this context: Rather than a disinterest in what came into the consulting room he had a profound interest in what was being left out as medicine and science prolonged the divisions of inner/outer, mind/body, and psyche/world. Indeed he continued to insist upon the primacy of psychopathology, without which psychology succumbs to paradigms of human potential, spirituality and self-help style ego empowerment. When things go wrong or “fall apart,” as he says, we're drawn into the psychic depths. So depth psychology in particular must stay close to the appearance of pathos, which cannot be separated from soul. Yet, he argued, it need not bind psychopathology to the clinical vision, for the *metaxy* extended beyond this: Rotten politics and ruined estuaries can depress us right alongside a midlife crisis. Town centers can be manic, buildings paranoid or schizoid, and institutions may display a range of character disorders. Corporations can dissociate and landscapes can be raped and traumatized. We don't

need to take “inner” literally; we can also look outside with an interiorizing vision. Psyche appears in these places too. Overcoming the split between inner and outer in this way was a pivot point for Hillman’s psychology of perspective.

By describing soul as that which lives “between us and events, between the doer and the deed” (p. xvi), Hillman (1975) didn’t leave behind instincts, emotions and complexes; he just underscored how these dimensions inhabit the psychic field in which all things stand in relation to one another. Cultivating this middle realm left a swinging door between conscious and unconscious, so that known and unknown,

*We don’t need to take “inner” literally;
we can also look outside with an interiorizing vision.*

upper and lower, light and shadow remained in constant contact. Applying a therapeutic eye to the pathologized world also alleviated or at least nursed the acute psychic pain of the personal realm. Here it is important for Jungians to realize that Jung’s individual versus collective trope was aimed at avoiding the numbing, sometimes inflating impact of collectivization not at the expense of community and certainly not at the sense of connection to one’s surroundings.

The notion of a psychology of psychology already implies an emphasis on the approach taken rather than on the thing considered. Our habit is to describe the psyche as something we observe—dreams enter consciousness, emotions are released, projections are recollected, and so on. For Jung, such descriptions of psychic contents and their movements aimed to correct the widespread undervaluing of inner life and give substance to the reality of the psyche. Repeated observations result in descriptions of the salient features of an inner realm, just as an explorer charts an unknown region or an archeologist uncovers buried artifacts. Both these spatial metaphors pervaded the early history of the field. But Jung also understood that what we perceive is inextricably bound up with the way we look.

Hillman’s work highlighted this manner in which perception and knowledge betray psychological patterns, showing how stances are determined by images and their associated fantasies. More than anything else, he addressed the way psychological understanding depends on different modes of imagination. A depression may be imagined medically, poetically, mythically, or spiritually and will seem like a different phenomenon in each case. The idea of an inner landscape can either

be translated into abstract terrain like ego, persona and shadow or it can invite further images—fathomless oceans, dry deserts, enchanted forests. One of Hillman's (2005) pivotal essays approached the difference between spirit and soul in terms of “peaks and vales” (pp. 71ff.), allowing images of bright mountaintops and shadowy ravines to convey the psychological contrast. The pure, rarified air of spiritual practice, he argued, was a vastly different pursuit compared to trekking through the lowlands of soul. In such a manner, whether psychological life was approached spiritually or soulfully made a great deal of difference.

For Hillman it always came back to working with the fantasies and images that shape our perceptions. It is here that we can put our hands on the very way we imagine life into being. What occurs between us and events is where he glimpses soul, taking his cue from Jung (1971): “The psyche creates reality every day. The only expression I can say for this activity is fantasy” (p. 52, par. 78). Spliced with Jung's (1967) equation, “image is psyche” (p. 50, par. 75), Hillman's version of making the unconscious conscious is to become aware of the way our psychic glasses create reality. At times, even seasoned Jungians are tripped up by this emphasis because they retreat to the visual connotation of the term “image.” But, as Hillman has reiterated and a careful reading of Jung confirms, “image” describes the most primary and irreducible psychological form and may exhibit an emotional, auditory, sensate, or ideational character.^{iv} So-called raw emotions or bodily sensations become images as soon as they are psychically registered. Feelings become images as soon as any significant awareness of them occurs. A feeling of sadness or loneliness becomes an image as soon as recognition or reflection takes place and the kind of sadness or loneliness and the context of its arising is apparent. An image is, essentially, a piece of imagining. Once consciously held and considered, the fantasy that surrounds and connects images is also revealed. A careful consideration of images leads us more deeply into an appreciation of Edward Casey's insight that “an image is not what one sees but the way in which one sees” (Hillman, 2004, pp. 18-19). Hillman's approach becomes a work on those images—with, on, and through the imagination. He wrote, “the aim of therapy is the development of a sense of soul, the middle ground of psychic realities, and the method of therapy is the cultivation of the imagination” (*ibid.*, p. 15). Such cultivation may well take place in analysis, but its roots and implications extend far beyond the business of individual psychotherapy. Soul, *metaxy*, is recovered as the realm of imagining.

In considering the key role of Hermes in psychological modes of thought, we get a glimpse of this understanding at work. Jung had earlier invited this connection. In a revealing passage where he emphasizes the point that we don't invent the gods, but "the gods came first," and that we "must derive our psychic conditions from these figures," Jung (1967) also wrote: "From this standpoint Christ appears as the archetype of consciousness and *Mercurius as the archetype of the unconscious*" (p. 247, paras. 298–299, italics added). The unconscious is apprehended through Hermes-Mercurius, the god of communication, interpretation, borders and thresholds. Any understanding or perspective that makes room for Hermes will remain fluid and keep the unconscious close at hand. And so, fittingly, reading Hillman is often accompanied by the feeling of quicksilver running through one's fingers. In *Revisioning Psychology* (1975) he deliberately supplies no examples of what he's talking about. Historical and mythological amplifications of ideas abound, but no clinical examples and no descriptions of technique are given. His writings as well as his method wander all over the map, borrowing a little from here and a little from there in the same way Hermes builds his lyre to charm Apollo.

Hillman essentially argued: If the realms of psychic life may only be traversed by the unpredictable and hard-to-catch Hermes, then perhaps one's overall approach to psychology should follow his rhythm. Then one might catch that fleeting intuition, bad omen or other communication "from the unconscious" and grow more comfortable in the liminal spaces and borderlands over which this god presides. In his paper, "Notes on Opportunism," (2005), he wrote:

The mercurial opportunist, having no fixed position, no sense of being at the center, keeps his eye on the door, the thresholds where transiencies pass over from statement to implication, from fact to supposition, from report to fantasy. Mercurius is messenger of the Gods, so he must be able to hear their messages in what ever is said. (p. 101)

Following the mercurial path, Hillman's psychology aims to cultivate a thoroughly imaginal way of knowing, from the start attuning our awareness to the language of the deep psyche. When writing on the cusp of his traditional training and his new approach, in a short section of *The Myth of Analysis* (1972) called "Toward an Imaginal Ego," he set out this aim, situating it in the context of what Jungian analysis ultimately attempts to do:

The idea of an imaginal ego gives conceptual form to what actually happens in Jungian psychotherapy, where adaptation to the unconscious, or *memoria*, is reflected in the changed ego personality of the analyzed person. His adaptation is primarily to “psychic reality” (Jung), to the “imaginal world” (Corbin). (p. 185)

Realizing that one’s orientation and attitude determine the relationship with the rest of the psyche, Hillman constantly asked: What is the most fitting perspective? What is the best way to see the gods at work within the complexes and callings of psychological life?

Individuation and Soul-making

Jung’s notion of individuation takes depth psychology’s basic imperative to make the unconscious conscious and reveals how individual purpose and meaning grow out of the process. This incremental revelation of personal calling and character expands comprehension of one’s unique place in the universal drama of humanity. So the process continually engages the question of how one’s particular situation relates to larger archetypal patterns of existence. Jung often wrote of this as a natural process, but he equally understood it is constantly thwarted by practical demands and social imperatives. For most, it requires special conditions and directed effort, which his psychology aimed to describe. In this way his method of supporting this process has become wrapped up in our understanding of it; working with dreams, sorting through complexes, wrestling with fantasy life and withdrawing projections are activities that pave the path of individuation.

In bridging into Hillman’s notion of soul-making we can begin by noting that although Jung relied on such introspective methods, he came to describe the objective psyche—to which we must eventually forge a relation—as something that surrounds us on all sides—inner and outer. In *Archetypes and the Collective Unconscious* (1946) he writes:

No, the collective unconscious is anything but an encapsulated personal system; it is sheer objectivity, as wide as the world and open to all the world. There I am the object of every subject, in complete reversal of my ordinary consciousness, where I am always the subject that has an object. There I am utterly one with the world, so much a part of it that I forget all too easily who I really am. “Lost in oneself” is a good way of describ-

ing this state. But this self is the world, if only a consciousness could see it. That is why we must know who we are. (p. 22, para. 46)

The phrase “if only consciousness could see it” is the key one. Together with the reflection, “I am the object of every subject,” we’re ushered into the terrain Hillman attempted to revivify. The term “soul-making” is taken from Keats, who wrote, “Call the world if you please, ‘The Vale of Soul-making.’ Then you will find the use of the world.” (Hillman, 2004, p. 38). For Hillman, as for Keats, the world offers soul, if only we have the eyes to see. This is the basis of his description of soul as “a perspective rather than a substance, a viewpoint toward things rather than a thing itself” (1975, p. xvi)—a viewpoint that depends above all else on the capacity to deliteralize.

Jung’s own work moved carefully yet pointedly in the direction of understanding and recovering this soul-world relationship. The dedicated exploration of alchemy, dialogues with physicist Wolfgang Pauli, studies of synchronicity, and the concern with spirit and matter are all geared in this direction. Jung also, by temperament, conveyed a highly developed sense of the animated world: conversations with the rock he sat on as a boy; addressing misbehaving pots and pans at his Bollingen retreat; releasing figures through stone-carving. He wrote about the modern world with an acute awareness of this inner-outer overlap: “Dragons are in our day great machines, cars, big guns, these are archetypes now, simply new terms for old things” (Jung, 2002, p. 147), and elsewhere: “Our fearsome gods have only changed their names: they now rhyme with –ism” (Jung, 1966, p. 204, para. 326). Meredith Sabini’s remarkable anthology of Jung’s nature writings (Jung, 2002) leaves us with little doubt that he understood psyche and nature to be inextricably woven. For Jung then, the psyche is not just found “within.” However, the psychodynamic approach and Cartesian character of his scientific inclinations often obscured this understanding.

Soul-making picks up the thread of Jung’s more expansive perceptions of psychic reality. It occurs with the appearance of metaphoric possibility, which deepens and opens to meaning. This can certainly be in art or journaling or active imagination, just as Jung described. However, it might just as well take place in cooking, making a garden, in a heartfelt conversation, or working on a tennis stroke. Rituals of all types invite it, and it may be as embodied and gestural as it is mindful. While opportunities for it are pervasive, it is not indiscriminate. We are drawn

If in individuation the method is to attend to what comes to us from the unconscious, in soul-making the method is extended beyond the special circumstances of self-reflection, dreaming and active imagination into all aspects of life that generate imaginative sparks of a certain magnitude.

into soul-making when the imagination glimpses something knocking at the door. Then the door must be opened and the visitor greeted with curiosity and regard. So it implies a certain level of engagement, musing, and nursing the moment along. It is not mere daydreaming or idle fantasy, but a crafting. If in individuation the method is to attend to what comes to us from the unconscious, in soul-making the method is extended beyond the special circumstances of self-reflection, dreaming and active imagination into all aspects of life that generate imaginative sparks of a certain magnitude.

Conjoining this awakening to psychic reality, Jung and Hillman both embraced an unfolding of the personality and a slow revelation of deep character within which one discerns a calling, even a sense of fate, especially looking at life in retrospect. *Amor fati* is certainly one place where individuation and soul-making dovetail. Yet whereas soul-making sounds very open ended, individuation is often presented in a more directed, goal-oriented way, especially when joined to notions of unifying and wholeness. No doubt people do, on occasion, have numinous experiences and dreams that indicate a deeper center or a central archetype. But the intimation, even preconception of an ordering factor can often overshadow the particularities and context of these events. Love of one's fate comes down to how well one embraces specific events, and the question Hillman asks is what modes of perception are best suited to nurse along this moment-to-moment unfolding?

In discussing such matters he was apt to use the analogy of a pearl necklace, where the focus is on the pearls, not the string. As he saw it, the problem with orienting psychology to the string—the direction and destination of the process—is the risk of overlooking the pearls. “Strings” attract the heroic ego, which loves to know where it’s going and likes to navigate by the will, above and beyond life’s specific gifts and challenges and their own archetypal backgrounds. Soul-making aims to forget the string and stay with the pearls. It stays with what captures the imagination and trusts

that overall purposeful will reveal and take care of itself. The need for overarching meaning or conception thus fades into the background; the string becomes a secondary consideration in light of life's multiple spheres of concern.

We position ourselves in the soul-making process by becoming artisans of the imagination, refining the craft of psychically hosting the circumstances and events that come our way. The masterwork lies within the crafting itself, not the overall outcome. By attending to moments when soul appears—"care of the soul" as Thomas Moore (1992) suggested—each detail gains significance and offers more fecundity and depth. A sense of continuity or cohesion is a by-product of the moment-to-moment faith in the psyche, without need of a psychological blueprint or image of the whole. This idea is not at all alien to other notions of what actually feeds the psyche. In practical psychotherapy it is often advised to forget the patient's history, diagnosis, and distant goals in order to focus on the creation of experience and insight in each session, understanding that "the whole" will inevitably be implicated in the area of immediate concern. Soul-making extends this principle into all aspects of existence.

In simple terms, the overall canvas of life may depend far more upon our commitment and presence to each brush stroke than on our envisioning of the big picture or our own hand at work. So, from Corbin, Hillman takes the idea that what actually individuates is not "us," but our passions, talents, and places of wounding. Our complexes need to shake off their infantile associations and find their deeper, more mature role in our character. If we turn our attention to what is going on in these particularities and peculiarities, then it's the parts that undergo change, and the personality becomes a rich, multidimensional canvas. It is in this spirit that Hillman (1975) uses the provocative term "dehumanizing" as a synonym for soul-making (pp. 165ff), radically countering the egocentric and humanistic reduction apparent in much psychological discourse.

Though the accents are different, both individuation and soul-making share the goal of overcoming egoic ways of life. Individuation emphasizes the process of becoming through the differentiation and integration of the parts of our psyche, largely discerned through introspective processes. It has overtones of a spiritual quest, promising to shift our conception of life from personal pursuit to transpersonal purpose. Soul-making emphasizes engagement with whatever takes on psychic significance, building the instinctive religiosity of the psyche into

the ebb and flow of existence. On the other side of literal reality, through the metaphoric and mythopoetic potential in perception, it discerns the play of the gods in all things and our points of entry into that divine drama.

