
quadrant

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

XLIII:2 Summer 2013



The Crowd VIII, 2011, by David Hostetler
28.5" h x 27" w Oil on wood panel

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for Analytical Psychology

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David Hostetler, *The Crowd VIII* © 2011

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Submissions

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

of an historical, cultural, 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 maddkc@aol.com. Articles should be double-spaced and should not exceed 6,500 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 complete indices of past issues of *Quadrant* or to order back

issues, go to www.cgjungny.org/quadrant_past.html.

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

References (sample of APA style):

- Agosin, T. (1992). *Psychosis, dreams and mysticism in the clinical domain*. In F. Halligan & Shea (Eds.), *The fires of desire*. New York: Crossroad.
- Boehme, J. (1915). *The aurora*. J. Sparrow (Trans). London: John M. Watkins.
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From the Editor...

To accompany a 1986 photography exhibit presented at The Hofstra Museum in New York with the help of The Archive for Research in Archetypal Symbolism Donald Kalsched and Alan Jones wrote a piece on mythology that said, in part:

The world of myth has its own laws and its own reality. Instead of concepts and facts that make logical sense, we find patterns of irrational imagery whose meaning must be discerned or experienced by the participant-observer. Discovering these patterns of meaning is what Jung meant by the symbolic approach to religion, myth, and dream.

In the current issue of *Quadrant*, the reader will find four excellent and diverse articles on “discovering these patterns of meaning” from both an individual and a cultural perspective. In *Dream Art: Sculpting the Psyche*, Jungian analyst and artist Maria Taveras writes from her own experience of feeling called to make visible the images that appeared to her in a series of four profound dreams. Accompanying the article are photographs of the sculptures she created of these dream images. The next article, *The Individuation Project: Implications of a New Myth*, is from Kiley Laughlin, a military intelligence officer and doctoral candidate at the Pacifica Graduate Institute. He offers a cross-cultural look at Jung’s central concept of individuation and explores “a new myth constellating within the collective unconscious” in which “the opposites of the God image are reconciled.” Laughlin presents an unusual and captivating case study in which he analyzes and amplifies aspects of an interrogation he conducted with a detainee during the war in Iraq.

In *The Quicksilver Path*, Clare Keller explores the mythology that informed both the life and work of author Virginia Woolf, particularly that of Demeter, Persephone and Hermes. Says Keller, “Hermes appears, upon closer examination, to be central to Woolf’s psyche.” Clinical psychologists Mary Ellen O’Hare-Lavin and Thomas Patrick Lavin examine the “experiences of a loving and healthy mature relationship” as informed by the myth of Baucis and Philemon in their provocative article *Mythologies in Relationships and Relationships in Mythologies*. Finally, we are delighted to augment this issue with artwork from master sculptor and friend, David Hostetler. We thank David and his wife Susan for making available to *Quad-*

rant the use of images of several of his works of archetypal art. We look forward to including for our readers an interview with David in a future issue of *Quadrant*. More of his work can be seen at his website: www.davidhostetler.com.

* * *

I would like to add a personal note of sadness over the recent passing of friend, mentor, and colleague V. Walter Odajnyk, Ph.D. Walter was a graduate of the C.G. Jung Institute of Zurich, served as a Board and Faculty member of the C.G. Jung Institute of New York and as editor of *Quadrant*. It was in fact Walter who recommended to the Board of the C.G. Jung Foundation that I succeed him and co-editor Robin van Löben Sels as the editor of *Quadrant* for which I will be forever grateful. Walter had in later years served as a member of the Core Faculty of the Mythological Studies Program at the Pacifica Graduate Institute in Santa Barbara, CA. In the words of Pacifica's Chancellor, Steven Aizenstat, "Walter touched many with his warmth, his deep care, and his soul centered presence. His intellectual force was rooted in his spiritual depth." *Quadrant* will be devoting an upcoming issue to celebrate Walter's memory and life work.

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Distinguished Artist Biography

David Hostetler

Inspired by goddesses and celebrated women of historical significance, David Hostetler has based the majority of his life's work on capturing the spirit, romance and earthiness of "the feminine" in exotic woods and in bronze. Whether revealing the sensuousness of the female figure or rendering visible the gift of feminine intuition, Hostetler's works are moving, intriguing and a pleasure to touch and to see.

David Hostetler has been a celebrated American wood carver and bronze sculptor for over 61 years. His works appear in more than 25 museums and galleries, including the Museum of Fine Arts in Boston, Grounds for Sculpture in Hamilton NJ and the Butler Institute of American Art in Youngstown, Ohio. His pieces grace numerous public collections from Nantucket to New Mexico to the Netherlands.

Hostetler's most visible installation was commissioned by Donald Trump, Lizanne Galbreath and Philip Johnson as a memorial to Ohio real estate developer and philanthropist Dan Galbreath, who was a partner in Trump International Hotel and Tower in New York City. Galbreath was a friend to Hostetler and a collector of his sculptures. The 13' outdoor sculpture, "The Duo," is installed at Columbus Circle overlooking Broadway. A rough textured bronze, "The Duo" depicts two slender figures touching at the arms and seemingly grown from trees. The work was originally conceived as a tribute by the artist to his wife. His most recent installation in New York is located in front of the entrance to The Sheffield, 322 W. 57th St. between 8th and 9th Avenues. It is a 13' tall bronze painted white called IKON. The private unveiling ceremony took place on October 17th.

Hostetler has earned wide acclaim for his unique treatment of the feminine form, his "women." Most of his pieces begin as wood carvings, with bronze versions cast directly from the wood. In the '60s, he gained national prominence with his American Woman Series - graceful, flowing wood sculptures. He initiated the series using indigenous hardwoods (elm, white oak, walnut, maple), then progressed from folk images to stylized symbols in exotic woods (purpleheart, ziricote and pink ivory). Celebrated photographer Yousuf Karsh created a unique portrait of Hostetler surrounded by his "women." His artwork has been featured in films, on television and in newspapers and magazines.

Born in Ohio in 1926, Hostetler had a close relationship with his Amish grandfather, an influence which has stayed with him throughout his career. He was raised in a small Ohio town and went on to receive his Bachelor of Arts in Education from Indiana University. He obtained a Master's of Fine Arts from Ohio University. He taught for thirty-eight years as a much appreciated professor and mentor, where he was named Professor Emeritus.

He has a deep love of music and currently plays drums in his own jazz band in Nantucket (MA) and Ohio. Summers are spent in Nantucket, where Susan his wife runs their gallery. Winter is in Athens, Ohio, the time for art making and jazz performing.



David Hostetler and his *Tree Root Goddesses*
photography by Yousuf Karsh



Fig. 1 Maria Taveras, *Emergence of the Winged Serpent* (detail), bonded bronze, 24"x8"x8", 2006

Dream Art: Sculpting the Psyche

Maria Taveras

ABSTRACT:

This article is an account of how I use images from my own dreams to create what I call “Dream Art.” Images that emerge from the unconscious in dreams can be used in active imagination – or what I call “interactive morphing” – in the creative process. In 1989, after a trip to the C.G. Jung Institute of Zurich, a voice from the unconscious spoke to me and said that I must sculpt the images in my dreams. Since then, I have “sculpted the psyche.” This article includes illustrations of sculptures of a series of dreams that feature images of serpents and a woman and that depict what I call the “transformation of the feminine.”

KEY WORDS:

active imagination, amplification, archetype, creative process, dream art, individuation, interactive morphing, Jung, outsider art, serpent, symbols of transformation, transformation of the feminine, voice from the unconscious

Dream Art is the creation of art from images that emerge from the unconscious in dreams. It is a variety of “outsider art,” which is art that individuals who are self-taught artists create. This art is “outside” in the sense that the artists have little or no formal art education. But Dream Art is “out side” in another sense. It is the creation of art from images that emerge from the unconscious, that is, from “outside” of consciousness.

Maria Taveras, L.C.S.W., is a Jungian analyst in New York City. The recipient of two Gradiva Awards for her Dream Art from NAAP, her sculptures have been exhibited at congresses of the International Association for Analytical Psychology in Montreal and Cape Town, the “Art and Psyche” conference in San Francisco, and the “Dreamwork” art show at the Center for Modern Psychoanalytic Studies in New York. She offers private workshops in Dream Art at her studio in New York and teaches courses on “Dream Art: Sculpting the Psyche” and “Creativity and Imagination” at the C.G. Jung Foundation of New York. Her e-mail address is dreamarttaveras@aol.com. Images of her Dream Art are available on her web site at www.jungiantherapy.com.

Dreams are especially important in the analysis of the psyche. What both Freudian and Jungian analysts do with dreams is to interpret them. Although Freud and Jung have different opinions about how to interpret dreams, they both emphasize interpretation. In addition to interpretation, though, one might also create art from dreams and, through that process, experience dreams more creatively.

Dream Art does not exclude interpretation. In fact, it enhances interpretation. The creative process in Dream Art is an aesthetic process that augments the interpretative process.

A profusion of serpents, one after another, were coming out of my mouth. I was shocked and bewildered that I had so many inside me.

James Hillman (1983b) says that “all psychology,” including Jungian psychology, has “left out the aesthetic” (p. 144). Dream Art is not art for art’s sake but art for art and psyche’s sake. As a Jungian analyst, the ultimate value of Dream Art is for me both aesthetic and psychological.

A Series of Dreams

In 1989, I visited the C.G. Jung Institute of Zurich. When I returned to New York, I entered Jungian analysis and then had a series of dreams. All of these dreams featured images of serpents in relation to a woman. That woman was me.

In the first dream, Jung was sitting in a rocking chair and smoking a pipe. I was lying on a couch. A profusion of serpents, one after another, were coming out of my mouth. I was shocked and bewildered that I had so many inside me. They were emerging from a very deep part of me. I could feel them coming up from the pit of my stomach and forcing their way up through my throat. In the dream, Jung said: “Well, this is very interesting.” I was relieved. It was as though Jung understood the phenomenon and was validating my experience. It was not odd or absurd but archetypally human. He reassured me that it was perfectly natural for all of these serpents to come out of me. They were images of creativity emerging from my unconscious, and I was giving them life.