"Archetypes" and "Archetypal"

There are several areas of Jung's work with archetypes that help illuminate Hillman's style of archetypal discourse. In the first instance, archetypes announce their presence with a certain ambience, not only with universal content or form. This ambience may or may not relate to overt mythic or religious motifs or to other culturally significant and recurring iconography. Although much attention is paid to the history of symbolic patterns in establishing the archetypal pedigree of dream images and artistic expressions, detecting the presence of an archetype in no way depends on making these connections. The most direct and undeniable indication of an archetype is its psychic import, often accompanied by a felt sense or intuition of universal or transpersonal significance. To this qualitative dimension of archetypal events we can add another more specific way in which Jung (1960) described archetypes—as “typical modes of apprehension” (p. 137, para. 280). Archetypes shape what we encounter by shaping our perception of that encounter. This notion returns us to Hillman's emphasis on perspective. We may see gods and monsters in our dreams but we also see via these inner figures—perceiving beauty via Aphrodite, strife via Ares, mishap via Coyote. When looking at the world through Medusa's eyes, life petrifies. Among the Australian aborigines, the Dreaming and the landscape are indivisible. Landscape is known and navigated via myth, which is a consciously cultivated mode of apprehension. In adding together these two understandings, the qualitative and the apprehensive, we can do no better than Jung (1960), who wrote and himself highlighted the following: *“Wherever we meet with uniform and regularly occurring modes of apprehension we are dealing with an archetype, no matter whether its mythological character is recognized or not.”* (pp. 137-138, para. 280).

Hillman wanted to track the psychic intensities and archetypal patterns in our perspectives—our modes of apprehending inner and outer life. Running with Jung's core insight that archetypes structure experience from the ground up, Hillman took the archetypal shaping of the imagination as axiomatic. If, as Jung described, the objective psyche is “as wide as the world and open to all the world,” then archetypal patterns are also pervasive, present as something akin to

energy fields, bending and molding all psychic realities.

Hillman's more expansive use of the term "archetypal" is confusing to many Junians, who often want to preserve it for experiences that have a quasi-spiritual quality. Jung used Otto's term "numinous"—the encounter with the *mysterium tremendum*—to describe those moments when something archetypal comes crashing into awareness. The intense charge and profound otherness of these experiences certainly conveys the divine nature and sacred quality of archetypal forms. But it also tends to harden the idea of archetypes residing in the basement of the psyche or dropping from heaven rather than pervading and constantly shaping existence. If, as Jung put forth, archetypes shape our complexes and the dynamics of psychic life, then they're always running in the background. So we are always enacting mythic dramas and continually being caught in age-old conflicts—if only we have the eyes to see. So for Hillman, taking the express elevator to the collective unconscious wasn't the only way to meet the gods. Scratch the surface of anything that really matters, that really holds psychological significance, and you'll find some piece of the universal story. You know it by the feel, by the emotional gravity, which is given with how events sit in the imagination.

On the flip side of this archetypal sensibility, which smells the animal instinct or soul person in everyday images, is the formulaic reversion to well-known archetypes, which may come with a busload of religious iconography and mythic motifs but have no psychic gravity. Forgetting Jung's insight that the archetype *per se* was unknowable, archetypes are labeled, categorized, and turned into stereotypes. In this way the very question of whether something is or isn't an archetype can be a trap, just as the hasty sorting of dream images into familiar baskets like shadow, *anima/animus*, and the Self can become a mere intellectual exercise. When, as Jung said, there are as many archetypes as there are typical situations in life, the naming and labeling of archetypes can lead us right out of their archetypal potential and into a system of staid symbols. Just like the Buddha, if you see an "archetype" on the road, its demise may be indicated.

An important departure point for archetypal psychology, especially in approaching suffering, is Jung's (1967) statement: "The Gods have become diseases; Zeus no longer rules Olympus but rather the solar plexus, and produces curious specimens for the doctor's consulting room" (p. 37, para. 54). For Hillman (1975), sufferings may be understood as "a series of nutshells, one inside the other:

within the affliction is a complex, within the complex an archetype, which in turn refers to a God. Afflictions point to Gods” (p. 104). We can discover the god within the disease by working on personal complexes until the universal core of the problem becomes apparent. Or we can, from the start, build this archetypal idea into

*... the whole attitude to the problem begins
with a mythic-archetypal premise—an opening to the divine
gift and healing potential within the affliction.*

our perspective and host our wounds as if a hidden god resides there. Then the whole attitude to the problem begins with a mythic-archetypal premise—an opening to the divine gift and healing potential within the affliction. When there's a god in what ails us, we imagine into it very differently.

Hillman took the collective unconscious as an unconsciousness of the collectivity (universality) within all occurrences that beg for attention. Jung broke ground on this insight by exploring the character of the archetypal mother, and showing how she stands right behind one's actual mother, arranging our emotional responses according to universal patterns. He went on to realize that healing and meaning arise when the personal and the archetypal are connected, which often adds a missing element to the situation and also alleviates the acutely personal nature of the problem. But Hillman essentially asked, why wait for the Great Mother to show up in a big dream? Why not work the personal in terms of the archetypal from the start, seeing mothering from the Great Mother's standpoint, seeing through our personal yearnings and smotherings to her endless bounty and terrifying appetite?

When the personal is apprehended through the archetypal our expanded vision becomes a more robust psychic container. If the downturns, obsessions, anxieties, and other ailments are woven into the nature of soul, if our sufferings are recollections of the gods, and healing has to do with their recognition, the therapeutic question becomes how to bleed on the appropriate altar (Hillman, 1975) or perform the fitting ritual. Such notions are conversant with Jung's idea of converting neurotic suffering into conscious, meaningful suffering. Very often psychotherapy struggles mightily to alleviate primary afflictions, which seem to come and go of their own accord—fatefully. Instead, the work turns to altering the secondary overlay of self-persecution and dissociation that accompanies the prob-

lem, such as overcoming the naïve view of a life devoid of wounding or the search for creativity divorced from emotional trial. Or it turns to the question of hidden intent, which only surfaces when the hero learns to face the underworld. The focus moves to the story in which the suffering is cast and the story then moves the focus within the suffering. Psychic discord is an invitation for a deeper story—a “healing fiction,” as Hillman (1983a) called it. Such fictions heal by rendering circumstantial peculiarity into archetypal significance, bringing dignity, depth and mystery to the otherwise default cult of mechanistic personalism.

In the End

There are many Jungians, including analysts, writers and academics, who have little trouble strolling across the bridge connecting Jung and Hillman. Others have either deliberately dismissed Hillman’s work or simply put it aside, thinking it too intellectual or, as discussed here, lacking in overt clinical application. In a few cases, following some encounter with his fierce and critical style, a more personal barrier has been erected. Many simply can’t fathom the deconstruction of the ego, the disregard for the Self, or the assault on dream interpretation, all of which may seem central to Jung’s view. However, Hillman’s work need not be assessed on these grounds. It can be approached in terms of its own aim to make soul and open up imaginative possibilities. Most specifically it might be considered in terms of the most basic goal of Jung’s thought—expanding an awareness of psychic reality and one’s particular place in that reality.

In the final pages of *Memories, Dreams, Reflections*, Jung (1965) talks about the inner certainties and uncertainties of his life, putting a surprising emphasis on the latter. He describes himself as a man who “once dipped a hatful of water from a stream” (p. 355) and goes on to express a multitude of mixed feelings. But he qualifies it all by saying, “the more uncertain I have felt about myself, the more there has grown up in me a feeling of kinship with all things” (*ibid.*, p. 359). Earlier in the book, describing being “in the midst of my true life” at Bollingen, he wrote:

At times I feel as if I am spread out over the landscape and inside things, and am myself living in every tree, in the splashing of the waves, in the clouds and the animals that come and go, in the procession of the seasons. (*ibid.*, pp. 225-226)

Putting aside the carefully explored corridors of interiority, Jung wanted to rest his retrospection on the vivid feeling of *anima mundi*—the soulful bonding with his surroundings. In that final chapter he also talks about the “daimon” at length, but leaves all conceptual ideas, especially the ultimate orientation point of his own psychology, the Self, aside. His preferred mode of discourse, in what he knew to be his final word on his own life, is poetic and metaphorical; it is archetypal rather than analytical.

Hillman believed psychology should appeal to the need for beauty just as much as the quest for understanding, arguing persuasively in the piece “Thought of the Heart” (1982) that psychological ideas must address aesthetic and sensual dimen-

*Not everyone can follow Hillman head first
into the underworld, a place where day world conceptions are
constantly given back to the imagination.*

sions too. He was a son who didn’t just follow in the father’s footsteps. Rather, he entered the father’s vision then extended and reimagined it while staying close to his own Ares-fueled, puer-inspired daimon. He attacked whatever was pushed too far one way and then stood on the side of the dismissed with the same over-correcting force as the returning repressed. For those lounging in the recliner of psychological thought, he came along and kicked the back of the chair. He refused to be cool-headed. His work honors Jung’s resistance to discipleship and Jungianism and embraces the imperative that each person follow his or her own way. Not everyone employing Jung’s ideas is called to rework the concepts or extend the perspective, but a critical approach to his thought and a capacity to place phenomenon before theory are fitting goals for all Jungians. Not everyone can follow Hillman head first into the underworld, a place where day world conceptions are constantly given back to the imagination, but every step of his dance is not necessary to appreciate the vitality of his movement and add flexibility to the psychological routine.

Hillman was iconoclastic, sensitive to mind grooves, intolerant of dogma and reactive to clichés—which he could smell a mile away. He understood the soul loves insight and loathes codification. Avoiding repeated recipes, he marinated psychology in rich metaphorical and poetic amplifications and nourished the soul by

attracting and opening the imagination. In radically underscoring Jung's distinctive attitude toward the psyche, in working with the shadow even as it appears within Jungian theory, and in extending the vision of psychology and psychopathology out onto the sidewalk, Hillman's work has both deepened and sharpened the leading edge of Jungian ideas. He kept the conversation lively. As he said in the book *Inter Views* (1983b), his approach "twists" the theory, and "twisting may be a way to be both a Jungian and an individual thinker. At least that's how I imagine what I do" (p. 27). Although we may debate different pathways to soul-making or individuation, it's hard to argue with Jung (1959) when he says, "Were it not for the leaping and twinkling of the soul, man would rot away in his greatest passion—idleness . . . to have soul is the whole venture of life . . ." (p. 27, para. 56). This is Hillman's Jung.

Notes

ⁱ An earlier version of this paper was first delivered to the C. G. Jung Society of Seattle, February 12, 2010. Following James Hillman's death, October 27, 2011, it has been amended and extended for publication here.

ⁱⁱ Hillman wrote at length on his affinity with the *puer* (2005), discussed his anger and martial traits (1983, pp. 146–147), the influence of his Jewish heritage (1992), and his calling to polytheistic perspectives (1996b).

ⁱⁱⁱ See Roberts Avens, *The New Gnosis: Heidegger, Hillman and Angels*; David Ray Griffin (Ed.), *Archetypal Process: Self and Divine in Whitehead, Jung and Hillman*; Robert H. Davis, *Freud, Jung and Hillman: Three Depth Psychologies in Context*.

^{iv} See *CW* Vol. 8, p. 322 [para. 607ff]. Here and in other places, Jung makes clear he uses the term "image" to indicate a general representation of psychic contents.

References

- Avens, R. (1984). *The new gnosis: Heidegger, Hillman, and angels*. Putnam, CT: Spring Publications.
- Davis, R. H. (2003). *Jung, Freud and Hillman: Three depth psychologies in context*. Westport, CT: Praeger Publications.
- Griffin, D. (Ed.). (1990). *The archetypal process: The self and divine in Whitehead, Jung and Hillman*. Evanston, IL: Northwestern University Press.
- Hillman, J. (1972). *The myth of analysis*. Evanston, IL: Northwestern University Press.
- _____. (1975). *Revisioning psychology*. New York: HarperCollins.

- _____. (1982). *The thought of the heart and the soul of the world*. Dallas: Spring Publications.
- _____. (1983a). *Healing fiction*. Woodstock, CT: Spring Publications.
- _____. (1983b). *Inter views*. New York: Harper & Row.
- _____. (1989). *A blue fire*. T. Moore (Ed.). New York: HarperCollins.
- _____. (1992). "How Jewish is archetypal psychology?" *Spring*, 53: 121-130.
- _____. (1996a). *The soul's code*. New York: Random House.
- _____. (1996b). "Psychology—monotheistic or polytheistic:" Twenty-five years later. *Spring*, 60: 111-125.
- _____. (2004). Archetypal psychology. *Uniform Edition* Vol. 1. Putnam, CT: Spring Publications.
- _____. (2005). Senex and puer. G. Slater (Ed.). *Uniform Edition* Vol. 3. Putnam, CT: Spring Publications.
- Jung, C. G. (1959). The archetypes and the collective unconscious. *CW, Vol. 9i*. London: Routledge & Kegan Paul.
- _____. (1960). The structure and dynamics of the psyche. *CW, Vol. 8*. London: Routledge & Kegan Paul.
- _____. (1965). *Memories, dreams, reflections*. New York: Vintage Books.
- _____. (1966). Two essays on analytical psychology. *CW, Vol. 7*. London: Routledge & Kegan Paul.
- _____. (1967). Alchemical studies. *CW, Vol. 13*. London: Routledge & Kegan Paul.
- _____. (1971). Psychological types. *CW, Vol. 6*. London: Routledge & Kegan Paul.
- _____. (2002). M. Sabini (Ed.). *The earth has a soul: The nature writings of C. G. Jung*. Berkeley, CA: North Atlantic Books.
- Kirsch, T. B. (2000). *The Jungians: A comparative and historical perspective*. London: Routledge.
- Moore, T. (1992). *Care of the soul*. New York: HarperCollins.
- Samuels, A. (1985). *Jung and the post-Jungians*. New York: Routledge.
- _____. (1998). Will the Post-Jungians survive? *Post-Jungians today: Key papers in contemporary analytical psychology*. London: Routledge.
- Shamdasani, S. (2003). *Jung and the making of modern psychology*. Cambridge: Cambridge University Press.



Photo Credit: Gianni Dagli Orti / The Art Archive at Art Resource, NY

*Winged lions with human heads, polychrome glazed brick,
5th century BC Achaemenid era Persian, from Susa, Iran*

*Devar 'Aher: On the Other Handle*¹

David L. Miller

ABSTRACT:

In this tribute to the life and work of James Hillman, the focus is upon healing. The argument suggests that the healing power in Hillman's theoretical perspectives and in his analytic practice is achieved by focusing upon the "other" sides of emotion, idea, behavior, and point of view. Examples are given from Hillman's notions about masturbation, pornography, betrayal, war, pathology, personalization, individuation, dream interpretation, myth, religion, therapy, and thinking.