In a later dream, the serpents coming out of my mouth developed wings and flew up into the air. In another dream, I was a serpent woman. The upper part

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of my body was a woman, and the lower part was a serpent. In another, I was a serpent-handling woman. I was holding in my hands the head and the tail of a serpent. In yet another dream, I was a woman sitting in the lap of an enormous winged serpent as it flew down from the air.

In the last dream in the series, the unconscious spoke to me in an imperative voice. The voice exclaimed, emphatically: “These images *must* be sculpted!”

The Voice from the Unconscious

Jung (1938/1940) interprets a series of dreams in which a voice from the unconscious speaks: “It always utters an authoritative declaration or command, either of astonishing common sense or of profound philosophic import.” The voice is, “as a rule, so clear and convincing that the dreamer finds no argument against it.” In this case, the voice came “apparently from nowhere,” and the dreamer “accepted it unquestioningly, even humbly.” Jung comments that this dreamer “is by no means the only one I have observed who exhibited the phenomenon of the voice in dreams.” He concluded that “the unconscious is capable at times of manifesting an intelligence and purposiveness superior to the actual conscious insight” (para. 63). Jung explains the voice from the unconscious “as a product of the more complete personality of which the dreamer’s conscious self is a part” and says that “this is the reason why the voice shows an intelligence and a clarity superior to the dreamer’s actual consciousness” (ibid., para. 70).

This was exactly how I experienced the voice in my dream. I had never sculpted before, but I decided to accept what the voice had said to me, that I must sculpt the images from my dreams. That is how I began to create Dream Art. I taught myself to sculpt, and, over the years since then, I have created sculptures from my dream images.

The Creative Process: Form and Content in Active Imagination

Jung (1922) defines the creative process when he discusses “the secret of great art” in relation to active imagination: “The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image” (para. 130). How does an individual elaborate and shape an archetypal image?

Marie-Louise von Franz (1993a) notes that after an individual actively

engages an image, Jung advises the individual to give the image “a form.” For example, the individual may write the image or paint the image. Von Franz says that the individual may also give the image a form by “sculpting it” (p. 164), which is what I do.

Those who attempt active imagination may commit certain errors. When we give the image a form, we may emphasize too much what von Franz calls “the esthetic elaboration” of the image and render the image “too much into a work of art.” Giving the image too much form “kills the content” (ibid., p. 166). I call this error the “aesthetic fallacy.” Another error is to not give the image enough form: “One can see it at once when a patient brings in a sloppy sketch or a negligently written description, already knowing ‘what it means’” (ibid., p. 167).

In *Memories, Dreams, Reflections*, Jung (1963) describes how he began giving the content of his active imagination a form by writing it. What, he wondered, was he was doing? Immediately, a voice from the unconscious declared: “It is art.” The notion astonished Jung. He insisted that what he was doing “had nothing to do with art” (pp. 185-186). The voice then repeated that what he was doing was art. Finally, in exasperation, Jung exclaimed: “No, it is not art!” (ibid., p.186).

In “The Transcendent Function,” Jung ([1916] 1957) defines active imagination as a dialogue with the unconscious: “It is exactly as if a dialogue were taking place between two human beings with equal rights, each of whom gives the other credit for a valid argument and considers it worthwhile to modify the conflicting standpoints by means of thorough comparison and discussion or else to distinguish them clearly from one another” (para. 186). This time, however, Jung did not engage the voice in a dialogue. He did not ask what it meant. He simply rejected what it said.

Jung wrote the content of his active imagination in six black books. Eventually, he transferred these writings to *The Red Book* (2009), which Jung (1963) “embellished with drawings” (actually, paintings). He attempted “an esthetic elaboration” of what he had written but he abandoned the project, saying, “I gave up this estheticizing tendency in good time, in favor of a rigorous process of understanding” (p. 188).

Jung on Aesthetics and Understanding

In “The Transcendent Function,” Jung ([1916] 1957) says, in contrast to quadrant XLIII

the above, that aesthetics and understanding are equally important. What he criticizes is not an aesthetic interest in images but what he calls “an exclusively aesthetic interest in them” (p. 68). In other words, aesthetics is important but not to the exclusion of understanding. Aesthetics and understanding are two tendencies with two dangers. What is dangerous about aesthetics is “overvaluation of the formal or ‘artistic worth’” of images, and what is dangerous about understanding is “overvaluation of the content” of images (*ibid.*, para. 176). The relation between aesthetics and understanding is “compensatory.” In active imagination, aesthetics compensates understanding, and understanding compensates aesthetics. Aesthetics and understanding, form and content, are equally necessary. Jung emphasizes that “aesthetic formulation needs understanding,” and “understanding needs aesthetic formulation.” In combination, aesthetics and understanding constitute what he calls the “transcendent function” (*ibid.*, para. 177).

Understanding, Jung says, “does not suffice in all cases.” In some cases, aesthetics is especially important: “Often it is necessary to clarify a vague content by giving it a visible form. This can be done by drawing, painting, or modeling. Often the hands know how to solve a riddle with which the intellect has wrestled in vain.” As an example, Jung mentions giving the content of a dream a visible form: “By shaping it, one goes on dreaming the dream in greater detail in the waking state, and the initially incomprehensible, isolated event is integrated into the sphere of the total personality.” As with understanding, however, aesthetics does not suffice in all cases: “Aesthetic formulation leaves it at that and gives up any idea of discovering a meaning;” in other words, any idea of understanding the content. “This sometimes,” Jung observes, “leads patients to fancy themselves artists – misunderstood ones, naturally” (*ibid.*, para. 180).

Jung and Dream Art

Although Jung insists that he is not an artist, he advises individuals in analysis to create what I call Dream Art. He encourages patients “to paint in reality what they have seen in dream.” He notes, however, that, as a rule, the patient protests: “But I am not a painter!” Jung replies, humorously, that “neither are modern painters.” The issue is not aesthetic. Jung (1930) states that “it is not a question of beauty but only of the trouble one takes with the picture” (para. 102). By taking trouble with the picture, he means taking the image seriously and giving it a form that is

not necessarily beautiful but that is adequate to the content.

Jung differentiates between creating art from images in external reality and creating art from images in internal reality: “To paint what we see before us is a different art from painting what we see within” (ibid.). In creating such art, “the concrete shaping of the image enforces a continuous study of it in all its parts, so that it can develop its effects to the full.” These effects may be profound: “The patient can make himself creatively independent through this method,” for “by painting himself he gives shape to himself” (ibid., para. 106).

Something More and Other than Mere Art

For Jung, the ultimate purpose of active imagination is for the individual to have a vital experience of the image. Hillman (1983a) succinctly summarizes this position: “Active imagination is not an artistic endeavor.” He differentiates between aesthetics and art. “One may aesthetically give form to the images—indeed one should try as best as one can aesthetically,” but, Hillman emphasizes, “not for the sake of art.” The aesthetic process in active imagination is “not to be confused with art for exhibition” (p. 78).

***As I sculpt the psyche, the interaction is verbal,
visual, tactile, and viscerally emotional.***

Jung (1930) remarks that his “patients occasionally produce artistically beautiful things that might very well be shown in modern ‘art’ exhibitions.” However beautiful these things may be, he regards them “as completely worthless when judged by the canons of real art.” He deliberately devalues them aesthetically: “As a matter of fact, it is essential that they should be considered worthless, otherwise my patients might imagine themselves to be artists, and the whole point of the exercise would be missed.” The point of the exercise “is not a question of art at all—or rather, it should not be a question of art—but,” Jung declares, “of something more and other than mere art.” This something more and other than mere art is “the living effect upon the patient himself” (para. 104).

Interactive Morphing

When I create Dream Art, I use images from my own dreams. I actively engage these images and elaborate and shape them. To give the content a form, I use active imagination. Jung (1935) says that when an individual focuses on an image, “it begins to stir, the image becomes enriched by details, it moves and develops” (para. 398).

This creative process is something I have named “interactive morphing.” (Morpheus is the god of dreams in Greek mythology.) When I interact with the images from dreams, I concentrate on them, and they morph. This morphing is an interaction not only with images but also with matter, which in my case is clay, the medium in which I sculpt. As I sculpt the psyche, the interaction is verbal, visual, tactile, and viscerally emotional. In this creative process, internal, subjective images are externalized and objectified and ultimately materialized as sculptures.

Although painting that uses perspective may perpetrate the illusion that it is three-dimensional, it is, in fact, two-dimensional. In contrast, sculpting is truly three-dimensional. Sculpting has a certain advantage over painting. It affords me an opportunity, as Jung says, continuously to study all the parts – the front, back, and sides – of the whole, as the image morphs and as I interactively give the content a form.

Symbols of Transformation

The images that most interest Jung are what he calls “symbols of transformation.” The question that he poses is how transformation takes place, or, more specifically, what transforms libido, or psychic energy. What Jung (1911-12/1952) proposes as an answer is that symbols transform libido: “The symbols act as transformers, their function being to convert libido from a ‘lower’ into a ‘higher’ form” (para. 344). Symbols of transformation emerge from the unconscious to energize the psyche.

Jung contrasts transformation with repression. Transformation is not a voluntary, conscious process but an involuntary, unconscious process. Jung (1917/1926/1943) asserts that the individual does not have the capacity to effect “transformation through conscious exertion of the will” and that “even the most

strenuous exertions” of the individual do not suffice. As a result, “the transformation still refuses to take place, and all that happens is a new repression” (para. 77). For transformation rather than repression to take place, “the attraction of the symbol” is needed (para. 47). A transformative symbol is an attractive symbol. What transforms libido is not the conscious exertion of the will but the unconscious attraction of the symbol, which exercises an influence on the individual. The symbol transforms libido when it attracts the individual to it.

Individual Symbol-Formation

When Jung discusses symbols of transformation, he differentiates between traditional symbols and individual symbols. Traditional symbols are symbols that a tradition considers especially important and that individuals may adopt from that tradition. The meaning of such a symbol is what the symbol means in that tradition. Individual symbols are symbols that emerge from the unconscious of an individual. Such a symbol has a meaning that is specific to the individual.

All symbols originate as individual symbols. In other words, all symbols, even the symbols in a tradition, originally emerge from the unconscious of an individual. As Jung tells us:

The transformation of libido through the symbol is a process that has been going on ever since the beginnings of humanity and continues still. Symbols were never devised consciously, but were always produced out of the unconscious. This age-old function of the symbol is still present today, despite the fact that for many centuries the trend of mental development has been towards the suppression of individual symbol-formation. (ibid., para. 92)

Historically, traditions suppress the formation of individual symbols, for they may have meanings different from or even opposite to the meaning of that symbol in those traditions. Alternatively, Jungian analysis does not suppress but, instead, values individual symbol-formation. What is so valuable about symbols that emerge from the unconscious, for instance, in dreams, is that those symbols have meanings specific to the individual. Jung says of the “transformation process”

that it is an “individual one” that occurs “by means of the symbol” (ibid., para. 113).

The Serpent as a Symbol of Transformation

The dreams that I had after visiting the C.G. Jung Institute of Zurich in 1989 all featured images of serpents and were examples of individual symbol-formation. In other words, the serpents were symbols of transformation that emerged from my dreams to transform my libido, or energize my psyche.

What is the symbolic meaning of the serpent? Hillman lists twelve traditional meanings of the serpent as a symbol: renewal and rebirth, the negative mother, evil, the feminine, a phallus, matter, a healer or medicine, wisdom, fertility, death, the body, and the introverting libido (Hillman & McLean, 1997, pp. 25-6).

From a Freudian viewpoint, the serpent is a symbol of sexuality and has only one meaning. It is a phallus, or symbol of the penis. As a sexual symbol, Ernest Jones (1948) says, the serpent is “one of the most constant and invariable symbols” (p. 101). The serpent symbolizes the penis because it has a similar form and function. As examples of “the objective attributes” common to both the serpent and the penis, Jones mentions “shape, erectibility, habits—of emitting poison and of creeping into holes” (ibid., p. 123). The serpent is a symbol from which Freudians derive “the general conception of sexuality” (ibid., p. 127).

Jung (1911-12/1952) acknowledges that the serpent as a symbol may have a “phallic significance” (para. 584). From a Jungian viewpoint, however, the serpent is not so much a symbol of sexuality as it is a symbol of transformation. Jung (1989) says: “The serpent shows the way to hidden things and expresses the introverting libido, which leads man to go beyond the point of safety, and beyond the limits of consciousness” (p. 94). The unconscious is that territory beyond the limits of consciousness from which symbols such as the serpent emerge to transform libido and, in the process, extend and expand consciousness.

For Jungians, the serpent has many meanings. In this context, Jung (1951) says that the serpent symbolizes what, “as the collective unconscious and as instinct, seems to possess a peculiar wisdom of its own” (para. 370). What does he mean when he says that the serpent is wise? The wisdom of the serpent is the transformative capacity of the symbol, through introversion, to convert libido from a lower into a higher form. Jung (1936a) notes that the serpent as a symbol of transformation is archetypal: “The idea of transformation and renewal by means of a

serpent is a well-substantiated archetype” (para. 184). The transformative capacity of the serpent is a function of the numinous quality of the archetype. Jung (1911-12/1952) states that the serpent “symbolizes the numen of the transformative act as well as the transformative substance itself” (para. 676). As a symbol, the serpent is archetypally both the “how” and the “what” of transformation.

The Individuation Process

Jung (1945/1948) says that a series of dreams may constitute a process of development that he calls the “individuation process” (para. 550). The dreams that I had after I visited the C.G. Jung Institute of Zurich in 1989 were just such a series. The images in those dreams developed from dream to dream. I entitled the four sculptures that I created from these dreams: *Emergence of the Winged Serpent*, *Serpent Woman*, *Serpent Handling Woman*, and *Arrival of the Winged Serpent*.

These sculptures comprise four stages in what I call the “transformation of the feminine”:

- (1) A winged serpent emerging from the woman and ascending into the air (Fig 1, p. 10),
- (2) The woman embodying the serpent (Fig 2),
- (3) The woman handling the serpent (Fig 3),
- (4) A winged serpent descending from the air with the woman (Fig 4).



Fig 2 Maria Taveras, *Serpent Woman*, bonded bronze,
16.75" x 7" x 8", 2005



Fig 3 Maria Taveras, *Serpent Handling Woman*, bonded bronze, 19" x 12½" x 16", 2007

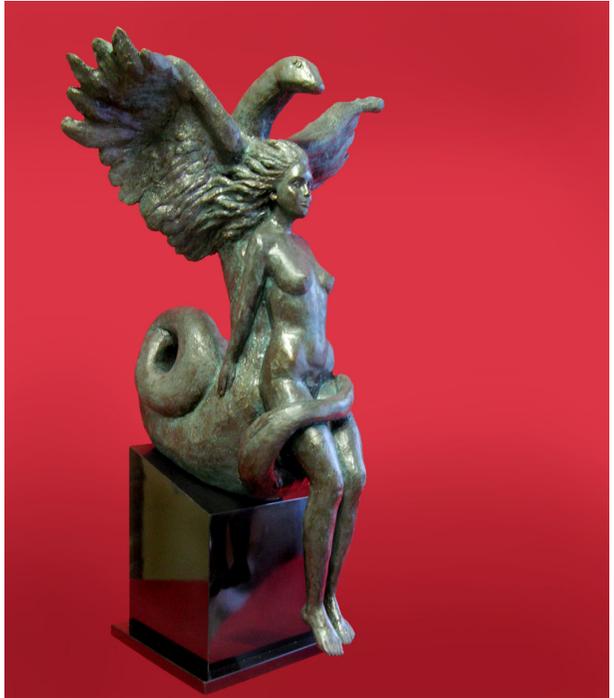


Fig 4 Maria Taveras, *Arrival of the Winged Serpent*, bonded bronze, 34½" x 24" x 22", 2007

In the first sculpture, the winged serpent emerges from the unconscious, separates from the woman, and ascends into the air; in the second sculpture, which is simultaneously anthropomorphic and theriomorphic (half human, half animal, or, more specifically, half woman, half serpent), the woman embodies the serpent; in the third sculpture, the woman handles the serpent, with the head of the serpent in her right hand and the tail of the serpent in her left hand; in the fourth sculpture, the winged serpent descends from the air and returns with the woman. The four sculptures illustrate how the images in the series of dreams develop, in other words, how the woman in relation to the serpent individuates. What I mean by individuation is similar to what Joseph Campbell (1968) means by “separation-initiation-return” (p. 30). The first and fourth dreams in this series are images of the stages of separation and return. In the first dream the serpent separates from me, and in the fourth dream the serpent returns with me. The second and third dreams are images of the stage of initiation, which for Campbell is the most important stage in the process of individuation. In the stage of initiation, the individual has to perform tasks. The images that emerge from the unconscious challenge the individual, who then has to confront them. This is what Jung (1963) calls the “confrontation with the unconscious” (p. 170). In the second and third dreams, the specific tasks that I have to perform are to “embody” and then “handle” the serpent – actively engage and effectively manage it. If the images of serpents are symbols of creativity, I must embody and handle that creativity – or, as the voice from the unconscious says, I must sculpt these images.

In this series of dreams, individuation is creation. The voice from the unconscious insists that I must attempt an activity that I have never previously attempted – a creative activity that is an artistic activity, what I call “sculpting the psyche.” The series of dreams indicates how I, in the image of a woman, might embody and handle the serpent, which is an image of the archetype of creativity and a symbol of transformation of the feminine.

Amplification: Form and Function

After I sculpted the images from my dreams, I amplified and compared them to similar images in other sources.

First, I amplified the image in my sculpture *Emergence of the Winged Serpent*. I compared the serpent coming up from my stomach and out of my mouth to

similar images in analytic cases that Medard Boss and Jung mention. Boss (1963) describes a patient who imagined that she had serpents “inside her body.” As she experienced these serpents, she was “bursting full” of them, “especially her belly” (p. 150). He says that the woman was constantly afraid that the serpents “would at any moment wriggle out of her mouth” (ibid., pp. 150-151). Jung (1996) also describes a patient who imagined that she had a serpent “in her belly” (p. 84). Eventually, the woman reported that the serpent had become active. “One day she came and said that the serpent in her belly had moved; it had turned around,” Jung says. “Then the serpent moved slowly upward, coming finally out of her mouth” (ibid., p. 85).

The image of the serpent in the belly is not just an individual symbol but a traditional symbol, or, as Jung (1977) says, “a collective symbol.” When he amplifies this image, he compares it to the serpent in Kundalini yoga: “In India the serpent is at the basis of a whole philosophical system, of Tantrism; it is Kundalini, the Kundalini serpent” (p. 322). Jung maintains that Kundalini yoga “is something known only to a few specialists” and that “generally it is not known that we have a serpent in the abdomen” (ibid., pp. 322-323).

Next, I amplified the image in my sculpture *Serpent Woman*. I compared the half-woman, half-serpent to similar images in the myths of Melusina, Lilith, and Echidna—all of whom are women embodying serpents. Melusina, Lilith, and Echidna all have the upper body of a woman and the lower body of a serpent.

Melusina is a woman who is condemned, Thomas Keightley (1850) says, “to become every Saturday a serpent, from the waist downwards” (p. 480). She can only marry a man who promises never to see her on a Saturday. Melusina marries a man who agrees to that condition, but eventually he becomes jealous, hides on a Saturday, and secretly observes how her body ends “below in a snake” (ibid., p. 481). Later, he calls her a “pernicious snake and odious serpent” and banishes her from his sight.

Christian myth includes an image with the upper body of a woman and the lower body of a serpent. This is an adaptation of the Jewish myth of Lilith, the first wife of Adam. In the story, Lilith is exposed as a demon and is banished from the presence of Adam. Eve then becomes the second wife of Adam. In a jealous rage, Lilith becomes a half-woman, half-serpent. It is not Satan but Lilith—or Lilith as Satan—who then tempts Eve and, through her, Adam, to eat the fruit of the tree of

the knowledge of good and evil. Jung (1945/1954) remarks that in Christian myth Lilith “according to tradition was the serpent of paradise” (para. 399).

In Greek myth, Echidna is also a half-woman, half-serpent. Hesiod (1953) says: “She is half a nymph with sparkling eyes and a beautiful face and half a monstrous snake, huge and terrible, with mottled skin, who eats flesh raw in the underground regions of holy earth,” where “she cannot die or grow old through eternity” (p. 61). Carl Kerényi (1951) also describes Echidna with the upper body of a woman and the lower body of a serpent: “In half of her body she was a beautiful-cheeked, bright-eyed young woman; in the other half she was a terrible, huge snake, thrashing about in the hollows of divine earth and devouring her victims raw” (p. 51).