KEYWORDS:

Hillman, otherness, depth, ego, soul, healing

The death of James Hillman, in my view, marks the end of an epoch of Jungian psychology. With the help of a few friends, James spearheaded an attempt to save the depth psychology of C. G. Jung from backslicing into an ego-psychology in theory and in practice, a misguided use of Jung's insights for assistance to the ego and its interests. The loss of the depth dimension was noted by James in an interview with Jan Marlan only six years ago. James said: "I am critical of the whole analytic discipline . . . It has become a kind of New Age substitute for life, on the one hand; a substitute for rigorous education in culture, philosophy and religion, on the other; and third, a 'helping profession.' . . . I think

David Miller, Ph.D., is Watson-Ledden Professor of Religion Emeritus at Syracuse University and is a retired Core Faculty Member at Pacifica Graduate Institute in Santa Barbara. Since 1963, Dr. Miller has worked at the intersections of religions and mythologies, literature and literary theory, and depth psychology. In 2002, Dr. Miller was elected to be an Affiliate Member of the Inter-Regional Society of Jungian Analysts, and in 2004 he was made an honorary member of the International Association of Analytical Psychology. He was a member of the Eranos Circle in Ascona, Switzerland, from 1975 to 1988, and he lectured at the Eranos Conferences nine times during that period. Dr. Miller is the author of more than one hundred articles and book chapters, as well as five books. For more information, see the website: <http://dlmiller.mysite.syr.edu>.

Giegerich is right—and Ziegler was, too—the whole thing has lost its way. Something is deeply missing.” (Marlan, 2006, pp. 193-194) For James, what is missing is soul.

James was angry on behalf of this soullessness in psychological theory and practice. An interlocutor once observed that James “always seems to have been angry or to work out of outrage.” He responded by saying: “I trust my anger. It’s my favorite demon . . . These angers were something very deep.” (Hillman, 1983, p. 147) It has seemed to me that James’ angers on behalf of soul and soulfulness were like the anger of Hebrew prophets—like Amos and Jeremiah and Ezekiel—as if the tradition of his grandfather the rabbi were alive and well in his own work.

James’ anger may well have been therapeutic. I was in Japan in 1988. James had been there in the years before me. In talking about his work and the strategies of archetypal psychology, a Japanese analyst, Tomoko Kuwabara, said she thought that the genius of James Hillman’s theorizing and analytic practice was in the strategy of its healing power. She described this power by referring to the advice from a Japanese proverb. She said: “We Japanese have a saying, namely, ‘The tea bowl has two handles. Always pick it up by the other one!’” I think she is right that James’ healing ability was always to pick up an idea or a fantasy or an emotion by the “other” handle.

Indeed, in 1998, *Spring* journal published an article by Milka Ventura. In the article Ventura reported on a strategy taught to rabbis. When confronted with an ultimate question, the rabbi is supposed to respond in the following form: “On the one hand, blah-blah-blah, and on the other hand, blah-blah-blah.” This is because all ultimate matters contain the possibility of what in Hebrew is called *devar aher*, another word, another perspective, another handle, like the Japanese tea bowl.

In the Terry Lectures at Yale University in 1972, James picked up everything by the other handle. He attempted to correct a Jungian misprision by insisting upon the importance of personifying rather than personalizing, on pathologizing (i.e., deepening) rather than saving, on psychologizing or seeing through non-literally, and dehumanizing rather than humanizing (i.e., ego-fying). His strategy was to introduce the ego to the underworldly dimensions of the psyche, rather than to save the ego from the underworld and lift it out of the underworld. He followed Jung in viewing human neuroses as best friends, rather than as the enemies that ego makes of them (*cf.* Hillman, 1977). He insisted on

His strategy was to introduce the ego to the underworldly dimensions of the psyche, rather than to save the ego from the underworld and lift it out of the underworld.

an archetypal perspective (for him “archetypal” is equivalent to the word “important” in Whitehead’s philosophy), rather than upon a psychology of essentialized and substantialized archetypes, which, by Jung’s definition, are unknown and unknowable (Hillman, 1970). It is, I fear, ironic that even before his death, some of James Hillman’s self-appointed followers continued the backsliding out of depth by trying to make his archetypal, poetic, and imaginal insights into resources to help ego and its interests.

In tribute to James Hillman, I present a litany of examples in which James picks up one matter and then another by the other handle. *Devar ‘aher*: another word in his own words.

- The situation of primal trust is not viable for life . . . Betrayal is required . . . Neither trust nor forgiveness could be fully realized without betrayal. Betrayal is the dark side of both, giving them both meaning, making them both possible. (2005, pp. 196, 210)
- I believe we can never speak sensibly of peace or disarmament unless we enter into the love of war. Unless we enter into the martial state of soul, we cannot comprehend its pull . . . War is a psychological task . . . (2007, pp. 124-125)
- The mystery of adult masturbation may now be seen in a new light. It is an aspect of adult introversion, a primitive attempt at self-centering and self-regulation—even more, of active imagination at its fundamental level. (1975c, p. 121)
- Pornography becomes as vital to our political present and future as other areas of bodily liberty . . . To the fundamental liberties I am adding the right to fantasize. Fantasy is innate to human beings, more than a basic necessity. It is as well a collectively human responsibility, calling for the conscientious, courageous and joyful participation by the citizen in lustful imaginings . . . If pornography . . . finds no societal support and instead societal suppression, then the citizen and the nation decline into shamed, passive aggressive victimization . . . (1995, pp. 65-66)
- The psyche does not exist without pathologizing . . . Pathologizing is present not only at moments of special crisis but in the everyday lives of all of us. It

We cannot recover soul from its alienation in professional therapy until we have a vision of pathologizing which does not require professional treatment in the first place.

is present most profoundly in the individual's sense of death, which he carries wherever he goes. It is also present in each person's inward feeling of his peculiar 'differentness' . . . We cannot recover soul from its alienation in professional therapy until we have a vision of pathologizing which does not require professional treatment in the first place. (1977, pp. 70-71, 78)

- Despite its preference for ambiguities, I tend to believe that the psyche is not against stern precision and exactitude. I do not think that the psyche itself has an inscrutable smile, half closed eyes, and a fake indefiniteness that is but a comforting converse of scientism. The psyche as it appears in therapeutic practice responds to precision, and the images which the psyche produces are precise . . . I believe that the psyche's affinity for precision expresses its affinity for spirit . . . Precision is an attribute of the psyche prior to all its manifestations. (1978, p. 209)
- There is a direct relation between the poverty of ideas in academic and therapeutic psychology and their insistence upon the practical. To work out answers to psychological questions not only immediately impoverishes the ideational process, but also means falling into the pragmatic fallacy—the assumption that ideas are valued by their usefulness. This fallacy denies our basic premise: that ideas are inseparable from practical actions, and that theory itself is practice; there is nothing more practical than forming ideas and becoming aware of them in their psychological effects. Every theory we hold practices upon us in one way or another, so that ideas are always in practice and do not need to be put there. (1977, p. 123).
- The movement from the subjective interpretation [of a dream] back into the dayworld in answer to such questions as 'what does this mean in my daily life?', 'what should I do?', 'how does this affect my relationship with these people whose images appeared in my dream?' and thus reading the dream for communications about the dayworld, is to approach the dream through the hero myth and not through the perspective of the underworld. Even the mantic approach to interpretation, which reads dreams as containing 'messages from the unconscious self' that has an eternal knowledge, ultimately returns the dream to the dayworld's ego. For whom is the message; who wants to know it; who will carry it out—none other than Old Ego. (1975b, p. 108)

Ego consciousness as we used to know it no longer reflects reality. Ego has become a delusional system.

- Every resurrection fantasy of religion may be a defense against death; every rebirth fantasy in psychology may be a defense against depth; and every dream interpretation that translates into daily life and its concerns a defense against soul. (1975b, p. 283)
- The task of referring the soul's syndromes to specific myths is complex and fraught with dangers . . . The chief danger lies in taking myths literally even as we aim at taking syndromes mythically. For if we go about reversion as a simple act of matching, setting out with the practical intellect of the therapist to equate mythemes with syndromes, we have reduced archetypes to allegories of disease; we have merely coined a new (or old) grid of classificatory terms . . . So we must take care, remembering that mythical thinking is not direct, practical thinking. Mythical metaphors are not etiologies, causal explanations, or name tags. (1977, p. 101)
- The entry into myth needs an important correction. It commits the ego fallacy by taking each archetypal theme into the ego. We fall into an identity with one of the figures in the tale . . . The whole myth is pertinent and all its mythical figures relevant . . . It is egoistic to recognize oneself in only one portion of a tale, cast in only one role . . . Ego consciousness as we used to know it no longer reflects reality. Ego has become a delusional system. (1977, pp. 102, 110)
- The click is a sign of singleness of meaning, and indeed it does stop the analogizing process, ending it with a literalism: 'Aha, this is what the dream truly means' But we have to ask: means to whom, to what? And the answer will be to the ego which wants a meaning that it can use for a key. I am suspicious of interpretations that click because they imply an already made mechanism into which the dream fits. A good interpretation does not 'click,' but 'ferments' or 'stains' or 'illuminates' or 'wounds.' The only 'clicks' that refer to dream interpretations are those when-then connections which show us where the dream holds itself together and how it inheres in our psychic life. It's the click of the dream with itself, its interlocking necessity, that is important, not the click of it into the patient's mental set. (1978, p. 157, compare Berry, 2008, p. 57).
- What then remains [of psychoanalysis]? . . . Freud's formulation of repression and the unconscious were his most significant conceptual ideas . . . The human being is ignorant (unconscious) and ignores this ignorance (repression) . . .

I would like to believe this value will be carried into the next century and any century thereafter . . . This is a pragmatic idea that functions to tame the Promethean urges of human hubris. It says: you do not know what you know; all your truths are half-truths; all your life and its actions are shadowed by unknowing. (2001, p. 235)

- The unexamined life is indeed worth living. Life is not a riddle; how monstrous to consider it so! (1991, p. 145)
- Therapy, unfortunately, tends to reinforce the feelings of personal affliction and literalizes a heightened sense of ‘me-ness’ . . . (1993)
- It seems to me that the ideas of psychotherapy are some of the most pernicious now affecting the culture . . . [e.g.] that I am a result of the past. That is, history is causality. Therefore, the strongest cause will be the earliest cause, because it starts the chain . . . That a personal feeling is equal to history, thought, knowledge. Opinion is equal to knowledge. That justifies anything . . . That’s why I’ve been so busy attacking my own colleagues . . . Because their theory inflates them. It makes subjectivity the most important thing, and they’re experts on subjectivity. And so they are important in a very narrow area. (1996)
- Surprise! I want to defend therapy, your basic kind—*inward-searching, long-term, insight therapy*—and its goal of individuation . . . Keats said, ‘Call the world if you please, “the vale of Soul-making.” Then you will find out the use of the world.’ This was my motto for therapy for fifteen years, longer. *Horribile dictum*, now I see that even the Keatsian solution is inadequate. Why? Because it is still self-centered. It still focuses on one’s personal destiny or, as they now call it, ‘journey.’ . . . The only way I can justify still using the term *individuation* today is by extending it to mean the individuation of each moment in life, each action, each relationship, and each thing. The individuation of things. Not merely my individuation with its belief in an interior self that draws my care from the world to my ‘process,’ my ‘journey.’ (Hillman and Ventura, 1992, pp. 50–52)
- People come to therapy really for blessing. Not so much to fix what’s broken as to get what’s broken blessed. (Hillman and McLean, 1997, p. 2)

These matters are not only theoretical and intellectual, though they are that, too, to be sure. They indicate the ways that James practiced.

I was in analysis with James, beginning intensely in Zürich in 1975, and then on and off for five years and more. This was not out of intellectual curiosity on my part. Nor was it part of a training regimen. It was a psychic necessity. It was liter-

People come to therapy really for blessing. Not so much to fix what's broken as to get what's broken blessed.

ally a matter of life and death. I recall a dream that marked the moment when therapy became analysis.

I was at the beach, walking on the sand toward the water, toward the sea. There was a snack shack on my left. I bought an ice cream cone, and continued my walk toward the water. Suddenly, I dropped the ball of ice cream off my cone onto the sand. I was absolutely devastated by this, and I leaned over and carefully attempted to put the ice cream ball back on the cone. But when I licked the ice cream, it was full of sand and grit. And it tasted awful.

It took a long while for me to get the point that James was siding against me and with the dropped ice cream cone, to see that he was picking it up by the other handle from the way I was experiencing the dream. I slowly got the sense that he approved of the frozen nature of the maternal milk, that he approved of the fact that the dream interrupted my intention to get to the feminine water, that he preferred the psyche to take in the true grit, to lap it up, and that this was what the dream wanted, even if I did not want it. *I* may not have wanted it, but *it* changed everything in my life. I learned only later that it was a linchpin of dream analysis for some in archetypal psychology that everything in the dream is right, everything is the way it should be or that the psyche wants it to be, except the dream-ego. Patricia Berry (1978) has referred to this as Layard's rule. (p. 117; 2008, pp. 80, 190-191, and compare Hillman, 1975a, p. 290; 1975b, p. 117)

James once said to me that he distrusted those moments in analysis when an "Aha!" happens. The "aha" is always in the service of the ego; it is something meaningful to *me*; it is something *I* feel, *I* imagine, *I* sense. Then he said that he much preferred those moments when someone took note of something, dropped his or her head, closed the eyes, and said: "Oh, shit!" He called it the "oh shit" experience. Like dropping your ice cream cone.

James picked me up by the other handle of my dream. That is the kind of soul-work for which he will be remembered by many. He put the depth, the otherness, back into depth psychology.

Notes

ⁱ A slightly altered version of this article was presented at a conference in tribute to the work of James Hillman at Pacifica Graduate Institute in Santa Barbara, California, on March 4, 2012.

References

- Berry, P. (1978). Defense and telos in dreams. *Spring*, pp. 115-127.
- _____. (2008). *Echo's subtle body*. Putnam: Spring Publications.
- Hillman, J. (1970). Why 'archetypal' psychology? *Spring*, pp. 212-218.
- _____. (1975a). The dream and the underworld. *Eranos* 42: 1975, pp. 237-322, Leiden: E. J. Brill.
- _____. (1975b). *The dream and the underworld*. New York: Harper & Row.
- _____. (1975c). *Loose ends*. Zürich: Spring Publications.
- _____. (1977). *Re-visioning psychology*. New York: Harper Colophon Edition.
- _____. (1978). Further notes on images. *Spring*, pp. 152-182.
- _____. (1978). *The myth of analysis*. New York: Harper Colophon Edition.
- _____. (1983). *Inter views*. New York: Harper & Row.
- _____. (1991). *Oedipus revisited. Oedipus variations*. Dallas: Spring Publications.
- _____. (1993). You can't fix it and besides it ain't broke. Unpublished address to the American Art Therapy Association.
- _____. (1995). Pink madness. *Spring*, 57, pp. 39-72.
- _____. (1996). Waking up with the house on fire. *City pages [Minneapolis]*. October 2, 1996. <http://www.citypages.com/1996-10-02/news/waking-up-with-the-house-on-fire/>. Accessed March 9, 2012.
- _____. (2001). Dreaming outside of ourselves. In A. Molino and C. Ware (Eds.), *Where id was*. Middletown: Wesleyan University Press. pp. 234-238.
- _____. (2005). *Senex & puer*. Putnam: Spring Publications.
- _____. (2007). *Mythic figures*. Putnam: Spring Publications.
- Hillman, J. & McLean, M. (1997). *Dream animals*. San Francisco: Chronicle Books.
- Hillman, J. & Ventura, M. (1992). *We've had a hundred years of psychotherapy—and the world's getting worse*. San Francisco: HarperSanFrancisco.
- Marlan, J. (2006). Jan Marlan Interviews James Hillman. *The IAAP Newsletter*, 26, pp. 191-195.
- Ventura, M. (1998). Biblical women who move out. *Spring*, 63, pp. 73-92.