Finally, I amplified the image in my sculpture *Serpent Handling Woman*. I compared the woman handling the serpent to the Minoan snake goddess and to women in the Christian snake handling cult.

The Minoan snake goddess is a Neolithic image that dates from approximately 1600 B.C. Little is known about the Minoan snake goddess except what has been inferred from a few sculptures that depict women handling serpents. Marija Gimbutas (1999) says that these sculptures are of women “beautifully attired, with bare breasts, and snakes crawling up their arms, entwined around their waists, or held in their hands” (p. 144). As Anne Baring and Jules Cashford (1991) describe one sculpture of the Minoan snake goddess, “She holds the head of a snake in her right hand and its tail in her left hand, its body wrapped around her shoulders and back.” In other sculptures, she “is holding a snake in each hand” (p. 111). Another example of the Minoan snake goddess, which Kenneth Lapatin (2002) describes as “the bare-breasted female snake handler” (p. 4), is an ivory figurine, “[s]taring intently ahead, she holds both hands forward at the level of her hips, grasping golden snakes that turn their raised heads back toward her as they coil around her arms” (ibid., p. 7).

In the Christian snake handling cult, both men and women handle serpents. When they do so, they cite a specific passage from the Bible: “They shall take up serpents; and if they drink any deadly thing, it shall not hurt them” (Mark 16:18).

For these Christian fundamentalists, Weston La Barre (1969) emphasizes, the handling of serpents is “a supreme test of faith” (p. 19). The serpents that they handle are symbols of Satan. The implication is that if they have enough faith, they

can handle any deadly thing, even poisonous serpents, and those things will not hurt them. Thomas Burton (1993) describes the handling of serpents as a ritual “that is completely irrational.” This ritual involves men and women “taking venomous serpents (giant and tiny ones, coiled, extended, limp, knotted together, rattlers, cottonmouths, copperheads, cobras), and staring at them nose to nose, wrapping them around their necks, wearing them on their heads, pitching them, carrying armloads of them, shaking them, petting them” (p. 4).

The sources that I used to amplify the images in my sculptures enabled me both to compare and contrast those images. An image from different sources may not have the same or even a similar meaning. Although an image in a dream and in another source may have the same form, that image may not have the same function. In different sources, the images of a serpent emerging from a woman, a woman embodying a serpent, and a woman handling a serpent may be formally the same but functionally different.

As examples of individual symbol-formation, the images in my dreams and in my sculptures have the same form as images in analytic cases and in myths, but they have a very different function, a very personal function. The specific function is to express, rather than repress, the archetype of creativity. As symbols of transformation of the feminine, the images epitomize the creative process of individuation in relation to what Verena Kast (1993) calls the “serpentine aspect” of the psyche (p. 104).

Amplification: Form and Functions

Creativity is the criterion by which Jung (1936b) differentiates between what he and Freud mean by the unconscious: “For me the unconscious is a collective psychic disposition, creative in character” (para. 875). Jung (1927/1931) emphasizes that the unconscious “is the very source of the creative impulse” (para. 339). He (1928/1946) describes dreams as “manifestations of unconscious creative activity” (para. 185). This creative activity is quite specifically an imaginative activity. Jung (1911-12/1952) mentions “the unconscious creative force which wraps itself in images” (para. 329)—in my case, in images of serpents in relation to a woman.

*In order for analysis not to be destructive to the creative personality,
analysts must know about the creative process.*

Von Franz (1995) says: “To analyze creative people is a great problem.” What is problematic is that they have “a creative idea and should do something creative.” Such people have a “creative task” (p. 17) that they should perform. Creative people often believe that “psychoanalysis, and Jungian analysis too, is destructive to the creative personality.” Many artists “avoid contact with us because they believe that we, in a reductive analytical way, are going to destroy their creativity” (ibid., p. 18). This belief “is justified to the extent that not enough analysts know about the creative process in the psyche” (ibid., p. 19). In order for analysis not to be destructive to the creative personality, analysts must know about the creative process. “The best analysts are,” von Franz (1993b) affirms, “without a doubt those who, alongside their profession, are involved in some creative activity” (p. 281). Among the creative activities she mentions is artistic activity.

I began to create Dream Art several years before I became a Jungian analyst, and it was several years after that when I read what von Franz had written about how important it is for analysts to be creatively active. For me, the archetype of creativity is much more than a merely theoretical issue. It is a practical, profound, vitally intimate experience.

I continue to create art from images in my dreams, but I now also offer workshops in which participants have an opportunity to create art from their dreams. They also sculpt the psyche. As I have done, they too create Dream Art.

There are many ways to be creative, many ways to live a creative life. For women, creation has traditionally meant procreation. Yet, while procreativity is a perfectly valid variety of creativity—one that I personally value very much—it is not the only one. Among all the varieties of creativity, procreation is a natural process, while the creation of art is a cultural process. For me, as a woman, creating art from images in dreams is a very special experience. The experience is emotionally moving, challenging, and illuminating. Sculpting the psyche is a way for me creatively to engage the voice from the unconscious. Dream Art enables me to com-

bine the aesthetic and the psychological. That combination is, for me, the beauty of Jungian analysis as a creative activity.

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David Hostetler, *The Last Dance I*,
5'6" h, carved from catalpa wood
2008

The Quicksilver Path

Clare Keller

ABSTRACT:

This essay provides an approach to literary biography that considers mythic constellations common to the life and work of an author and limns the characteristics of Hermes' intimate connection to the essence of Virginia Woolf's psyche. Close readings of essays, diaries and novels reveal Hermes' function of boundary definition in the subject's experience of identity and his service as guide from the underworld.

KEY WORDS:

Virginia Woolf, literary biography, archetypal patterns, Hermes, images, self

While it is the archetypal dynamic of Demeter and Persephone that informs the primary imagery of Virginia Woolf's relation to others, it is the energy of Hermes that continually delivers her from the underworld of madness and recurring depression. Hermes appears, upon closer examination, to be central to Woolf's psyche. Greek mythology abounds with the exploits and services of Hermes, which repeat the themes of freeing from bondage, communication, and humor. Nowhere are his qualities more delightfully set forth than in the *Homeric Hymn to Hermes*. The Charles Boer translation is a particularly

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fresh rendition that captures the saucy god in all his charm and impertinence. The good-natured mockery, inventiveness, and identification with what is powerless and innocent make Hermes' thievery, prevarication, and subterfuge matters for amusement rather than dismay. He brings laughter to the solemn council of his Olympian relatives. To his dignified older brother, Apollo, he gives the ability to barter without losing his dignity. Having once read the ancient paean to Hermes, it is impossible to miss his quicksilver traces in the writings of Virginia Woolf.

In these passages we have not only Woolf's mature reflection on the "figure under the carpet" of her own life, but what Leon Edel also called "a life-myth" that he asserted was "hidden within every poet's work."

In the midst of working on Roger Fry's biography, Woolf took time for refreshment by starting to write her memoirs. All that we have of that brief foray into a long projected and procrastinated effort is "A Sketch of the Past," written in 1939. A number of passages in that self-reflective essay illuminate the archetypal core of Virginia Woolf's psyche. For example,

If I were painting myself I should have to find some—rod, shall I say—something that would stand for the conception. It proves that one's life is not confined to one's body and what one says and does; one is living all the time in relation to certain background rods or conceptions. Mine is that there is a pattern hid behind the cotton wool. And this conception affects me every day. I prove this, now, by spending the morning writing, when I might be walking, running a shop, or learning to do something that will be useful if the war comes. I feel that by writing I am doing what is far more necessary than anything else. (Woolf, 1976, pp. 72-73)

Woolf writes this as a conclusion to a passage in which she describes "the shocks," those moments when she experienced reality emerging from the "cotton wool" of everyday unattended life to grasp her and violently capture her attention (Woolf, 1976, p. 71). She observes three occasions from her childhood, which stand out as primary examples of a kind of experience that continued throughout

her life. In writing them down, she discovered for the first time that while two of the occasions “ended in despair,” one ended “in a state of satisfaction” (ibid., p. 72). The despair was connected to a discovery “that people hurt each other; that a man I had seen had killed himself. The sense of horror held me powerless” (ibid.). The satisfaction came from beholding the wholeness of a flower, earth, blossom, leaves, and all. It came through a vision that represented the capacity to unite the seen and the unseen. She goes on to explain that although the shocks continue to incapacitate her, to make her feel powerless, she has learned to see them as “particularly valuable.”

And so I go on to suppose that the shock-receiving capacity is what makes me a writer. I hazard the explanation that a shock is at once in my case followed by the desire to explain it. I feel that I have had a blow; but it is not, as I thought as a child, simply a blow from an enemy hidden behind the cotton wool of daily life; it is or will become a revelation of some order; it is a token of some real thing behind appearances; and I make it real by putting it into words. It is only by putting it into words that I make it whole; this wholeness means that it has lost its power to hurt me; it gives me, perhaps because by doing so I take away the pain, a great delight to put the severed parts together. Perhaps this is the strongest pleasure known to me. (Woolf, 1976, p. 72)

In these passages we have not only Woolf’s mature reflection on the “figure under the carpet” of her own life, but what Leon Edel (1984) also called “a life-myth” that he asserted was “hidden within every poet’s work” (p. 26).

The myth of Hermes, as well as that of Persephone is apparent in the foregoing passages both in symbol and in the experience that they describe. The “shocks” that render her powerless and that “brought with them a peculiar horror and a physical collapse,” are analogous to Persephone’s abduction to the Underworld (Woolf, 1976, p. 72).

From Woolf’s (1980) diary entry dated September 2, 1930, we have her account of the onset of a brief illness with a peculiar resonance to the mythic episode: “Here I fell down—saying ‘How strange—flowers’” (p. 315). She notes, in this same entry, recalling her sly thievery, “it suddenly comes over me how I

used to hook a piece of paper to me out of the nurse's eye in other illnesses—what a tremendous desire to write I had." This entry is followed six days later by "I will signalize my return to life—that is writing..." (ibid., p. 317).

The "rod" that Woolf envisions as part of her self-portrait, the rod that stands for her "conception...that there is a pattern hid behind the cotton wool" is Hermes' staff given him by his elder brother Apollo as a token of his function as "a symbol among immortals and everybody else" (Boer, 1970, p. 55). This "marvelous wand / for fortune and wealth, / made of gold and triple-leaved, /...will keep you safe / when you are carrying out / all the decrees / of favorable words and actions / which I say I know / from the voice of Zeus," Apollo tells Hermes (ibid.).

*As Hermes was determined to improve his mother's lot and
bring her honor, it was Woolf's interest in the feminine
and her desire that the world should make room for it
that has brought her work back to the light of day.*

In writing, in committing to paper those discoveries that she made by bringing together the visible with what was invisible or unnoticed to form the truer pattern "hid behind the cotton wool" Woolf was embodying Hermes in the world, and it is a measure of the divine givenness of her work that she felt that "[she was] doing what is far more necessary than anything else." As Hermes was the only one of the gods from Olympus who could cross over the threshold of Hades, bringing Persephone back to her mother and fruitfulness to the earth, so it was the act of writing that did this for Woolf.

All that is liminal is the territory of the one who is in charge of exchanges, messenger from one world to another, trespasser, and thief. Therefore, it is of considerable interest to the archetypal biographer to read Woolf's reflection that,

If life has a base that it stands upon, if it is a bowl that one fills and fills and fills—then my bowl without a doubt stands upon this memory. It is of hearing the waves breaking, one, two, one, two, and sending a splash of water over the beach; and then breaking, one, two, one, two, behind a yellow blind. It is of hearing the blind draw its little acorn across the floor as the wind blew the blind out. It is of lying and hearing this splash and seeing this light, and

feeling, it is almost impossible that I should be here; of feeling the purest ecstasy I can conceive. (Woolf, 1976, p. 64)

The memoir itself is written in a style that reminds this reader of Hermes' tracks, created to confuse Apollo when he was stealing the latter's sacred cattle. This inverted style makes reading difficult; the implications of each sentence continually divert from its complex explicatory route.

Since her death, Woolf's work has undergone a cycle that is analogous to Persephone's disappearance and return. As Hermes was determined to improve his mother's lot and bring her honor, it was Woolf's interest in the feminine and her desire that the world should make room for it that has brought her work back to the light of day.

Perhaps no single piece of her work reveals more coherently the energetic quality of Hermes than her essay "Street Haunting," in which Woolf (1994) recounts her quest for a pencil, leading her "half across London between tea and dinner" (p. 256) and revealing to her perceptive soul's eye – her "oyster" – the tableaux of a shadowy world on whose denizens her imagination bestows storied dimension. Hermes' gifts of commerce, subterfuge, identity with the common lot, and sociability all appear in the opening paragraphs. His errant footsteps lead the author on her rambles. Woolf knows, hermetically, that the time for such rambling is Hermes' own time, the twilight hours, for he is a god of liminal time as well as space. "The evening hour, too, gives us the irresponsibility which darkness and lamplight bestow" (ibid.).

Is it disguise or invisibility – either is the gift of Hermes – that continues: "We are no longer quite ourselves. As we step out of the house on a fine evening between four and six, we shed the self our friends know us by and become part of that vast republican army of anonymous trampers...." (p. 256). Yet even in "the solitude of one's own room" (p. 256) Hermes is there in "the memories of our own experience" (p. 256), for Mnemosyne, the "Mother of Muses," is the first god that he commemorates in the song he sings for Apollo (Boer, 1970, p. 48).

The memories that reside in her bowl from Mantua include recognising that one had been fleeced. They include "the melancholy Englishman, who rose among the coffee cups and the little iron tables and revealed the secrets of his soul—as travelers do" (Woolf, 1994, p. 257), particularly travelers accompanied by

Hermes, the guide and mediator of souls.

“How beautiful a street is in winter!” writes Virginia Woolf, and as Hermes disappears around the corner she adds “It is at once revealed and obscured” (p. 257). Here her “enormous eye” (p.257) watches passersby who wear “an air of triumph, as if they had given life the slip, so that life, deceived of her prey, blunders on without them” (p. 257). The lights in offices suggest to Woolf “maps...documents, endless correspondences” (pp. 257-258), and an unexpected visitor to a woman measuring out tea. From these evidences of the business of Hermes, the observer, still “content[ing herself]...with surfaces only” (p. 258) notes “the carnal splendor of the butchers’ shops with their yellow flanks and purple steaks” (p. 258), not unlike the sacrifice the hungry Hermes offers the gods when he slays two of Apollo’s cattle after the exploit that earned him the title Prince of Thieves, and revealed him as the one who discovered how to make fire. Satiated with “beauty pure and uncomposed” (p. 258), the author once again avails herself of Hermes’ subtlety to “make some little excuse, which has nothing to do with the real reason, for folding up the bright paraphernalia of the streets and [to] withdraw...to some duskier chamber of the being...” (p. 258). Hermes, guide to the underworld, prompts the question and provides the opportunity for her “central oyster of perceptiveness” (p. 257) to discover the answer to “What, then is it like to be a dwarf?” (p. 258). This dwarf’s feet are so beautiful that by that attribute alone she might have been Maia the mother of Hermes in disguise. They are the occasion for trying on as varied an array of footwear as might have pleased the wing-sandalled god himself, who once invented shoes that left tracks looking “as if he had used little trees for feet” (Boer, 1970, p. 42). The dwarf must have been one of Hermes’ minions for upon leaving the shop, and leading the spy herself out into the street again, “she had called into being an atmosphere which...seemed actually to create the humped, the twisted, the deformed” (Woolf, 1994, p. 259). “The hobbling grotesque dance” (p. 259) of the dwarf brings together a concatenation of Hermetic attributes and their antitheses: a “feeble-minded boy sucking the silver knob of his stick,” an “old man [who] squatted on a doorstep” (p. 259).

Hermes always appears as a youth, or at most as a mature man, but never as an old man; feeble-mindedness is one quality never associated with him. And having blinded hundred-eyed Argus, his support in the form of a small boy between the two blind men is weirdly out of place. But there is his staff, his doorstep, his

small boy avatar. He is there as surely as Zeus sent him into the Underworld to fetch Persephone, for where does this “maimed company of the halt and the blind” live? “Here, perhaps, in the top rooms of the narrow old houses between Holborn and Soho, where people have such queer names, and pursue so many curious trades...” (p. 259).

Hermes’ beard is bestowed upon a “hunger-bitten” Jew; his cloak covers “the humped body of an old woman,” and the denizens of this underworld “lie close to those shop windows where commerce (Hermes) offers...sofas which are supported by the gilt necks of proud swans, and other fantastic luxuries bespeaking Apollo” (p. 260).

Another transformation from Hermes, and our spy sees “everything... accidentally but miraculously sprinkled with beauty, as if the tide of trade which deposits its burden so punctually and prosaically upon the shores of Oxford Street had this night cast up nothing but treasure” (p. 260). The treasure inspires invention as did the tortoise for the precocious infant Hermes, and allows the imaginative creator to be “happily under no obligation to possess it” (p. 260), as the tortoise allowed Hermes to give the lyre to Apollo. A string of pearls offers an opportunity to enter a world the street haunter knows from the sidelines: a world of elegance and power whilst behind the scenes, the irreverent god whose first song described the secret love affair of his parents is present in the “love-making...going on sibilantly, seductively in the darker places of the room behind thick green curtains” (p. 260).

Street haunting gives way for a moment to the author’s perplexity over the absurdity of life that makes out of the stuff of the imagination a keener reality than the January pavement of the London street. Blaming nature for the “streaked, variegated, all of a mixture” quality of a single human life, she asks,

Is the true self this which stands on the pavement in January, or that which bends over the balcony in June? Am I here, or am I there? Or is the true self neither this nor that, neither here nor there, but something so varied and wandering that it is only when we give the rein to its wishes and let it take its way unimpeded that we are indeed ourselves? (p. 261)

Saved from further rumination by the second-hand bookshops, we are

once again led by the god who loves to be a companion to humans, into another of his corners where “we may rub against some complete stranger who will, with luck, turn into the best friend we have in the world” (p. 262). The books pulled randomly from the shelves continue to betray the instigator of this adventure, for they tell of “a man who set out...to explore the woolen market in the Midlands and Wales; an unknown traveler, who stayed at inns, drank his pint, noted pretty girls and serious customs, wrote it all down stiffly, laboriously for sheer love of it...” (p. 262).

So does Hermes instruct the dignified Apollo to play the lyre for the fun of it lest going at it furiously “every note will be wrong and struck into the air” (Boer, 1970, p. 52). And the unknown traveller must have heeded this advice because despite his careful, busy prose, he “let flow in without his knowing it the very scent of hollyhocks and the hay together with such a portrait of himself as gives him forever a seat in the warm corner of the mind’s inglenook” (p. 262). Another “sudden capricious friendship” springs up with an unknown poet whose “verse, mild as it is and formal and sententious, sends forth still a frail fluty sound...” (p. 262), which reminds the reader of the shepherd’s pipes that Hermes invented after giving his lyre to Apollo.

We can glimpse the way in which Hermes’ inventiveness lent itself to Woolf’s manner of composing stories in these words, “one catches a word in passing and from a chance phrase fabricates a lifetime” (p. 263).

**Karl Kerényi, in his monograph on Hermes, writes
of the god in his earlier form as hermaphrodite...**

The next story appears under a lamppost on a corner where Hermes insinuates himself into the author’s wonder as to whether the two men “spelling out the latest wire from Newmarket in the stop press news” imagine “that fortune will ever convert their rags into fur and broadcloth...” (p. 263). Following the crowd of dreamers “in their short passage from work to home” (p. 263), the street haunter meets the tyrant who would “lay its bar across the velocity and abundance of life” (p. 263). This leads to a somber moment of recollection that yields the wisdom that “[i]t is only when we look at the past and take from it the element of uncertainty that we can enjoy perfect peace” (p. 264). Carrying the “insecurity of life” (p. 264), she enters the shop to buy her pencil and the essay comes full circle, not only in the quadrant XLIII

excuse for the adventure, but in the atmosphere of the quarrelling husband and wife who were first evoked by the memories in the Mantua bowl and now preside over the stationer's shop. Hermes brings his gracious companionship into the fraught room through the offices of a long and difficult choice of the right pencil, forcing patience, silence, calm, and harmony. Our guide makes her way home, pondering "what greater delight and wonder can there be than to leave the straight lines of personality and deviate into those footpaths that lead beneath brambles and thick tree trunks into the heart of the forest where live those wild beasts, our fellow men" (p. 265). One can almost see Hermes and his hairy companions the Silenoi.