Subscribe to **quadrant**

Journal of the C. G. Jung Foundation for Analytical Psychology
quadrant is published twice annually.

Name _____

Address _____

City _____

ST _____

Zip _____

Daytime Tel.: () _____

Evening Tel.: () _____

This is a gift from: (A card will be sent.)

Name: _____

Message: _____

Subscription and Back Issue Rates:

1 year (2 issues) \$ 32.00 \$ _____

Each back issue: \$ 16.00 \$ _____

2 years (4 issues) \$ 58.00 \$ _____

(if available)

3 years (6 issues) \$ 87.00 \$ _____

Current Issue: \$ 16.00 \$ _____

Add \$12.00 per year postage and handling
for international subscriptions.

Add \$6.00 postage and handling for each
internationally addressed back issue

(U.S. currency only)

All subscriptions are for the calendar
year and must be prepaid.

Payment must be made by check,
money order, U.S. bank draft,
international money order, or
credit card (Visa or MasterCard).

Cancellations will not be accepted after
the first issue has been mailed.

Please renew my subscription.

My check is enclosed (made payable to the C. G. Jung Foundation).

MasterCard Visa

Name: _____

Number: _____

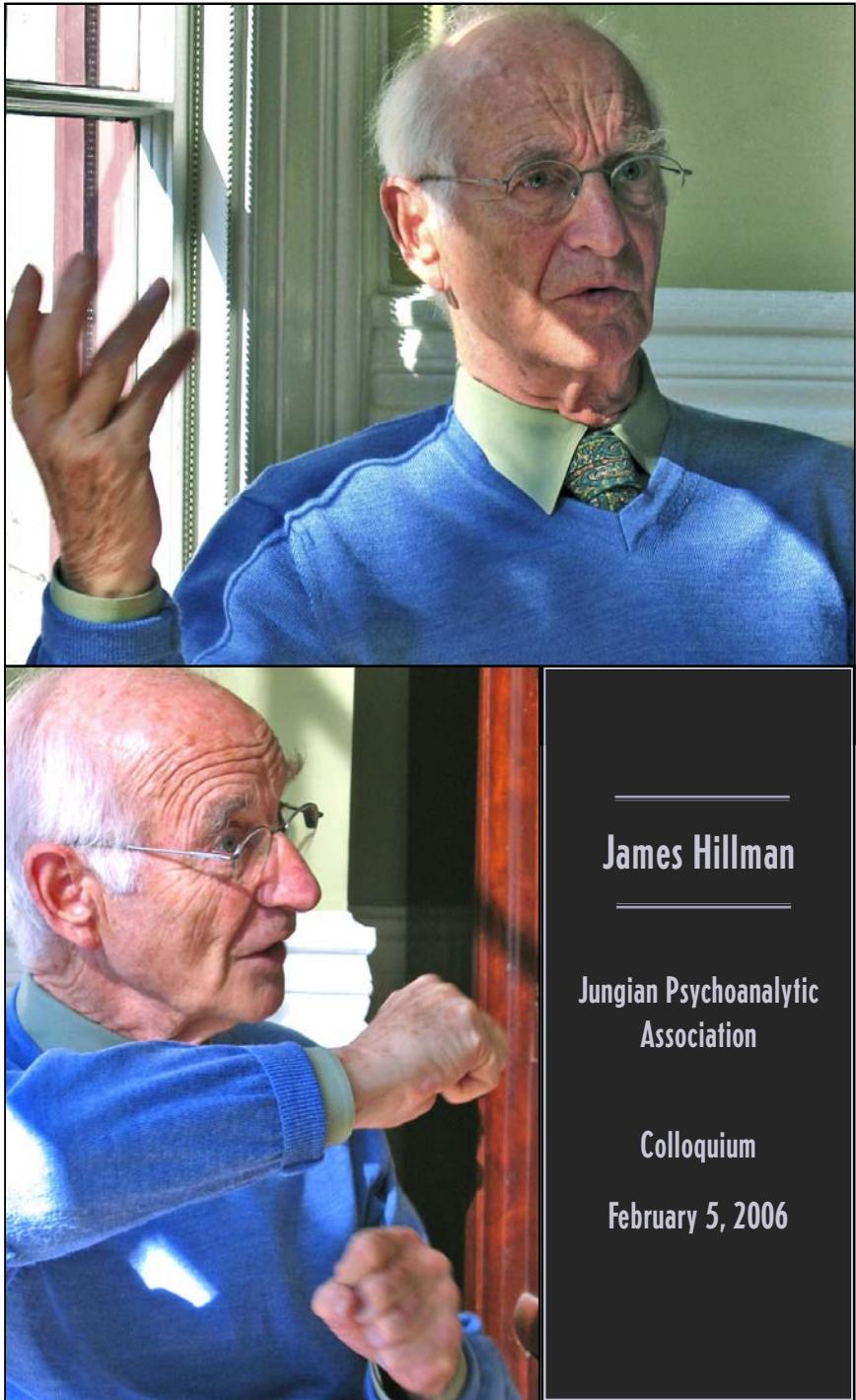
Expiration Date: _____

Signature: _____

Enclose payment and mail to:

The C. G. Jung Foundation, 28 East 39th St., New York, N.Y. 10016

For more information or to charge, call: (212) 697-6430.



Golden Calf Psychology: James Hillman Alone in Pursuit of the Imagination

Michael Vannoy Adams

ABSTRACT:

A version of this article was originally a presentation at a plenary session on “Why Hillman Matters,” in celebration of the 80th birthday of James Hillman, at the “Psyche and Imagination” conference of the International Association for Jungian Studies at the University of Greenwich in London on July 8, 2006. The article argues that Hillman matters because, among Jungians after Jung, Hillman alone pursued the problem that most interested Jung—the problem of the imagination.

KEY WORDS:

differentiation, golden calf, Hillman, iconoclasm, idolatry, images, imaginal psychology, imagination, Jung, Jungian psychology, monotheism, self

Michael Vannoy Adams, D.Phil., L.C.S.W., is a Jungian psychoanalyst in New York City. He is a clinical associate professor at the New York University Postdoctoral Program in Psychotherapy and Psychoanalysis. He is also a faculty member at the Jungian Psychoanalytic Association, the Object Relations Institute for Psychotherapy and Psychoanalysis, and the New School. He is the author of four books: *For Love of the Imagination: Interdisciplinary Applications of Jungian Psychoanalysis* (forthcoming in 2013), *The Mythological Unconscious*, *The Fantasy Principle: Psychoanalysis of the Imagination*, and *The Multicultural Imagination: “Race,” Color, and the Unconscious*. Web site: www.jungnewyork.com. E-mail: adamsmv@aol.com.

For Jung, psyche and imagination are not two different things—they are one and the same thing. When Jungians analyze the psyche, they analyze the imagination. What most interests Jungians are images. Jung (1939) says: “Every psychic process is an image and an ‘imagining’” (para. 889). As a process, imagining is a continuous, spontaneous, autonomous emerging of images. Jung (1926) says that “the psyche consists essentially of images” (para. 618). The very essence of psyche is imagination. Jung (1929) says, emphatically, that “image *is* psyche” (para. 75). From this perspective, the theme of the 2006 conference of the International Association for Jungian Studies should not have been “*Psyche and Imagination*” but “*Psyche as Imagination*.”

In celebration of the 80th birthday of James Hillman, the program of the conference included a plenary session with the title “Why Hillman Matters.” It was especially appropriate to ask that question, for, more than any other Jungian after Jung, Hillman emphasizes the imagination.

When, in preparation for the conference, I began to imagine what I might say in regard to the question of why Hillman matters, a passage from *Memories, Dreams, Reflections* occurred to me. It is the passage in which Jung (1963) says: “In retrospect I can say that I alone logically pursued the two problems which most interested Freud: the problem of ‘archaic vestiges,’ and that of sexuality” (p. 168). I would say that James Hillman has alone logically pursued the problem that most interested Jung: the problem of the imagination.

Imagine my surprise when a few days later, as I was re-reading Wolfgang Giegerich’s criticism of Hillman’s imaginal psychology in *The Soul’s Logical Life*, I read the following passage. Giegerich (1999) says:

Hillman is probably the only one who was responsive to what was germinally inherent in the Jungian project. Jung had said that he had been the only one who logically pursued the two problems that most interested Freud. In the same way we can say that Hillman logically further developed what Jung had been most interested in. (p. 104)

When I had first read *The Soul’s Logical Life*, I had marked this passage in pencil in the margin. There was, therefore, no doubt that the passage had previously impressed me. Before it had occurred to me that, among all Jungians, Hillman is the one Jungian who has logically pursued what most interested Jung, it had also occurred to Giegerich. I had not consciously remembered what Giegerich

had said about Hillman and Jung. Had I conveniently forgotten it, even repressed it? Was this an instance of cryptomnesia, tantamount to unconscious plagiarism? Or was it merely that Giegerich and I had independently imagined Hillman in the same way. Does it matter? Does Hillman matter? If he does matter, then why does he matter?

Giegerich does not say that what most interested Jung was the imagination and that it is Hillman alone who has logically pursued that interest. Perhaps because what most interests Giegerich and what he so logically pursues is the soul, he says that what Hillman pursues is also the soul. In *Re-Visioning Psychology*, Hillman (1975) does say that what interests him is “a psychology of soul,” but he immediately also says that what he bases that project

*The very basis of
Hillmanian psychology is the imagination.*

on is “a psychology of image” (p. xi). The very basis of Hillmanian psychology is the imagination.

Hillman might agree with me that the imagination was the problem that most interested Jung, but he would not, I imagine, agree with me that, after Jung, he alone has pursued that problem. He would probably say that the imagination has been a pursuit of many others. Whether or not Hillman alone has pursued the imagination, I would argue that had he not pursued it as he has, contemporary Jungian Studies would be even more only “Jung Studies” than it still is.

What would Jungian studies be without Hillman? What if Hillman had never existed? Would Jungians have had to invent him? Would Jungians have had to imagine him? Jung may have said: “Thank God I am Jung and not a Jungian.” I would reverse that and say: “Thank God I am a Jungian and not Jung.” Or, I might say: “Thank God I am a Hillmanian.” Or, I might ask: “Is it imaginable that there might eventually be an International Association for Hillmanian Studies?”

Hillman denies that he has founded a “school” of psychology. He insists that he has merely emphasized a certain “direction” in Jungian psychology (Adams, 2008, p. 109). What direction is that? Post-Jungian psychology has been “taken seriously

over the last thirty years,” especially in Britain, Christopher Hauke (2000) says, “largely due to the work of the American Jungian analyst James Hillman” (p. 8). Hillman may or may not be “post-Jungian” (I am personally dubious that there are, in the strict sense, any “post-Jungians” except, perhaps, Giegerich), but Hillman is most definitely “post-Jung.” He is one—and by far the most original—of the first generation of Jungians after Jung. Hillman was at the Jung Institute in Zürich while Jung was still alive, but he was not there with Jung in any intimate way. Hillman (1983b) says: “In fact, it’s funny to say, but I didn’t even try to see Jung, even when I could have. I saw him at lectures or parties in the fifties, and sometimes met with him about Institute matters, but there were four years when I had opportunities to go there and I never did” (pp. 102-103). If Hillman did not go there, where did he go? He went in the direction of the imagination.

I first heard the name “James Hillman” from the poet and Blake scholar Kathleen Raine in London almost 40 years ago. Raine said to me that when I returned to America, I should meet Hillman. William Blake (1976) says: “The Imagination is not a State: it is the Human Existence itself” (p. 522). Raine advised me to meet Hillman because he, too, regards the imagination not as a mere state but as the very existential basis of humanity.

In “The Importance of Being Blasphemous,” the last chapter of *The Fantasy Principle: Psychoanalysis of the Imagination* (Adams, 2004), I declare that I am a Jungian atheist. As I say, I prefer reprofanation over resacralization. One evening, however, my daughter, at the age of 16, said to me: “Dad, I know who your god is.” I asked, quizzically: “Who is that?” She replied: “James Hillman.”

A month before, Hillman had spoken at a colloquium of the Jungian Psychoanalytic Association in New York, and I had taken several photographs of him on that occasion. Hillman hates photographs, especially of him. He said to me: “You take too many photographs.” I said: “It’s funny that someone who loves images so much hates photographs so much.” He said: “Photographs aren’t images.” I printed and framed two of the photographs. It was those photographs that prompted my daughter to say that Hillman is my god.

I feel about Hillman in a way that I do not feel about Jung or any other Jungian. I do not worship Hillman, but I do really like him. Why do I like Hillman so much? I like him because I feel that he is like me. I feel akin to Hillman. He feels to me like kinfolk. I feel what Jung (1946) calls “kinship libido” (para.

445) between Hillman and me. In *Inter Views*, Hillman (1983b) says that he feels “a kinship with people” who “are trying to re-vision things” (p. 28). That is exactly how I feel about Hillman. Over the years, Hillman has been to me not a god but a kindred spirit—and, like a spirit, he has inspired me. Like no other Jungian, he has been an inspiration to me. I imagine myself in the spirit of Hillman. Spirit means breath, and Hillman has been for me a breath of fresh air.

At the “Festival of Archetypal Psychology in Honor of James Hillman” at Notre Dame University in 1992, I delivered a presentation entitled “My Imaginal Hillman” (Adams, 1992). Hillman has been an image for me. What image is that? It is the image of the very possibility of my being a Jungian and, at the same time, not being one—that is, the very possibility of my being myself. Paul Kugler once asked me, “Michael, when are you going to stop saying ‘*the* Jungians’ and start saying ‘*we* Jungians?’” Similarly, Hillman (1983b) admits that “the Jungians’ are one monstrous complex for me.” Hillman says: “I am one of them and so I can’t bear them—except for some good personal friends” (p. 36). What

*Like no other Jungian, he has been an
inspiration to me. I imagine myself in the spirit of Hillman.*

is so unbearable to Hillman about “the Jungians” is that they repeat Jung, over and over again, in a rote, uncritical, uncreative way. If there is a “Jung cult,” it is not only a cult of personality but also a cult of theory and practice. The result is not imagination—nor individuation—but merely monotonous imitation of Jung by mediocrities, so that, for them, Jungian Studies is only “Jung Studies.”