Karl Kerényi, in his monograph on Hermes, writes of the god in his earlier form as hermaphrodite and, through this, his connection with the house-cult, the gods of the household. In this form "he represents the primal condition restored in marriage," which is an interesting gloss upon the restored marriage at the end of the essay (Kerényi, 1976, p. 83). Kerényi continues, "Hermes' connection to the center of the house, to the Goddess of the hearth, is attested by a Homeric Hymn to Hestia (XXIX). Every now and then he appears in this 'innermost nook'...He guides souls out of his realm—the world of paths and roads—back into the warm life of the household...." (ibid., pp. 83-84). Compare this amplification of the myth with the closing paragraph of "Street Haunting" and we will discover alongside the delight of the quicksilver footpath, the solid happiness that Hermes brings beside one's own fireplace. Both were intimate partners to Virginia Woolf.

...to escape is the greatest of pleasures; street haunting in winter the greatest of adventures. Still as we approach our own doorstep again, it is comforting to feel the old possessions, the old prejudices, fold us round; and the self, which has been blown about at so many street corners, which has battered like a moth at the flame of so many inaccessible lanterns, sheltered and enclosed. Here again is the usual door; here the chair turned as we left it and the china bowl and the brown ring on the carpet. And here—let us examine it tenderly, let us touch it with reverence—is the only spoil we have retrieved from all the treasures of the city, a lead pencil. (Woolf, 1994, p. 265)

"How can I express the darkness? It was a sudden plunge, when one did

not expect it: being at the mercy of the sky..." (Woolf, 1980, p.144). These words, from her description of the total solar eclipse, which Woolf traveled to Yorkshire to view with friends in June 1927, could serve as the theme of several key passages in her diaries. Three of these I shall examine with the intention of showing Hermes at work, negotiating the return of Woolf's Persephone soul from the underworld of depression. I choose these passages because in them Woolf was trying to document and understand the descents that she viewed with ambivalence. She is explicit about the repetitive nature of the specific experiences that she is examining.

On Saturday, July 31, 1926, under the heading "My own Brain," Woolf wrote an account of "a whole nervous breakdown in miniature." The entire passage follows:

We came on Tuesday. Sank into a chair, could scarcely rise; everything insipid; tasteless, colourless. Enormous desire for rest. Wednesday—only wish to be alone in the open air. Air delicious—avoided speech; could not read. Thought of my own power of writing with veneration, as of something incredible, belonging to someone else; never again to be enjoyed by me. Mind a blank. Slept in my chair. Thursday. No pleasure in life whatsoever; but felt perhaps more attuned to existence. Character & idiosyncrasy as Virginia Woolf completely sunk out. Humble & modest. Difficulty in thinking what to say. Read automatically, like a cow chewing cud. Slept in chair. Friday. Sense of physical tiredness; but slight activity of the brain. Beginning to take notice. Making one or two plans. No power of phrase making. Difficulty in writing to Lady Colefax. Saturday (today) much clearer & lighter. Thought I could write, but resisted, or found it impossible. A desire to read poetry set in on Friday. This brings back a sense of my own individuality. Read some Dante & Bridges, without troubling to understand, but got pleasure from them. Now I begin to wish to write notes, but not yet novel. But today senses quickening. No 'making up' power yet; no desire to cast scenes in my book. Curiosity about literature returning: want to read Dante, Havelock Ellis, & Berlioz autobiography; also to make a looking glass with shell frame. These processes have sometimes been spread over several weeks. (ibid., p.103)

The important elements of this episode are the loss of intensity: "everything
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insipid; tasteless, colourless,” and the loss of connection to herself as an individual. She is completely detached from that “power of writing.” The “[c]haracter & idiosyncrasy as Virginia Woolf [is] completely sunk out.” In this vegetative state she feels like a cow.

The image of the cow chewing its cud is instructive as regards the positive side of such an episode, for the chewing of the cud is an essential part of the digestive process. From the letter that she wrote to Violet Dickinson the day before this miniature nervous breakdown began (Woolf, 1977, pp. 282-283), we know that her contacting the woman to whom she had been romantically attached twenty-two years previous, and a visit to Thomas Hardy, “who talked a great deal about father,” had stimulated memories of a time in her life immediately following her father’s funeral (Woolf, 1975, p. 129) and of the intensely ambivalent relationship that she had with him. There was much to digest. Even without these specific stimulants to painful memories, she was finishing *To the Lighthouse*, the writing of which she later compared to undergoing psychoanalysis. The week of sinking into a void and ruminating unconsciously was in this instance the sign of a healthy psyche. Her reaction to it suggests that it was too reminiscent of more frightening descents for her to see its benefit. She does recognize the return of the energy that brings her back to life in the form of “[b]eginning to take notice. Making one or two plans.”

The fact that there was as yet “no ‘making up’ power” meant that Hermes was doling out one gift at a time: she could write notes, if not her novel. And the inventiveness of the playful god was present as she made a looking glass with a shell frame. How symbolically appropriate that she should be able to see herself once again reflected in a wreath of treasures washed up from the depths by the waves that play in her base memory “breaking, one, two, one, two, behind a yellow blind” (Woolf, 1976, p. 64). Three days later she remarks under the heading “Returning Health” that “[t]his is shown by the power to make images: the suggestive power of every sight & word is enormously increased” (Woolf, 1980, p. 104).

Her moods were on a roller coaster only a month later, as she came to the end of writing *To the Lighthouse*. Despite momentary spasms of envy over “Nessa & her children: Maynard [Keynes] & his carpets” (ibid., p. 107) she was sounding almost perplexed about her contentment and that she was “astonishingly happy in the country” (ibid., p. 110). But within two days she is recording “A State of Mind” that represents a more profound plunge into unhappiness accompanied by

feelings of being carried headlong on a “painful wave swelling about the heart,” a wave in whose trough she wished for death, felt herself a failure, recalled how “they” [probably Vanessa and her companions at Charleston] “laughed at [her] taste in green paint” (ibid.). From three in the morning until shortly before dawn, she wrestled with her dark angel, and then attempting to apply reason, she sleeps again. The wave is still tossing her from unhappiness to despair when she awakens at first light.

This time it is Hermes’ gift of deception that brings her back. “[I] then hear L. in the passage & simulate, for myself as well as for him, great cheerfulness; & generally I am cheerful, by the time breakfast is over.” But she asks herself, “Why have I so little control? It is not creditable, nor lovable. It is the cause of much waste & pain in my life” (ibid., pp. 110-111).

When all of the power is projected upon the other, one is powerless. But Hermes gives the ability to cross back and forth over the threshold between the conscious mind and the unconscious, in which feelings and motives lie hidden.

A fortnight passes before she resumes her diary and does so to “confess” that she has been overcome by “intense depression...several times since September 6th....It is so strange to me that I cannot get it right—the depression, I mean, which does not come from something definite, but from nothing.” Following the phrase “Where there is nothing,” she makes the connection between her perplexing depression and the fact that she has been “idle without being ill....Somehow my reading had lapsed. I was hunting no hares.”

Furthermore, there had been a lull in the visitors’ calendar and few letters in the post. The summer doldrums brought invidious comparisons between herself, the imagined blankness of her book, and “Nessa humming & booming & flourishing over the hill.” Then an unpleasant confrontation with Leonard leads her “[o]n analysing [her] state of mind” (Woolf, 1980, p. 111) to admitting irritation over the dogs, but more important, over differences in where their joint funds were to be spent. She reports,

L. was, I think, hurt at this, & I was annoyed at saying it, yet did
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it, not angrily, but in the interests of freedom. Too many women give way on this point, & secretly grudge their unselfishness in silence—a bad atmosphere. Our atmosphere decidedly cleared, after this, Tommie [Tomlin] came for the week end & I am once more full of work, at high pressure, interested, & quite unable, I see, to make plain even to my own eyes, my season of profound despondency. (ibid., p. 112)

Woolf drew from this episode the lesson that she must keep herself more tightly tied to a schedule of “incessant brain activity” (ibid.), more frequent visitors and more mobility. But I would point to the way in which she was guided by Hermes’ interpretative and analytical gifts to discern and do something about her feelings of powerlessness in that specific matter of whether the money would be spent by Leonard on his passion (the garden) or equally available for hers (the house).

Persephone is powerless in the grip of Hades. This manifests, in the life of a woman, or man, caught in a Persephone complex, as feelings of powerlessness in the face of other people, who seem to have it all their way. When all of the power is projected upon the other, one *is* powerless. But Hermes gives the ability to cross back and forth over the threshold between the conscious mind and the unconscious, in which feelings and motives lie hidden. Discovering and speaking these truths, although it may go against the grain of the speaker and the hearer, is an act on behalf of freedom, as Woolf recognized. (Here we recall that one of Hermes’ duties is maintaining “free rights of way for travelers on any road in the world” (Graves, 1955, p. 65ff)). It also moves the victim out of the grip of projected power into a Hermes-space where transaction and exchange gives power to each party. “Brain activity” and friends coming to visit, and correspondence, and short trips, such as Woolf prescribed for herself to prevent being overcome by depression are all Hermes-related aspects of her life. In this particular instance, she mistook the activity of an invisible Hermes for the more easily recognized work and sociability.

Indeed, Woolf continued in this same diary entry to consider the ultimate benefit to her of “these glooms.” The very essence of her enduring soul could be met only in the “deep waters.” That she has allowed herself full participation in an initiation similar to what must have formed the basis of the Eleusinian Mysteries¹

is implicit in the remainder of this passage:

All the rest of the year one's (I daresay rightly) curbing & controlling this odd immeasurable soul. When it expands, though one is frightened & bored & gloomy, it is as I say to myself, awfully queer. There is an edge to it which I feel of great importance, once in a way. One goes down into the well & nothing protects one from the assault of truth. Down there I can't write or read; I exist however. I am. Then I ask myself what I am? & get a closer though less flattering answer than I should on the surface—where, to tell the truth, I get more praise than is right. But the praise will go; one will be left alone with this queer being in old age. I am glad to find it on the whole so interesting, though so acutely unpleasant. (Woolf, 1980, p. 112)

“This queer being in old age” recalls the crone aspect of the goddess, known as Hecate, whose wisdom is associated with being able to see beyond duality. Hecate can appear as a dog, or with a dog's head and so it is interesting to note that Woolf was being particularly troubled by the activities and barking of Leonard's dogs at the time she wrote the entry quoted above. Hecate, the only eyewitness of Persephone's abduction except for the sun, “precedes and follows Persephone” (Boer, 1970, p. 129).

*Here we can see Woolf's capacity, like that of Hermes,
to venture intentionally into the underworld.*

In the fall of 1926, Woolf was grappling with the issue of her own existence. When one plunges beneath the waves upon which the play of light creates its patterns of surface reality, when one no longer has others to reflect one's personality, what is left? Continuing to explore this in her diary two days later, she writes:

I wished to add some remarks to this, on the mystical side of this solitude; how it is not oneself but something in the universe that

one's left with. It is this that is frightening & exciting in the midst of my profound gloom, depression, boredom, whatever it is: One sees a fin passing far out. What image can I reach to convey what I mean? Really there is none I think. The interesting thing is that in all my feeling & thinking I have never come up against this before. Life is, soberly & accurately, the oddest affair; has in it the essence of reality. I used to feel this as a child—couldn't step across a puddle once I remember, for thinking, how strange—what am I? &c. But by writing I don't reach anything. All I mean to make is a note of a curious state of mind. I hazard the guess that it may be the impulse behind another book. At present my mind is totally blank & virgin of books. I want to watch & see how the idea at first occurs. I want to trace my own process." (In a marginal note dated October 1929, Woolf adds "Perhaps [this referred to] *The Waves* or *moths*." (Woolf, 1980, p. 113)

Here we can see Woolf's capacity, like that of Hermes, to venture intentionally into the underworld. The passage also reveals Dionysus in the "frightening and exciting" quality of the unknown presence, further envisioned as "the fin passing far out." This image which recurs in Woolf's diaries (Woolf, 1978, p. 270; 1980, p. 113; 1982, p. 10), and in *The Waves* (ibid. 1931, pp.189, 245, 273, 284), is congruent with the god's appearance in the first Homeric Hymn to Dionysus and with his bewitchment of the sailors as they abandoned ship in terror of him. First, his appearance: The Singer begins, "What I remember now / is Dionysus, son of / glorious Semele, how he appeared by the sand of an empty sea, / how it was far out, on a promontory..." The hymn ends recounting how "[the sailors, seeing Dionysus in his lion form seize their captain] all wanted to escape / such a doom/ when they saw it. / They all jumped ship / into the sea, they jumped / into the divine sea. / They became dolphins" (Boer, 1970, p. 9).

In an essay entitled "Hermes and the Creation of Space," Jungian analyst, Murray Stein (1999), writes of Hermes' association with boundaries, in a passage that amplifies Woolf's preoccupation in the foregoing entries.

Archetypally, we can see in the image of Hermes a mythical statement of the psyche's innate tendency to give definition to perceptual and mental horizons, to mark edges, to

define spaces. Originally Hermes stood at the edge of known space, a pile of stones at the boundary. His sign marked the limit of consciousness. Beyond the boundary lies the unknown, the uncanny, the dangerous, the unconscious. When markers are created and limits set, however, curiosity and explorativeness are also excited and new spaces for exploration and discovery invite the bold and courageous traveler. If Hermes marks the boundary between conscious and unconscious, we have to realize that this boundary is always shifting and in flux; it is mercurial. Background and foreground may instantaneously reverse too, and generate new perceptions, novel insights.

Within the area of the known, containers take shape which are reserved for specific types of human activity, while beyond them lies the “other,” the foreign (even if only temporarily), the taboo, the forbidden, the unclean. Hermes standing at the boundary marks a psychological and sometimes a moral limit and calls special attention to the space being entered or left. When he first appears, he may create a new space by dividing a vast horizon into the “here” and the “beyond,” and thus he creates both consciousness and a new unconscious. His intervention in the perceptual and psychological field creates new possibilities for consciousness, also new edges and boundaries beyond which lie the mysterious “others.” *When he disappears, there is a loss of identity and definition* (emphasis added). (pp. 24-25)

It is this loss of identity and definition that Woolf ascribed to Rhoda in *The Waves*, giving her the experience of the puddle that she mentions in her diary and describes in “A Sketch of the Past.” “There was the moment of the puddle in the path; when for no reason I could discover, everything suddenly became unreal; I was suspended; I could not step across the puddle; I tried to touch something...the whole world became unreal” (Woolf, 1976, p. 78). Oddly enough this experience becomes one to which Woolf gives the name “moment of being,” and she marks it as one of those that has remained “interesting.”

As quoted above, Woolf recognized that the existential struggle of September 1926 became the basis for *The Waves*. Whereas Rhoda is given the child’s existential anxiety at the edge of the puddle, Bernard becomes the exponent of the adult’s struggle with all its implications. He alone drops all defences against the vacuum of non-being and enters the deep.

Seizing my chance I crossed; dived down a dark passage and entered the shop where they cut my hair. I leant my head back and was swathed in a sheet. Looking-glasses confronted me in which I could see my pinioned body and people passing; stopping, looking, and going on indifferent. The hairdresser began to move his scissors to and fro. I felt myself powerless to stop the oscillations of the cold steel. So we are cut and laid in swathes, I said; so we lie side by side on the damp meadows, withered branches and flowering. We have no more to expose ourselves on the bare hedges in the wind and snow; no more to carry ourselves erect when the gale sweeps, to bear our burden upheld; or stay, unmurmuring, on those pallid noondays when the bird creeps close to the bough and the damp whitens the leaf. We are cut, we are fallen. We are become part of that unfeeling universe that sleeps when we are at our quickest and burns red when we lie asleep. We have renounced our station and lie now flat, withered and how soon forgotten! (Woolf, 1931, p. 280)

Bernard is recalled from Persephone's world by a Hermes-like curiosity. "What interested the hairdresser?... (...something always plucks at me—curiosity, envy admirations, interest in hairdressers and the like bring me to the surface)" (ibid.). Identified now with Hermes, Bernard "assures [himself] of [the hairdresser's] identity" "and then, swinging my stick, I went into the Strand, and evoked to serve as opposite to myself the figure of Rhoda always so furtive, always with fear in her eyes, always seeking some pillar in the desert to find which she had gone; she had killed herself" (ibid., pp. 280-281).

Under the influence of Hermes, Bernard requires Rhoda to retain the Persephone experience of non-being, whilst he moves from street to street, swinging his stick, until his meditations bring him to the recollection of a day when "A space was cleared in my mind." All the normal "rhymes and...humblings, the nonsense and the poetry the thick leaves of habit" out of which he had built up his sense of personhood removed themselves and left Bernard wondering "how can I go on lifting my foot perpetually to climb the stair" (ibid., p. 283)? But "that self who has been with me in many tremendous adventures" made no reply, and Bernard found himself "with a conviction of complete desertion; Now there is nothing. No fin

breaks the waste of this immeasurable sea.” Bernard must experience death of the ego. He becomes “the swathed figure in the hairdresser’s shop taking up only so much space” (ibid., p. 284). He experiences a new kind of powerlessness: owning the experience of non-being that Rhoda had formerly carried, he feels what it is “to walk always unshadowed, making no impress upon the dead earth” (ibid., p. 286).

Formerly Bernard had been able to pull himself back from the edge of the abyss of non-being saying, in essence, “I write, therefore I am.” The chaos of nature, “[he] retrieved...from formlessness with words” (Woolf, 1931, p. 270). When “the huge blackness of what is outside us, of what we are not” enlarges, Bernard was wont to arrest its threat by striking the table with a spoon. This action calls up the image of a child asserting himself and reminds the reader that “the contributions of maturity to childhood’s intuitions” (ibid., p. 269) have not yet been accepted. Now Bernard sees the life and the landscape around him that had brought enjoyment and protection as nothing but a “dust dance.” He asks himself, “How can I proceed now...without a self, weightless and visionless, through a world weightless. Without illusion?” (ibid., p. 285).

“How then does light return to the world after the eclipse of the sun?” (ibid.). Bernard’s discovery is rendered in words that echo exactly Woolf’s description in her diary of the total eclipse that she viewed from Bardon Fell in Yorkshire on June 29, 1927. The clear congruence between the entries to the Diary for July 31, September 15, September 30, 1926, June 30, 1927, and the penultimate stage of Bernard’s character development allows us to consider that Bernard reveals the profound transformation that Woolf had undergone during that year.

Whereas she had attempted to stay the shadow of the moon in its course by disciplined work, introspection, a packed social calendar, and friendship, she had had to admit her complete perplexity in the face of the strangeness of life as it appeared in that shadow. The eclipse showed her the whole cycle of earth plunged into colourless death...and returned to *new* life through the miraculous intercession of “a sparky aetherial colour.” “This was within the power of nature. Our greatness had been apparent too” (Woolf, 1980, pp. 143-144). Bernard’s words amplify the truly religious quality of this experience.

So the landscape returned to me; so I saw fields rolling in waves of colour beneath me but now with this difference; I saw but was not

seen. I walked unshadowed; I came unheralded. From me had dropped the old cloak, the old response; the hollowed hand that beats back sounds. Thin, as a ghost, leaving no trace where I trod, perceiving merely, I walked alone in a new world, never trodden; brushing new flowers, unable to speak save in a child's words of one syllable; without shelter from phrases—I who have made so many; unattended, I who have always gone with my kind; solitary I who have always had someone to share the empty grate, or the cupboard with its hanging loop of gold. (Woolf, 1931, pp. 286-287)

For Woolf, as for her persona Bernard, the experience was religious because it removed the assumption of power from the individual to the “power of nature” and so dissolved the self that was made of defences against its dissolution. At the same time, it gave back a self that was fresh and new and open to the world. It gave a glimpse of the nobility of the human spirit. “I had very strongly the feeling as the light went out of some vast obeisance; something kneeling down, & low & suddenly raised up, when the colours came” (Woolf, 1980, p. 143). To Bernard the light returned “[m]iraculously. Frailly” (Woolf, 1931, p. 286). To Woolf “as if a ball had rebounded, the cloud took colour on itself again, only a sparky aetherial colour & so the light came back” (D III 143). Both describe an epiphany of Hermes.