David Tacey has published a critical appreciation of Hillman—or perhaps it would be more accurate to say that he has published an appreciative criticism of Hillman, for even as he appreciates Hillman, he criticizes him. In “Twisting and Turning with James Hillman,” Tacey (1998) identifies me as one of “various academics” who have “rallied to Hillman’s support” (p. 220). I am an academic—I have been a faculty member at various universities and colleges for 35 years. I would not say, however, that I have supported Hillman. Rather, I would say that Hillman’s imagination has supported my imagination. Happily for me, Hillman’s interest in the imagination just happened to coincide with my interest in it: a happy happenstance.

In answer to the question why Hillman matters, I propose to engage just

one of the issues that Tacey addresses. Hillman hardly ever mentions what Jung calls the “Self.” When Andrew Samuels (1985) discusses Hillman in *Jung and the Post-Jungians*, he notes how “little he says about the self” (p. 107). For example, in *Re-Visioning Psychology*, there is no entry in the index for “Self.” When Hillman dispensed with the Self, Tacey (1998) says that “he may not have known what he was doing” (p. 230). I would argue that Hillman knew exactly what he was doing. What Hillman (1981) knew was that, in order to re-vision conservative, conventional Jungian psychology, he had to rebut what he calls “the dogma of self domination” (p.136). The Self has dogmatically dominated Jungian psychology, and Hillman knew very well that he had to repudiate it.

*The Self has dogmatically dominated
Jungian psychology, and Hillman knew very well
that he had to repudiate it.*

One reason why Hillman considers the Self dispensable is that he advocates an imaginal psychology rather than a conceptual psychology. The Self is a concept, not an image. Jung (1928) acknowledges that “the self is no more than a psychological concept” (para. 399). Similarly, when Hillman (1983b) discusses the ego and the Self, he says that they are both “abstract concepts” and “not images” (p. 83). For Hillman, concepts are abstract generalizations, in contrast to images, which are concrete particularizations. Images, he notes, are much more specific than concepts. Hillman espouses a psychology of the imagination that is a psychology of specificity.

Another reason why Hillman considers the Self dispensable is that it is not just any concept. In Jungian psychology, the Self is the “concept of concepts.” The Self is *the Concept* with a capital “C.” It is God with a capital “G.” It is Yahweh with a capital “Y.” Jung (1963) says that “in the place of a jealous God” Freud substituted sexuality, which then assumed “the role of a *deus absconditus*, a hidden or concealed god.” According to Jung, however, “the psychological qualities of the two rationally incommensurable opposites—Yahweh and sexuality—remained the same”—only the name was different (p. 151). Similarly, in the place of God Jung substitutes the Self, which is just as jealous as Yahweh. Just as for Freud sexuality is God, for Jung the Self is God by another name.

When Freud (1939 [1934-38]) discusses God, he remarks that “no image must be made of him” (p. 18). Freud emphasizes “the sublime abstraction” of this stricture. The second of *The Ten Commandments*, Freud notes, is a prohibition “against making an image of any living or imagined creature” (*ibid.*, p. 19). The second commandment states: “Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth” (Exodus 20: 4). This comprehensive prohibition, which represses concrete images, is so important, Freud (1939 [1934-38]) says, because it sublimates God as “an abstract idea” (p. 113)—that is, an abstract concept. Jungian psychology commits a similar sublimation

*Just as for Freud sexuality is
God, for Jung the Self is God by another name.*

and repression. The Self is sublime, and it is repressive. Prominent among the psychological qualities that the Self, as a concept, shares with Yahweh is what I would call jealousy of images. From this perspective, images are idolatrous, and the Self, as a concept, is iconoclastic.

Yet another reason why Hillman considers the Self dispensable is that it reduces multiplicity to unity. Hillman (1975) repudiates the notion of the psyche “as ultimately a unity of self” (p. 41). In the controversy over the One and the Many, Jungian psychology is a theology. It is, as Hillman (1981) says, a “monotheism.” Jung’s Self is a monistic theology rather than the pluralistic psychology that first Hillman and then, later, Samuels (1989) advocate.

“Monism, as a general psychological tendency,” Jung (1916) says, endeavors to establish “one function or the other as the supreme psychological principle.” Jung criticizes “psychological monism, or rather monotheism,” as simple but defective, for it entails “exclusion of the diversity and rich reality of life and the world” and admits “no real possibility of human development” (para. 482). As a result, he says, pluralism must ultimately supersede monism. Jung says that eventually psychology will “have to recognize a plurality of principles and accommodate itself to them” (*ibid.*, para. 483). In theory and practice, however, Jung (1951) establishes one function, the Self, as the supreme psychological principle, and he explicitly correlates it “with monotheism” (para. 427).

In contrast, when Hillman re-visions Jungian psychology, he recognizes a plurality of principles. Hillman (1981) espouses a psychology that values what he calls “the plurality of individual differences.” He says that “precisely these differences are what we wish to keep in mind.” What Hillman proposes is a psychology of “differentiation” (p. 124). It is a psychology that multiplies rather than unifies, but Hillman does not just privilege the many over the one. He privileges, as he says, “the many and the different” over “the one and the same” (*ibid.*, p. 114). As I have previously noted, Gregory Bateson and Jacques Derrida emphasize “the decisive importance of ‘difference’” (Adams, 1991, p. 255)—and so does Hillman. Hillman adopts what I call a differential position in regard to images. Different images and the differences among them are what interest him. Rather than

*Rather than reduce the many and
different images to one and the same concept, the
Self—a conceptual unity—Hillman
radically affirms imaginal multiplicity.*

reduce the many and different images to one and the same concept, the Self—a conceptual unity—Hillman radically affirms imaginal multiplicity.

Tacey (1998) says that Hillman offers “the clinical analyst little or nothing to work with” (p. 218). Similarly, in a recent reclassification of schools of post-Jungian psychology, Samuels (2008) says that Hillmanian psychology has been “eliminated as a clinical perspective” (p. 11). Contrary to what Samuels says, Hillmanian psychology remains a vitally active, uniquely valuable clinical perspective, and, contrary to what Tacey says, Hillman offers the analyst everything to work with—and that is the spontaneous, autonomous multiplication of emergent images. What Hillman offers the analyst is what the psyche as imagination offers—images, images, and more images.

To the extent that modern Western culture derives from ancient Middle Eastern culture, it is iconoclastic. The Jewish-Christian-Islamic tradition is fundamentally image-smashing. Iconoclasm, Hillman says, is historically recurrent. As examples, Hillman (1983a) mentions “the Bible, Mohammed, Cromwell” (p. 70). Contemporary psychologists, both Freudians and Jungians, also smash images, Hillman says, “through conceptual interpretation” (*ibid.*, p. 71). That is,

when they interpret concrete images, they reduce them to abstract concepts.

In contrast to this conceptual psychology, what Hillman proposes is an imaginal psychology—what I might call “golden calf psychology,” a psychology that is intrinsically idolatrous. As Moshe Halbertal and Avishai Margalit (1992) note, the golden calf is “the epitome of idolatry in the Bible” (p. 3). While Moses receives *The Ten Commandments* from Yahweh on Mount Sinai, Aaron melts the golden earrings of the wives, sons, and daughters of the Israelites and, “with a graving tool,” makes a graven image, “a molten calf” (Exodus 32: 4). The Israelites then play and dance. When Moses returns, he angrily breaks the two tablets on which the finger of Yahweh has written *The Ten Commandments*. Then he burns the golden calf in fire, grinds it to powder, strews it on water, and makes the Israelites drink it. When Yahweh offers the covenant of the Promised Land to the Chosen

*The Jewish-Christian-Islamic
tradition is fundamentally image-smashing.*

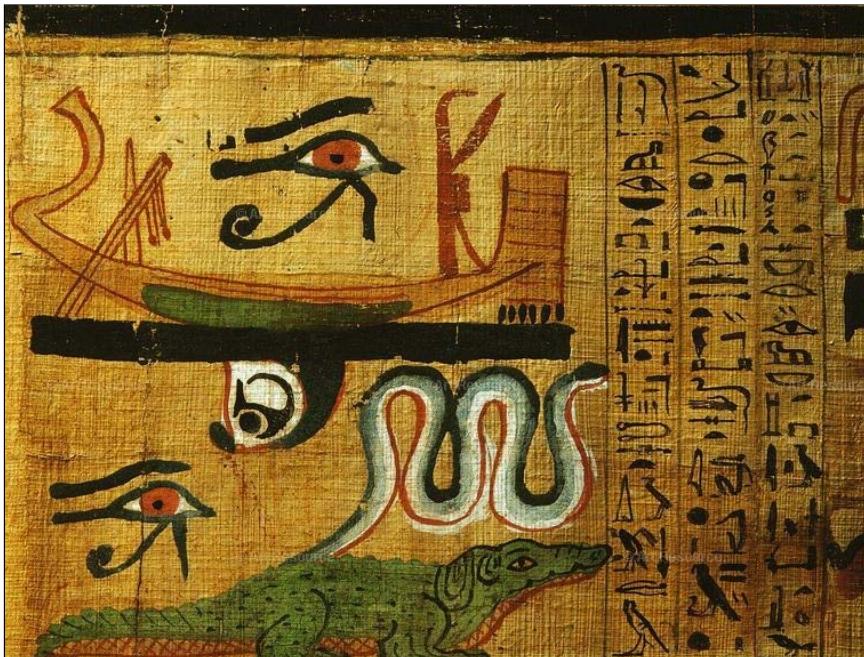
People, he says that he will displace the Amorites, the Canaanites, the Hittites, the Perizzites, the Hivites, and the Jebusites but that the Israelites must “break their images” (Exodus 34: 13), for Yahweh is a jealous God. In fact, the very name of Yahweh is “Jealous,” with a capital “J” (Exodus 34: 14).

Jungian psychology, in which the Self is just Yahweh by another name, an iconoclastic concept, also jealously breaks images, which it regards as idolatrous. From the perspective of conservative, conventional Jungian psychology, Hillman is an idolator, not a Moses of the Self but an Aaron of images. The Hillmanian perspective is not, Hillman (1981) says, “a theology of the Self” (p. 122) but a psychology of images. Hillman does not revere, or “worship,” images—he respects them. He plays with and dances around the golden calves that the psyche continuously graves. Ultimately, Hillman matters because images matter—images that are concrete, particular, multiple, and different.

References

- Adams, M.V. (1991). My Siegfried problem—and ours: Jungians, Freudians, anti-Semitism, and the psychology of knowledge. In A. Maidenbaum & S.A. Martin (Eds.), *Lingering shadows: Jungians, Freudians, and anti-Semitism*. Boston & London: Shambhala, pp. 241- 259.
- _____. (1992). My imaginal Hillman; or, “James, I’ll see you in my dreams.” Boulder, CO: Sounds True Recordings, audiotape.
- _____. (2004). *The fantasy principle: Psychoanalysis of the imagination*. Hove & New York: Brunner-Routledge.
- _____. (2008). The archetypal school. In P. Young-Eisendrath & T. Dawson (Eds.), *The Cambridge companion to Jung*, 2nd rev. ed. Cambridge: Cambridge University Press, pp. 107-124.
- Blake, W. (1976). *Milton*. In G. Keynes (Ed.), *Blake: Complete writings with variant readings*. London: Oxford University Press, pp. 480-535.
- Freud, S. (1939 [1934-38]). *Moses and monotheism: Three essays*. SE 23: 1-137.
- Giegerich, W. (1999). *The soul’s logical life: Towards a rigorous notion of psychology*, 2nd rev. ed. Frankfurt am Main: Peter Lang.
- Halberthal, M. & Margalit, A. (1992). *Idolatry*. Cambridge, MA, and London: Harvard University Press.
- Hauke, C. (2000). *Jung and the postmodern: The interpretation of realities*. London & Philadelphia: Routledge.
- Hillman, J. (1975). *Re-visioning psychology*. New York: Harper & Row.
- _____. (1981). Psychology: Monotheistic or polytheistic. In D.L. Miller, *The new polytheism: Rebirth of the gods and goddesses*. Dallas: Spring Publications, pp. 109-142.
- _____. (1983a). *Healing fiction*. Barrytown, NY: Station Hill Press.
- _____. (with Pozzo, L.) (1983b). *Inter views: Conversations with Laura Pozzo on psychotherapy, biography, love, soul, dreams, work, imagination, and the state of the culture*. New York: Harper & Row.
- Jung, C. G. (1916). The structure of the unconscious. *CW 7*: 269-304.
- _____. (1926). Spirit and life. *CW 8*: 319-337.
- _____. (1928). The relations between the ego and the unconscious. *CW 7*: 121-241.
- _____. (1929). Commentary on “The secret of the golden flower.” *CW 13*: 1-55.
- _____. (1939). Foreword to Suzuki’s “Introduction to Zen Buddhism.” *CW 11*: 538-557.
- _____. (1946). The psychology of the transference. *CW 16*: 163-323.
- _____. (1951). Aion: Researches into the phenomenology of the self, *CW 9,2*.

- _____. (1963). *Memories, dreams, reflections*. A. Jaffe (Ed.). R. & C. Winston (Trans.). New York: Pantheon Books.
- Samuels, A. (1985). *Jung and the post-Jungians*. London, Boston, Melbourne, & Henley: Routledge & Kegan Paul.
- _____. (1989) *The plural psyche: Personality, morality and the father*. London & New York: Routledge.
- _____. (2008). New developments in the post-Jungian field. In P. Young-Eisendrath & T. Dawson (Eds.), *The Cambridge companion to Jung*, 2nd rev. ed. Cambridge: Cambridge University Press, pp. 1-15.
- Tacey, D. (1998). Twisting and turning with James Hillman: From anima to world soul, from academia to pop. In A. Casement (Ed.), *Post-Jungians today: Key papers in contemporary analytical psychology*. London & New York: Routledge, pp. 215-234.



Solar bark with the wadjet eye of Horus above and the head of Horus below, another wadjet eye, a serpent and a crocodile below, detail of papyrus of *Book of the Dead of Hirweben*, Thebes 21st dynasty Egypt 1075-945 BC.

Photo Credit : Alfredo Dagli Orti / The Art Archive at Art Resource, NY

From Attic To Basement and In Between

Safron Rossi

Opus Archives and Research Center

Between 2008 and 2010 I was invited three times to James Hillman and Margot McLean's home in Thompson Connecticut to sort and gather James' work and bring it to Opus Archives and Research Center, the home of his collection. Attending to his work alongside him, he referred to me in one of his infamous faxes as a "cool hand." As steward two kinds of work was required—the first was to listen to the stories that a stack of papers, a box of notes and ideas, would evoke. This was the work of attending to what presented itself. And there was an understanding that it was important to not always respond to these stories or reveries in a manner that sought to capture, inscribe, memorize, fix them into some indelible form that would live on forever alongside the paper bodies. There is a trust in the archiving process that takes place in the present moment, and is equally as important as the trust ensured in the process of preserving and caring for the collection once it is brought to its next home. This trust requires the second kind of work—taking notes and inventorying, organizing papers and boxes, carefully handling and packing the material for shipment.

James tended his work as though it were a blessing, a necessary blessing, and something that required love. And this was clear by the way he attended to it—

Safron Rossi, Ph.D., is Executive Director of Opus Archives & Research Center, home of the James Hillman manuscript and archival collection. Safron is also Adjunct Faculty at Pacifica Graduate Institute, teaching courses on mythology and depth psychology. She earned her Ph.D. in Mythological Studies in 2009 and her writing and scholarly studies focus on archetypal psychology, the western astrological tradition, and feminist studies. Email: saftron.elsabeth@gmail.com Address: Opus Archives & Research Center, c/o Pacifica Graduate Institute, 249 Lambert Rd., Carpinteria, CA 93013

he knew what everything was, remembered its providence or significance on the turn of a dime, and he was very organized. Well, mostly organized. On one visit his desk had been swallowed up by a body of papers which, he said, “continue to proliferate like fruit flies since you last visited, and required discernment and daily attendance. Sitting in his office and working with him on taming the desk was sometimes arduous and required patience because it was everything he was currently working on and each scrap of paper needed to be handled with great attention; it was also an honor.

James’ grace and thoughtfulness in relationship to his work was mirrored in what he put aside for the archives and why. These last few years James was working on the *Uniform Edition* so he was reviewing what he had previously written, making minor revisions, and organizing the ideas and essays into the thematic

It was all about his work, and his generosity.

volumes. As he completed one of those themes, Mythic Figures for example, he would let those sheaves of notes, edited essays, and references go. It seemed a conscious unraveling of his ownership to his own history. And it was a mindful choosing of what would persist after he died, the ideas, the paper trails, the flashes of insight caught on the back of an airline ticket stub. James, Margot, and I spent a lot of time talking about the various projects that could be taken up in his collection because it was important to them that the work carry on. It was all about his work, and his generosity in that regard is clear, as reflected in his voluminous collection in the archives. The intention of this whole wild process of mindfully choosing what persists after one dies, James and Margot’s vision of his collection, is based on the importance of his legacy rather than on the personal ephemera that inevitable gathers in every life. James chose to withhold, if that is the right word, little except what was very personal. That was his way, he was not interested in personal biography but in the life of the work—his own and those of his colleagues.

The Attic

A good deal of time was spent in the attic. Alighting to the third floor, up the winding staircase and past the bookshelves that held copies of James’ books,

the door to the attic opened into a large space wherein Tupperware boxes of various sizes and colors were stacked. Some of them contained the library of books used for *A Terrible Love of War*, others were filled with old papers, letters, and memorabilia, business documents for Spring Publications, family photographs, notebooks from his Zürich University days. Along the center aisle of the attic were tables with stacks of papers primed and ready to look through and even more book shelves. Here were copies of all the books James had published at Spring, foreign translations of his work, and duplicates of old issues of *Spring Journal*. And below the books were yet more shelves that contained those numinous cardboard magazine file boxes each labeled with a topic, a project, or idea. Some James had worked on at one point and planned to return to, so needed to be brought down to his office, or were ready for release to the archives. The labels read: Men's Conferences, Alchemy, Cosmology, Mythic Figures, and contained within them snippets of paper bearing ideas and quotes, references, lists of books to buy, and articles relevant to the theme at hand. Red binders that contained the various essays and chapters on alchemy that James had studied through his life were by these boxes. Once through this aisle, the attic opened up again to a larger space and here, at a table with a couple of chairs we would sit down, open one of the boxes Margot pulled over to us, and begin to read, discuss, and sort through the delicate paper body of his life.

At times a box would be sorted through quite easily, for the items were organized in a coherent way and the material at hand did not require much assessment and deliberation. For example, there was a cache of boxes that we labeled Jungiana and the items included photographs, manuscripts, letters, and publications that all related to James' time in Zürich at the Institute. There was a collection of maybe a dozen photographic portraits of Jung, one of Toni Wolff, as well as a group photo taken from a party at the Jung Institute in 1954 with Jung and a bevy of people all around obviously having a grand old time. Memorabilia or perhaps a future research project, it was not always easy to tell the reasoning behind such unexpected finds.

James kept many manuscripts by others because of their significance—whether because they were by brilliant authors and colleagues, deep explorations of a theme, or of historical value. One example that combined all of these reasons was a selection of essays, some possibly unpublished, by Adolf Portmann,

In these moments the foundational stones of archetypal psychology and his work were literally present, in his memory and in our hands.

whom James called one of the founding figures of archetypal psychology. He talked passionately about the necessity of Portmann's work being translated and published. In these moments the foundational stones of archetypal psychology and his work were literally present, in his memory and in our hands. Here, in Portmann, in Corbin, was the importance of the work and its legacy, not only of psychology itself but of imagination and soul. James was able to share his desire for them to live on by saving these items and entrusting them to us at Opus.

We found other pieces, and often they surprised him, including a collection of essays published in German that has, among other things, a piece on palmistry and Jung's palms in particular. Strange and curious pieces, items that he knew were important and so held on to, and now live alongside the rest of his collection here. He also had manuscripts by friends, colleagues, and individuals sent for review, feedback, consideration for possible publication at Spring. These stacks of papers would excite a spark—an example being a manuscript on Mars in the astrological tradition; though he didn't publish it, he had been intrigued by its having been written by a woman.

And then there were other times, when we were sifting through boxes of themes and ideas, wherein James would sit back, a sheaf of papers on his lap, and Saturn was felt to be very close. "So much to write about, so much unfinished," he said. "Not enough time." In these moments the impact of this process was felt the nearest, the heaviest—and these were quiet moments. Sitting and being present to the time that had passed. Wondering how and why the eros had abandoned a project and never really returned so to have been picked up again, and would not be now, at least not by his hand. And yet the longing, the desire to write on, to think further was right there, fierce and bright. All these threads, these loose ends, were, are, inevitable.

And so he let those paper bodies cracking with potential and tasting of times gone by, go. He released them to keep working on what was at hand—his clarity and focus resolved even after these twilight moments arrived that held pos-

sibility, the future, the past, all that could be and was. During one of these visits he had just completed the *Uniform Edition* on Alchemy—and the other volumes and essays waiting for his hand were beginning to organize themselves in the magazine boxes that I would bring down from the attic, re-label, place in easily accessible areas of his office—Philosophical Thought, Animals, City, Image, Pathology. And others came down to the first floor into the staging and packing area, finished stories and loose ends alike—Mythic Figures, Alchemy, Jungiana, other people's manuscripts, correspondence, slides, book lists, lecture notes . . . a hundred threads.

Basement

For those three years his work arrived in subsequent waves and now resides in the “stacks,” which is how we refer to the rooms in the basement where the archival collections are stored. The Hillman Collection numbers 154 boxes in our database, and the items received over these past few years total roughly 40 or so additional archival boxes that have not yet been included in the database but which volunteers are currently helping us to input. These 200 boxes range from the years 1960 to 1999, so nearly 40 years of James’ work is with us today—and this will increase over the next couple of years when his post-2000 work comes to us, thereby reflecting over 50 years of his life of work, gathered together under the roof of Opus on the campuses of Pacifica Graduate Institute. Imagine that for each book he wrote there are at least two, sometimes four, archival boxes that contain the whole process of that book from notes to drafts to correspondence.

In the archives there are rows of grey archival boxes patch-worked with post-it notes indicating the inclusion of these new pieces with those previously placed at home here. A complex weaving of new threads amidst those that began the tapestry of his collection. This is one aspect of what an archive does—preserving what has been entrusted from a life of service to, and love of, ideas, creativity, passion, and discipline. And this is where we find ourselves when we are in the archives—down in the basement, below ground in the catacombs, in the imaginal vault of history. That is to say in the archetypal field of the *senex*. Hillman (2005) writes, “The Senex is itself a god, a universal reality whose ontological power is expressed in nature and culture and the human psyche. As natural, cultural and psychic processes mature, gain order, consolidate and wither, we witness the spe-

cific formative effects of the *Senex*" (p. 251). An archive and the paper bodies that make up the archival body in relationship to the processes that created them are the products of this maturation process. Upon entering the archival field the formative effects of *senex* are honored in all their glory and the paper body of a life is ordered and consolidated and can be seen as the ultimate symbol of maturity, accomplishment, and completion. So in the archives we serve Saturn, the great king and ruler, the elder, the cantankerous and secretive hermit.

Enclosing time in the vaults and archival boxes, Saturn as god of the archives brings rules, history, discipline, and order. The archival collections at Opus are the roots of the wider community of archetypal and depth psychology, and roots are old, part of the past, echoes of eternity ever running deeper and stronger. Saturn is concerned with tradition, authority, and structure—the authority of archives is found in its Latin meaning, as a variant from the Greek *archeion* meaning governmental building, or public office, from the verb *arkho* "to begin, rule, govern."

In "Senex and Puer: An Aspect of the Historical and Psychological Present" (2005) Hillman reminds us that Saturn is a god of the harvest imaged through the festival of the Saturnalia, but he writes "the harvest is a hoard; the ripened end-product and in-gathering"—the end-product of a life is what collects in an archive, and an in-gathering holds together, holds tight so to ensure that "things last through all time" (p. 44). Lasting through all time is the fantasy that drives our work digitizing the collections, creating digital bodies of paper bodies that were created by living bodies. Hillman (2005) goes on to say that Saturn's "intellectual qualities include the inspired genius of brooding melancholic, creativity through contemplation" (p. 44). This brooding melancholy and the contemplative creative spark is often what we see descend upon a research visitor when they behold the archives, open a box, and are swallowed up. And it isn't a surprise for us to find that our visitors at times feel overwhelmed and slightly depressed by the experience.

And we have to be honest, there is a sense of death in the archives, the kind that the *senex* brings, and this Hillman (2005) writes, "is the death that comes through perfection and order. It is the death of accomplishment and fulfillment, a death which grows in power within any complex or attitude as that psychological process matures through consciousness into order, becoming habitual and dom-

inant—and therefore unconscious again. Paradoxically, we are least conscious where we are most conscious” (p. 45). This is the awkward truth Jung had discerned and as the archives lie below the surface and require twilight vision we are confronted with this uneasy paradox. The perfection and order of the collections down in the archives is a death and the consciousness that created them has become unconscious in their orderliness—and here lies the danger—the hardening, the dryness, consciousness losing touch with life. And without the folly of life Hillman (2005) writes, the *senex* “has no wisdom, only knowledge—serious depressing, hoarded in an academic vault or used as power” (p. 48). This is a serious archetypal constellation and I must admit feeling a little fear at times in the face of the hoarding impulse that comes with this territory.

The cure is like to like, and so *senex* needs *puer*. *Puer* as “avatar of the psyche’s spiritual aspect” (Hillman, 2005, p. 50), as aesthetic intuition, insight, and the blossoming of imagination. This *puer* blossoming, in relationship to *senex* rootedness, is the life that visits the archives, the ideas seeking ground, spirit seeking form and discipline.

And that is what happens when *you* come into the archives—spinning fantasies of golden treasure and fantastic flights of imagination, you wander through the stacks, through the boxes and pages within, longing for a reflection of your own ideas, an authoritative buttressing of your notions; you are lost, you get lost, not sure where to go but with a glorious idea about where you are going, for just around the next box is going to be that very passage that will have everything fall into place in your project, you can feel it. . . . you are the spirit, the *puer* impulse that the *senex* archives need so as not to harden, not dry out, to stay in touch with life. As a union of the same, *senex* and *puer* belong together, seek one another, and when they unite knowledge becomes wisdom, and spirit and insight find reflection and form.

In Between

Archives exist in between this union of *senex* and *puer*. And really, if we look at what makes an archive, it is the ever-constant cycling of these two figures—coming into the archives, becoming a part of the archives, only to return again and infuse the archives with questions and spirited life, which will then become yet another part of the archives. An *ouroboric* image like Opus’ logo of the circle

with two tails—the inflowing of ideas, becoming form, and eventually flowing out again. Ultimately, what makes up a life is what makes up Opus.

As stewards our mission at Opus is to preserve, develop and extend to the world the Hillman collection, along with the other eight scholars whose work we care for. This threefold mission is mirrored in our programs, which include offering scholarships, research grants, educational programs, community events, and research access to the collections, both physically and digitally. And yet while our mission and programs reveal all that we do, there is still a palpable mystique to the archives; this place necessarily constellates a sense of mystery and has a concealed aspect that serves *senex* well. So here are some images to bring the mysterious quality to a place where our work can be felt. To preserve the work is to attend to the paper bodies and organize the work so that the breadth of a collection is cohesive; ordering the threads so as to mirror the end product of an intellect's life but at the same time to lead to unexpected finds, connections that exist beyond the boxes being placed alongside one another.

We also preserve the work by digitizing because in the end no amount of proper storage, air conditioning and humidity control will allow these pieces to last forever. We have to remember that they are paper bodies and like all bodies they will eventually disintegrate, fall apart. So we dance with Hermes, a constant *puer* companion, and capture the audio lectures, pictures and slides, handwritten notes in a digital image. All the while knowing over time these formats too will have to change, and the digital body will transform.

Our second charge is to develop the collections, and while this does include bringing new collections in over time, I want to focus more on the aspect of development that has to do with deepening, not just growing. To develop James' work means refining the catalogue of what we have and eventually developing a sophistication in our database that will allow us to cross reference all the places, all the boxes and lectures or drafts therein around a theme, or a figure. Imagine the depth of association and connection in being able to locate throughout James' collection all the places he quoted Plotinus, or mentioned Zeus, or Demeter. This deepening development would allow us to move from the universal view of James' paper body and into the particular. We would move from seeing Pan across 10 boxes and find him on one snippet of paper, reflected in one of James' thoughts.

And finally, extending the collections into the world is making them available to more schools, scholars, students, artists, writers. Opus seeks to support interdisciplinary dialogue as it informs critical current issues in the fields of the Humanities, the Arts, Cultural and Civic Life, Education, Social Justice, the Environment, and Health and Healing. All these themes we find reflected in James' work because these themes are what constitute our lives, individually and collectively.

Educating our community and the wider culture to the treasures that we have and the importance of the work that lies therein is part of our vision and mission. I often refer to Opus as a "living archive" because these treasures *are* alive in that they offer among many things wisdom, curiosity, shifts in perspectives, challenges, and confirmations to the questions that we seek in our own work to circumscribe answers to, articulate, complicate, think on and go further, deeper.

It takes a community to support Opus' work of caring and making available the legacy of our elders and our ancestors, for us now and for future generations. James Hillman has become our ancestor, one of the great men of the past he himself honored and this passage from elder to ancestor is what we are now paying tribute to. And as a community we are honored and challenged to attend, care, and give, in order to sustain his legacy.

I have one last story to share from a woman who had volunteered at the newly created archives in the early 90's when Joseph Campbell's library arrived at Opus. In the midst of our conversation she shared an extraordinary memory and kindly gave me permission to share it with you today. She was sitting in the Campbell Library on Pacifica's Lambert Road campus and the door was open. Suddenly James appeared in the doorway, backlit. He was vivid, she said, there with his smile and warmth. He took a breath and in his rich voice said, "Ah, the heart of the place."

References

- Hillman, J. (2005). *Senex & puer*. Uniform Edition Vol. 3. Glen Slater (Ed.). Putnam, CT: Spring Publications.

“Dear James”: The Academic Crush and the Arc of Influence

Jennifer Leigh Selig, Ph.D.

Dear James,

My name is Jennifer Selig, and I’m a Pacifica person, on the faculty since 2005, currently serving as the creator and program chair of the Depth Psychology M.A./Ph.D. degree with an emphasis in Jungian and Archetypal Studies. You were to have spoken before my students last Thursday evening, 40 students in their first year of studying Jungian and archetypal psychology, a very committed and enthusiastic bunch, some of whom are very familiar with your work, others new to it, but all passionately looking forward to their studies, driven by their desire to bring this work out into the world.

He was to have spoken, but he was dying. The synchronicity was not lost on you, that as he was dying, an academic program dedicated in large part to the legacy of his work was birthing, burning. As he was slipping past twilight darkness on the east coast into his own midnight hour, it was early morning on the west coast. The ouroboros of time was bending into an arc in preparation for a taste of its own tail.

It occurred to me then that though I’ve introduced you to groups of students in previous years when I was chair of the Depth Psychology program, I’ve never spoken more than a few words to you personally, and certainly never shared any bit of my journey to Pacifica with you.

This is disingenuous, Jennifer, and cowardly. It didn’t just occur to you that you hadn’t spoken to him much. You acutely and consciously avoided him at all accounts and at all costs. You were always cowardly when it came to this man. You could listen to him forever, but you couldn’t entertain talking to him for a minute.

Remember that time you arrived on the Ladera campus to defend your dissertation? You were nervous, as anyone would be, but when you saw him coming down the stairs into the parking lot, you got back into your car and almost drove away. The thought of him being in the room *listening to you* was unfathomable. Of course, he wouldn’t be listening to you because you would be paralyzed, unable to speak. You could have traded a Ph.D. for an A.B.D. if it meant avoiding that anxiety.

It is because of you, if you’ll forgive me for being so linear and causal

He won’t.

that I came to Pacifica as a student in 1998. Though many students find their way to us because of an encounter with Memories, Dreams, Reflections, or because of the Joseph Campbell connection, it was when I heard that you had selected Pacifica to house your archives that I knew I must come.

It was We’ve Had a Hundred Years of Psychotherapy—And the World’s Getting Worse that hooked me. It was an introduction to your thinking both accessible and profound, and I nearly threw out my neck out nodding with affirmation at

the content. Yes, yes, and YES! I bought more of your books, pouring through them as one does with work that is both strange and familiar. It was epiphany, James, reading your work then. It remains so today.

Look at you, gushing. Your academic crush on him continues unabated. This letter is slightly embarrassing and highly revealing of your own psychological silliness. You should probably crumple it up and go lie down on a therapist's couch.

I'll never forget the first day of my courses on the Lambert campus. It was lunch, and I was sitting around the table with my new cohort members. We were talking about your work, and I stepped out of the conversation for a moment and said to myself, "I can't believe I'm sitting around a table with people who know James Hillman's work. I can't believe I'm having a conversation about this." It was a moment of pure joy and wonder coupled with affirmation.

You do know how ridiculous this will sound to the 99% of the world who do not worship at the altar of intellectual gods. If this were a schoolgirl letter to Justin Beiber, they would be more likely to understand.

Thirteen years later, and I found myself tonight sitting around the dinner table with my colleagues, some of whom are your dear friends—Robert Romanyshyn, Ginette Paris, Dennis Slattery—and we're having a conversation about your life and work, and I feel that same feeling, that same sense of blessing, of grace, of being in the right place. And wonder—in addition to being a student of your work, I am now one who is bringing your work to students, hopefully in ways that are both accessible and profound.

You felt another emotion—sadness. It was like being told about a great party that you just missed. Or, like being the generation *after* the great generation. Who are the intellectual gods of your generation? Who among you will steer the boat, will chart the course, will set students a'sail on the arc of influence?

I can't believe I'm sitting around this table, either. I have coined a word for this phenomenon—anachronoincredibilis—that anachronistic sense that hits you (in the present): if someone would have told you then (in the past) that you'd be here now (in the future), you wouldn't have believed them (in the present)—it's simply too incredible.

If someone told you when you were sitting around that table discussing Hillman's work on your first day as a student at Pacifica that you would one day create and run a graduate program where you would bring Hillman's work to your own students, you wouldn't have believed them. You still barely believe it yourself, and you're living it right now.

You would not recognize my face if you were to speak these words to you in person. Every occasion I was around you, I was small, too tucked inside of my own complexes to reach out and tell you what your work has meant to me, what your work does mean to me. This is my regret, this being so impossibly human

that I couldn't honor where honor was due, couldn't say this into your piercing brown eyes, which always seemed to me blue. Still, at Pacifica, I carry out my commitment to you.

Your student,

Jennifer

You hold the envelope to your heart for a brief moment before you send it off. Of course, you never imagine a reply, but one later arrives in your email box. The subject line reads *From James Hillman as dictated to Margot*. You don't open it right away. After all, it took you 15 years to write your academic love letter to him; how could you be expected to open any reply of his anytime soon, and without shaking. This shocks your friend who finds it disrespectful, but you know it's not. The ouroboros takes her time. She slowly opens her mouth for her tail.

Then one day, hunger strikes, and you ready to open completely.

Dear Jennifer,

The first paragraph is lovely, pure acknowledgment of your letter and your devotion to *our common work*. The *our* thrills you inordinately. Not his, not mine, but *ours*, you think. The academic crush becomes the alchemical marriage; we, James and I, devoted to our common work.

The second paragraph switches tone.

I have one critique. At the end of your first paragraph, you write the phrase "driven by their desire to bring this work out into the world". The alchemists often warned against the reddening coming too fast. Jung's Red Book shows the importance of the investigations altogether apart from utility or wider understanding. The urge toward the world needs analysis. Else you become a missionary.

What? But wait, you think. Isn't the urge toward the world the very thing he was suggesting in the very first book of his you read? *We've Had a Hundred Years of Psychotherapy and the World's Getting Worse*—isn't the urge toward the world part of what will help the world get better instead? I thought you said... .

Suddenly, you realize it. He is still teaching you. He is still confounding you, still confronting you, still challenging you, still doing and undoing anything, everything he has said. He is still making you think and making you feel. You are ever and always his student for life.

And after his death, you receive an email from one of your students who wants to run a paper topic by you, and who lightly, at the very end, confesses to having an academic crush on you and coming to Pacifica because of you. You smile. You are no James Hillman. You will never strike such fear in the hearts of your students or become anyone's intellectual god. But you are here because of him, and someone is here because of you. The ouroboros bites his tail. The arc of influence comes full circle, complete.

An Encounter at Sunset

Alexandra Fidyk

Dearest,

I felt closer with you this morning, a renewed depth in my breathing, a grounding in my body. Perhaps this shift stems from letting go, to living in the impermanence of life, to holding this shared, yet fluxing space between us? Love is everywhere, always in our midst. Sometimes I forget its energetic, flowing nature and question its presence.

In one of my earlier letters when you asked about my relationship with nature, I shared a memory from when I was young. It was an encounter at sunset when I was riding my horse at 12 years of age. It was such early experiences with nature that opened me to the numinous and that still shape my orientation towards love today.

The evening was sweet with warm wheat,
golden and glowing.

Thick, heavy swathes lay-in-waiting
ripe, expectant.

I was headed home
after riding with a girlfriend
and there was still a mile to go,
a mile to go.

The air, crisp and cool
with autumnal moistness, subtly rolled in
between the edge of day and night.

I love that smell and can
feel it now along my hairline and bare arms
that odd mix of moist, cool and sticky, warm.

Alexandra Fidyk, Ph.D., is Assistant Professor in the Department of Secondary Education, University of Alberta. She also serves as Adjunct Faculty at the Pacifica Graduate Institute. Her work draws from the fields of process philosophy, poetic inquiry, depth psychology and Buddhist thought. She is an Associate Editor for the *International Journal of Jungian Studies* and the current volume editor for *Jungian Journal for Scholarly Studies*. She is also a Certified Jungian Psychotherapist. 9111-79 Ave., Edmonton, AB T6C 0R9 Canada. Email: alexfidyk@yahoo.co.uk, fidyk@ualberta.ca

I remember the horse beneath me,
his whither cutting into my crotch.

I was late and had strict curfew.

Home before dark –
and there was still a mile to go,
a mile to go.

I leaned down and whispered
into his ear

then let the reins relax along his neck.

Wedged my fingers
through his grey brown mane,
weaving his hair and my fingers
over, under
an interwoven braid between-two
over, under
over.

As I stretched down low
my belly and breast along his topline,
he responded
breaking into full gallop.

I was forbidden to ride at full gallop
but the light was fading –
and there was still a mile to go,
a mile to go.

The wind is a horse:
hear how he runs
through the sea, through the sky.

He wants to take me: listen
how he roves the world
to take me far away.

He leapt, glided, soared over the swathes,
each a three-foot-spread and a foot high.

The earth turned
and the sun passed.

I was part of this movement,
not separate from it – riding him –.
My body moved with him
with wind and wheat and sky.

Listen how the wind
calls to me galloping
to take me far away.

With your brow on my brow,
 with your mouth on my mouth,
 our bodies tied
 to the love that consumes us,
 let the wind pass
 and not take me away.

We made it to the barnyard
 before nightfall.
 With gratitude, I set him to pasture.
 My legs wobbled
 as my feet sought familiar ground,
 hurrying to the house.

Soon after sharing this story, I turned to Neruda's poetry. Struck by his expression of love to his wife through the images in "Wind on the Island," I wove his stanzas through my own—a two-strand tale of love.

Looking back, there was no 'I,' 'it,' or 'him' not even 'he and I' in such encounters. Simply, everything moved together. Time collapsed as did our separateness. That moment was horse, sweet wheat, waning light and me. Everything was one pulsating sensation—one breath, one becoming, one beat, one being.

While I have not been with you because of circumstance, I feel close to you even in this far off place. Welcome these words; give them a place to dwell, for they are an expression of self. The need to express one self needs more than the abyss. It needs to land. It needs to arrive home. It is as if one writes to ground. And in doing so, the images and feelings can take flight again. Love is like this—it is an act that addresses the other both within oneself and in the world.

Let the wind rush
 crowned with foam,
 let it call to me and seek me galloping in the shadow,
 while I, sunk
 beneath your big eyes,
 just for this night
 shall rest, my love.

In waning light,

~a

Book Reviews

Beth Darlington
Review Editor

Creative Eros Connecting with Awakening Psyche

A review of:

The Myth of Analysis

James Hillman

320 pages

Northwestern University Press, 1998

Re-Visioning Psychology

James Hillman

304 pages

William Morrow Paperbacks, 1977

Reviewed by:

Suzanne Cremen Davidson

During the cultural upheaval and summer loving of the late 1960s (a time when what James Hillman would call my *daimon* was gleaming with intent in my parents' eyes), Hillman himself was giving three lectures at the Eranos meetings of 1966, 1968 and 1969, which were later revised and published together in *The Myth of Analysis: Three Essays in Archetypal Psychology* (1972). Today, we can see this as a remarkable book about the soul and love, which continues to speak to us 40 years after publication with its rethinking of psychology and excavation into the myth of the analyst.

Entitled "On Psychological Creativity," "On Psychological Language," and "On

Psychological Femininity," the lectures were written to stand alone, though Hillman grouped them loosely under the central theme of the transformation of psyche into life, by which he meant also "taking life as psyche, life as a psychological adventure lived for the sake of soul" (1972, p. 5). In counterpoint to the analytical direction that Jungian psychology had taken, an emergent intent here was to relocate psyche and the work of psychology *outside* the clinical realm. "Were the psyche to be conceived in this impersonal manner, the opus would transcend whatever you or I might make of our souls during our lives. Then we might speak of psychic development as opus and of psychology as a field quite independent of any particular human personality" (*ibid.*, p. 22). The model of psychology Hillman amplifies, in the first essay in particular, is the engendering of soul through love. Therapy is love of soul, but soul-making, argues Hillman, is not limited to the consulting room. The opus of psychology is psychic development as a field, the awakening or engendering of soul, where soul-making becomes not a treatment or therapy but "an imaginative

activity or an activity of the imaginal realm as it plays through all of life everywhere and which does not need an analyst or an analysis" (*ibid.*, p. 7).

There is something most beguiling, scintillating, and yet oh-so-slippery about Hillman's writing. Dancing, weaving, and playing with ideas such as gossip, beauty, authority, creativity, *memoria*, masochism, hysteria, and the language of psychology itself, it dazzles and sparks; so rich with multiplicity that each paragraph—often each sentence—is a meditation in itself. One must read Hillman realizing the episodic and circular nature of his work and mode of rhetoric. We need to be polytheistic in our reading of Hillman, and surrender to infusion with a Hermetic sensibility, as he will not be systematized. With this in mind, there are two particular ideas in *The Myth of Analysis* that I believe warrant fresh attention.

The first is Hillman's pursuit of the myth that lies at the heart of psychology, for the emergence of analysis in the 20th century heralded "a ritual, a new life-form, that fatherless has entered the history of consciousness without having uncovered what myth is being enacted" (1972, p. 112). The essence of psyche is myth, yet Hillman rejects the ongoing relevance of the Freudian Oedipal myth and the Jungian hero myth as keys to psychology's paternity. To find the true father, he seeks "the specific nature of the creative principle within the field of psychology" (*ibid.*, p. 18). After exploring typical notions of creativity and

their archetypal backgrounds, Hillman finally proposes and deepens into Psyche and Eros as the central myth for a creative psychology today. For it is an inhuman factor, the mighty *daimon* Eros, that engenders soul. Eros is the God of psychic reality, the true lord of the psyche and the patron of the field of psychology (*ibid.*, p. 73). In analysis, the ritual that gives rise to this new mythical interpretation is the transference. Psychological creativity is the union of eros and psyche, and for this, human relationships are indispensable. True to the erotic and chaotic spirit of the times in which it was birthed, *The Myth of Analysis* (1972) is an opus in service to the emancipation of Psyche and her reunion with Eros.

Love not only finds a way, it also leads the way as psychopompos and is, inherently, the "way" itself. Seeking psychological connections by means of eros is the way of therapy as soul-making. Today this is a way, a *via regia*, to the unconscious psyche as royal as the way through the dream or through the complex. (*ibid.*, p. 90)

The other idea to which I would like to draw attention in this work, and which prepares the way for understanding Hillman's later writing, is his section entitled "Toward an imaginal ego" (Hillman, 1972, p. 183ff). Hillman argues that analytical psychology has anachronistically retained a nineteenth century concept of a reality-coping ego consciousness, which Jung himself had moved beyond. "We need a more

complete view of the ego in order to adapt to Jung's later psychology, which, though it began as analytical, became archetypal" (*ibid.*, pp. 187-188): analysis itself being, according to Hillman, an enactment of an archetypal fantasy and still substantially invested in the hero myth. Psyche has become enslaved by a language of psychology that has lost its imagination. Part of contemporary "mental illness" is the sickness of psychology's speech, which has become a kind of speech without the feminine ground of soul (*ibid.*, pp. 211-212). Indeed, the call to tend to Psyche in reunion with Eros is crippled by the inappropriate style of language. The cultivation of a soul-based psychology flowers more readily in the softer Hermetic language of myth, dream, and imagination, rather than the Apollonian terrain of logic, law, and literalism. However, living in a society still deeply steeped in modernity, we face an ongoing challenge to slip the subtler chains of psychological language. Hillman advocates for the rectification of psychological language, beginning with the renunciation of the term *unconscious*, a word which only makes sense anyway within a definition of consciousness that excludes the imaginal *memoria*, and which operates to maintain "a fantasy of opposites through which the psyche is divided against itself between head and body, ego and shadow, day side and night side" (*ibid.*, p. 173). Instead, Hillman (1972) proposes the idea of an imaginal ego, which is adapted to Jung's experience of psychic reality, including the

memoria, and to Corbin's *mundus imaginalis*. This imaginal ego builds awareness of the deep psyche into the field of consciousness.

We need a new way of looking, an imaginative way, a way that starts from within the imaginal itself. . . . that is not estranged from the imagination and its fantasies; and the conventional ego and its usual views would also become objects of this new consciousness. We could then see through our habitual ego, see the myths working within it to create our so-called ego psychology and its usual psychopathology. We might then also be less threatened by the grotesque, horrible, and obscene, since, from the imaginal perspective, the bizarre would simply belong. (p. 201)

Hillman developed this new way of looking and a language to summon it in *Re-Visioning Psychology* (1975), which has become a central text of archetypal psychology. Drawing upon John Keats' poetic insight that the human adventure is a wandering through the vale of the world for the sake of making soul, Hillman begins with the pivotal idea that soul is "a perspective rather than a substance, a viewpoint toward things rather than a thing itself." This perspective is reflective, it transforms events into experiences and it opens the imaginative possibility in our natures, locating us in a mode "which recognizes all realities as primarily symbolic or metaphorical" (p. xvi).

In service of this soul-making process

and revivification of the psyche/ world connection, *Re-Visioning Psychology* sets out four basic moves of archetypal psychology. The first of these is *personifying*, or imagining things. In contrast to *personification*, which is an anthropomorphic act, a human projection onto a world of inanimate matter, Hillman's (1975) coining of the term *personifying* denotes the "spontaneous experiencing, envisioning and speaking of the configurations of existences as psychic presences" (p. 12). Personifying allows the figures agency. To put the difference in a nutshell: with personification, I animate the figures; with personifying, they animate me. "Personifying is a way of being in the world and *experiencing the world as a psychological field*" (ibid., p. 13, italics in original), which saves the diversity and autonomy of the psyche from domination by any single power. It is the soul's own antidote to egocentricity.

Another move at the heart of an archetypal approach is the activity of *psychologizing*, or seeing through, which "goes on whenever reflection takes place in terms other than those presented" (Hillman, 1975, pp. 134-135). This insighting becomes an activity that opens events and experiences, so that *anything* becomes an opportunity for soul-making" (ibid., p. 163). Along with this comes *pathologizing*, or falling apart: "the psyche's autonomous ability to create illness, morbidity, disorder, abnormality, and suffering in any aspect of its behavior and to experience and imag-

ine life through this deformed and afflicted perspective" (ibid., p. 57). And shifting towards a sense of psyche outside of ourselves is the final move of *dehumanizing*, or soul-making: that the world is as much the home of soul as is my breast and my emotions; that I exist in the midst of psyche, and not the other way around.

Over the years Hillman has been criticized or dismissed, not only from academic psychology but also from Jungian psychology, for what might be variously described as his conceptual, philosophical, or post-modern mystical bent. From a clinical perspective it has been said that archetypal psychology has become irrelevant in post-Jungian analytical psychology, and should be put to one side (Samuels, 1998). But this position fails to give credence to the fact that Jung himself wanted to develop a general school of psychology, for which his chosen designation was not analytical but *complex psychology*, and of which practical analysis would be only one part. The aim of complex psychology was to free the teaching of the human soul from the "constriction of compartments," and to "enable the reformulation of the humanities and revitalize contemporary religions" (Shamdasani, 2003, p. 15). In this respect Hillman's project to take depth psychology outside the confines of the consulting room and return a sense of soul/psyche to the world is in fact more consistent with Jung's own intentions (Slater, 2012, n.p.).

As a member of the inaugural cohort of students in the Pacifica Graduate Institute's Masters/Ph.D. program in Jungian and Archetypal Studies, it felt significant to me that we were engaged in intensive study of Hillman's texts in the liminal period following his death. While his memorial tribute was underway we were writing papers, tapping into the four movements described in *Re-Visioning Psychology* as inherent to psychological life and bringing them to bear on a diverse range of phenomena. In this endeavor we were fortunate to be led and supported by Dr. Glen Slater, to whose teaching I am indebted for fertilizing ideas that appear in this review. Reading Hillman is something of a practice—a devotion even—towards consciously re-wiring one's neural pathways, because his writing unravels our accustomed ways of thinking. Coming from diverse backgrounds and occupations, my fellow students and I brought Hillman's psychological processes of imagining, seeing through, falling apart, and soul-making to the events and experiences of our lives and communities. We enlisted the perspectives of archetypal psychology to meet and deepen into areas as diverse as psychotherapy, art and literature, physical disability, career and organizational life, customer service, urban spaces, celebrities, romantic love, screenwriting, environmental issues, natural disasters, global conflict, current affairs, politics, and religion. Most of us never met Hillman, but through his

writing and teaching his intellectual legacy continues to re-seed into life in a new generation of writers and scholars, and the work of transforming psyche into life continues. Above all, we labor in this depth work with love: love of the rich panoply of life; love of diversity, wholeness, and creativity. We labor because of our love of soul and soul-making, and the ongoing task of Psyche's reunion with Eros.

References

- Hillman, J. (1972). *The myth of analysis: Three essays in archetypal psychology*. Evanston, Ill: Northwestern University Press.
- Hillman, J. (1975). *Re-visioning psychology*. New York: Harper.
- Samuels, A. (1998). Will the post-Jungians survive? In A. Casement (Ed.), *Post-Jungians today: Key papers in contemporary analytical psychology* (pp. 15–32). London: Routledge.
- Shamdasani, S. (2003). *Jung and the making of modern psychology*. Cambridge, UK: Cambridge University Press.
- Slater, G. (2012). Hillman in context [audio podcast]. Retrieved from Pacifica Graduate Institute Course DJA 720 DesireToLearn site.
- Suzanne Cremen Davidson: Pilgrims' Retreat, P.O. Box 1027, Maleny Queensland 4552. Australia
Email:  suzanne@lifeartistry.com.au

In Memoriam

John Domenico Marino

Born to Earth Life: August 8, 1945 — **Born to Eternal Life:** January 8, 2012

**“As far as we can discern the sole purpose of human existence
is to kindle a Light in the darkness of mere being”**

—C.G. Jung, *Memories, Dreams, Reflections*, 1962, p. 326

These prophetic words written by Carl Jung were exemplified by Jungian Analyst, John Marino who was able to grow into and accept his own light, receive light from the Self and others, and then beam the light out in many directions throughout his life. From his students and colleagues here at the C.G. Jung Institute of NY, to the garage attendant next door in the parking lot, all knew John was present in their lives.

John never forgot where he came from: A warm Italian family with a close older brother, Joseph, he was rooted in values, nurtured with tasty Italian cooking from Hoboken, and conducting music from the radio with a pencil at the age of three. As an adult John continued the family tradition and became a wonderful cook, sharing many a meal with friends around the world, bringing light and music wherever he went.

The light of his life was his wonderful wife Mary who gifted him with the other love of his life, his son, Paolo. It was such a joy to listen to John speak about Mary and Paolo because he was always so happy and proud that he had them in his life. His family and friends gave John light and love and his gift was that he could take it in and beam it out.

John left many a legacy of light: Love of music, opera, jazz, and composing. He will be remembered for his music at Institute gatherings. John played at almost every Institute event and often would arrange for his musician friends to play with him. His last major work was a tribute to the 50th Anniversary of Jung's death, which John first performed at the Jung Center in October 2011. John also taught at the Jung Institute, supervised students, and analyzed patients. We will all miss the sound of his music, his sensitive presence, his kindness, and passionate ways.

In touch with his *anima*, deeply spiritual, despite challenges he moved forward with determination—listening to the Light within—and accepting more and more light into his being.

John was relatively new to the Board of the C.G. Jung Institute of NY, but he graciously shared his gifts and talents with the psychoanalytic community for many years. While he was in training he served as the chair of NAAP's Analyst-In-Training Committee. John served on the Outreach Committee, and at the time of his passing he was Director of Training, teacher and supervisor at the Institute. John had been a member of the Executive Committee as Secretary to NYAAP and was also a board member of the C.G. Jung Foundation for Analytical Psychology. John was always generous with his light, his time, and he could always be relied upon to participate in student's admissions, evaluations, or thesis committee meetings. All would agree that John was often over-booked but somehow his light would get him through because he beamed a warm-hearted, generous spirit even when he missed an occasional meeting or dead line.

In addition to his analytic practice in Tenafly, NJ and New York City, John was a loving father, husband, composer, choir director, jazz pianist and composer. He was also my New Jersey analytic partner, only a telephone call away. I miss him dearly.

John's journey in this life ended suddenly and unexpectedly from cardiac arrest. He took ill while preparing with his church choir to bring his beautiful music to lighten the Sunday worship service. It was a fitting place for John to end his days in this life, surrounded by another love of his life, his God. For all of us, he was too young to be taken and will be missed, but his music and love will live on. John, if he were here, would undoubtedly reiterate Carl Jung's quote and tell each one of us what Jung said many years ago: "As far as we can discern the sole purpose of human existence is to kindle a light in the darkness of mere being." I can imagine John and Jung having a deep conversation about this quote. Surely, they both lived it.

John's presence will continue to be with us and the words of the song sung at his Celebration of Life Service is also fitting for us, "I'll Be Seeing You In All The Old Familiar Places...."

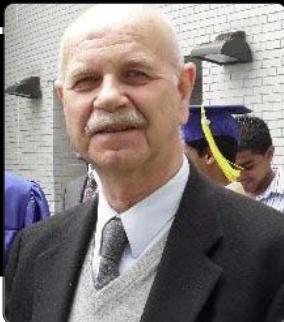
Thank You John!

—Jane Selinske

In Memoriam

Armin Wanner

August 19, 1938 - October 3, 2011



On October 3, 2011, the C. G. Jung Foundation lost a great teacher, and I lost a dear friend. Armin Wanner passed away peacefully, surrounded by loved ones, leaving a tremendous legacy for everyone who had the privilege of knowing him and learning from him.

Before beginning to compose this tribute, I had no sense of how difficult it would be to write about Armin. Those of you who knew Armin personally realize that no words could do justice to the scope of his accomplishment or the depth of his soul.

Armin was a Jungian analyst and a longtime member of the New York Jungian community. While he wore many hats, his most passionate vocation was that of a teacher. Armin quite simply loved to teach, and he especially loved to teach about Jung's psychology, about which he had a most expansive knowledge. In the twenty-five years that he lectured at the Jung Center, countless people from all walks of life had their first experience learning about Jung in Armin's classes. Many of his students went on to become Jungian analysts, teachers themselves, and even Board members of various Jungian organizations in New York. In 2005, Armin was stunned when he was contacted by Lucasfilm, the company owned by George Lucas of the Star Wars fame, to serve as a commentator in the film *Carl Jung and the Journey to Self-Discovery*. Always humble, Armin wondered how they could possibly have chosen him, but of course went on to explain Jung's ideas in the film with the simplicity and clarity that revealed that he in fact was the perfect choice. It is gratifying to know that this documentary will be used as a teaching tool in the nation's classrooms for many years to come and that Armin's presence will live on for future generations of students.

Armin personally was a most humane being, who possessed a wonderful warmth of spirit and boundless compassion for others. He quietly touched the lives of so many people for the better. He exemplified selflessness, love, and dedication to his family and friends, and possessed an optimism and enthusiasm in the labors of life that was upheld through the most difficult of times by his commitment to his faith. In 2001, Armin realized one of his life's dreams. He undertook an arduous pilgrimage from the south of France across northern Spain to the Cathedral of *Santiago de Compostela*, the legendary burial site of St. James the apostle. He "walked the Camino," *El Camino de Santiago*, a medieval pilgrimage route traveled by hundreds of thousands through the centuries. It was a deeply spiritual journey for Armin and an intensely human experience as he encountered both within himself and in his fellow pilgrims a vast compass ranging from suffering to pure joy. His enthusiasm was clear when he wrote to me, "our feet are sore, but our spirits are soaring!"

And he was a funny guy. His humor was subtle and sometimes wicked and was usually accompanied by a twinkle in his eyes. He also had an excellent sense of the absurd. When Armin reached the Cathedral of Santiago, he contacted me and told me to go to a certain web site at an appointed time, so that I could see him on a web cam at *Praza do Obradoiro*. He told me to look very carefully, because he would be the one wearing the hat. When the moment arrived to view the plaza, Arnold deVera and I realized that he had chosen a time when the place would be empty! And there, in a jerky stop-action live feed, was this tiny figure waving vigorously. I assume he was wearing a hat. And I didn't have to see his eyes to know that the twinkle was there.

It was gift to have known Armin Wanner and such an honor to have been his friend.

Janet M. Careswell, Ph.M., is the Executive Director of the C.G. Jung Foundation for Analytical Psychology. She can be contacted at jcareswell@cgjungny.org.

THE C.G. JUNG FOUNDATION BOOK SERVICE

A bookstore small in size but large in scope, offering a selection of books by and about C. G. Jung and the field of analytical psychology as well as works in the field of mythology, astrology, mysticism, religion, symbolism, alchemy, folktales and folklore, anthropology, general psychology, and other related subjects.



A bookstore offering a quiet place to browse in mid-town Manhattan.

A bookstore that endeavors to provide personalized service in the old tradition.

HOURS

**Monday–Thursday 10 am–4 pm;
Friday 10 am–4 pm (Sept. through May)**

THE C. G. JUNG FOUNDATION BOOK SERVICE

28 East 39th Street New York, NY 10016-2587 (212) 697-6433
Order toll-free (800) 356-JUNG