Notes:

¹ I refer to the *Kathodos* and *Anodos* of the earlier women's rites, as well as the purification that took on a spiritual form by the time that the Eleusinian rites had incorporated Orphism and thus, Dionysus. The relevant passages (Harrison 121, 153, 531) conclude with this statement: “Plato, whose mind was charged with Orphism, knew that all purification is *discernment*, separation, from the outward cleansing of the body to that innermost purification which is ‘the purging away by refutation of all prejudice and vain conceit within the soul’” (emphasis in text).

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David Hostetler, *Lunar Goddess III*,
47.5" h x 26.5" w x 6.5" d
Catalpa wood sculpture on black walnut frame with oil painting

The Individuation Project: Implications of a New Myth

Kiley Q. Laughlin

ABSTRACT:

Individuation is a central idea in analytical psychology, and figures heavily into Jung's hypothesis that the psyche has a natural propensity to look forward in a purposeful way. Symbol formation is a key function to the process of individuation and, that like the archetypes, its attendant phenomena are universal. Drawing primarily from a case study to demonstrate the universality of individuation by applying it to an Iraqi detainee, whom I interrogated during the war, I transition into a broader transcultural context to intimate what I foresee as the conditions for the emergence of a new myth gradually arising onto the world stage.

KEY WORDS:

individuation, Logos and Eros, epistemology, paradigm, numinosum, Iraq, new myth

A central tenet of C.G. Jung's psychology is the process of individuation. What is individuation? It is problematic, if not entirely impossible to circumscribe the richly nuanced meaning of the word. Drawing from its etymological roots, Jung (1939/1959) coined the term *individuation* "to denote the process by which a person becomes a psychological 'individual,' that is, a separate, indivisible unity or 'whole'" (CW9i, para. 490). In his Gnostic *Seven Sermons for the Dead*, Jung (1961) referred to the *principium individuation* as "the essence of the creature" (p. 380), making individuation the bedrock, the *sine qua non*, of his psychology. In his book

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The Principle of Individuation, Jungian analyst Murray Stein (2006) said,

individuation refers to an innate tendency—call it a drive, an impulse, or, as I will say in some passages, an imperative—for a living being to incarnate itself fully, to become truly itself within the empirical world of time and space, and in the case of humans to become aware of who and what they are. (p. xiii)

Stein (2006) indicated that Jung introduced the concept as a result of his own confrontation with the unconscious in which he faced the task of differentiating his personality from the archetypal images within the collective unconscious that substitute for true individuality. Rather than a fixed thing, individuation is best characterized as a dynamic process consisting of a series of psychic relationships between the conscious mind and its unconscious backdrop. Jolande Jacobi (1967) aptly articulated what it means to individuate:

Like a seed growing into a tree, life unfolds stage by stage. Triumphant ascent, collapse, crises, failures, and new beginnings strew the way. It is the path trodden by the great majority of mankind, as a rule unreflectingly, unconsciously, unsuspectingly, following its labyrinthine windings from birth to death in hope and longing. It is hedged about with struggle and suffering, joy and sorrow, guilt and error, and nowhere is there security from catastrophe. For as soon as a man tries to escape every risk and prefers to experience life only in his head, in the form of ideas and fantasies, as soon as he surrenders to opinions of ‘how it ought to be’ and, in order not to make a false step, imitates others whenever possible, he forfeits the chance of his own independent development. Only if he treads the path bravely and flings himself into life, fearing no struggle and no exertion and fighting shy of no experience, will he mature his personality more fully than the man who is ever trying to keep to the safe side of the road. (p. 99)

My point of departure for this essay is Jacobi’s above-cited reference to the “safe side of the road” where I suggest most of modern consciousness resides. It seems to me that something new—“6,000 feet beyond man and time” (Nietzsche, 1888/2005, p. 123)—is ascending from the fathomless abyss of the collective unconscious while the ego struggles to preserve the illusion that it is the sole master

of its house.

My central aim is to show how and why the individuation project is an existential imperative that represents a possible solution to the core problem presented hereafter: the tenuous capacity for civilization to reconcile its opposites (i.e., West and East, Logos and Eros, masculine and feminine) and to individuate. In order to address the significance of Jung's psychology in our time and its role in the emergence of a new myth for the future of civilization, I discuss the limitations of the epistemology of Western thought and the relationship of symbol-formation to the process of individuation, followed by a case study demonstrating that the psychological imperative for individuation transcends cultural boundaries. I end by affirming Jung's contention that a new myth for our time may be gradually emerging from the enantiomorphic throes of the collective unconscious; and experienced by consciousness as symbols of transformation. We begin our journey by stepping away from the safe side of the road.

Epistemological Limits

The current paradigm of scientific materialism well illustrates man's inherent epistemological limits. According to Quantum theory, an object does not exist independently of the conscious subject observing it. Though counterintuitive, it may be said that both the subject and object are ontologically entangled in a mutually dependent *psychoid* field. As Stein (2006) described:

At the boundary of the psyche there is a psychoid area, psyche-like but not limited to subjectivity; it is both inside and outside of the psyche. Jung's notions of the objective psyche embraces a space that is beyond the usual subject-object, inner-outer dichotomy and includes parapsychological phenomena and synchronicity. (p. 156)

Most adherents of the scientific enterprise have failed to recognize that any measurement influences, however subtly, the object of its study. With a few notable exceptions, the mainstream scientific community has avoided addressing any metaphysical considerations implied by its theories and instead has ceded these problems to philosophy professors who in turn often reduce them to logical algorithms and linguistic analyses. Other contemporary thinkers—for instance,

Richard Dawkins, Daniel Dennett, and Sam Harris—approach materialism with a quasi-religious fervor, narrowly interpreting the revelations of quantum physics through the limited purview of ego-consciousness.

*What the clergy of science have ostensibly failed to recognize
is that by denying the reality of the psyche,
they have in turn denied their own nature.*

The gods have subsequently been replaced by *selfish genes* and an array of collective representations—atheism, positivism, materialism, physicalism, behaviorism, etc. What the clergy of science have ostensibly failed to recognize is that by denying the reality of the psyche, they have in turn denied their own nature. Thus, instead of engineering a true science of religion, man has unconsciously—and continues to do so—created a new religion of scientism. Scientific materialism has merely introduced a new hypostasis (Jung, 1954/1958, CW11, para. 765). In psychological terms, modern science suffers from acute one-sidedness, privileging Logos at the expense of Eros, and any model of science that fails to recognize the primacy of the psyche, and the concomitant importance of balancing Eros with Logos, can only be a partial one.

Symbols

The rational, linear mode of consciousness representative of modern western civilization is significantly limited, occupying only a very narrow range of the total phenomenological bandwidth of consciousness. The West has tended to privilege the principle of Logos at the expense of Eros. In fact, over the course of millennia, the West seemingly has relegated Eros to the unconscious. As thinking and the rational domain of Logos dominate feeling and the non-rational realm of Eros, the repressed Eros, according to Jung (1954/1959), will tend to express “itself as *will to power*” [italics added] (CW9i, para. 167). Absent a compensatory Eros to counterbalance the West’s devotion to linear thinking and abstract logic, one may say that the individuation process will remain only a partial one.

In order to address the limitations of western consciousness, it is necessary to underscore the importance of the symbol as “the best possible expression for

something unknown” (Sharp, 1991, p. 131). Symbols comprise the language of the psyche and thus form the fundamental units of psychological meaning. One need only turn to introspection to recognize that consciousness seeks some measure of meaning; every living person hopes that his existence is meaningful. As Jung (1961) said: “Meaning makes a great many things endurable—perhaps everything” (p. 340).

Symbols then are like clues, subtle messages, scintillae of meaning, partially occluded within the unconscious. Symbols can transform psychic energy into something intelligible; otherwise, the psyche tends to produce mere symptoms, while symptoms interpreted as symbols can help make psyche’s troubles intelligible and meaningful. Thus, one could say that symbols construct new modes of apprehension through the use of metaphors. These symbolic ways of seeing things provide the necessary perspicacity to see through the *dark glass* of the previous paradigm into what may emerge as a new world-view. Symbol-formation further provides the means to make a quantum leap from one paradigm to another. For instance, since the human species has a natural propensity to construct models, any model that it formulates—scientific, social, psychological, or otherwise—operates via principles tantamount to symbol-formation. Jung (1954/1958) has addressed this idea in his writings: “Matter is a hypothesis. When you say matter, you are really creating a symbol for something unknown” (CW11, para. 762). Put a different way, the phenomenal world comprised of trees, roads, clouds, and stars, is symbolically constructed through consciousness.

The Numinosum

The individuation project—following the imperative to incarnate the self more fully—depends upon one’s ability to explore the images within one’s mind and life as symbolic communications from the unconscious. Another essential component of individuation is the “idea of the holy” also termed *numinosum* (Otto, 1923/1958, p. 6). Religious scholar Rudolf Otto conjectured that at the core of any authentic religious experience is a tremendous and fascinating mystery. Jung applied Otto’s idea to the unconscious. For Jung, a genuine numinous experience could equate to an encounter with an autonomous archetype (i.e., unconscious collective content) charged with more psychic energy than the ego. If one could sublimate the archetype, assimilating the psychic material into consciousness, he

may reach another milestone along the individuation journey.

Conversely, Jung (1961) indicated that “the numinosum is dangerous because it lures men to extremes, so that a modest truth is regarded as *the* truth and a minor mistake is equated with fatal error” (p. 154). Yielding to or identifying with the numinosum as opposed to integrating the experience is counter to the goals of individuation since the numinosum can significantly distort the clarity of consciousness. As Stein (2006) has said:

Numinous contents of the unconscious pull thinking magnetically into an orbit where it becomes merely ingenious rationalization. This is what one commonly finds in people who are absolutely convinced of a religious teaching. Filled with faith and belief, their thinking is decisively influenced by an archetypal image of massive but largely unconscious proportions, which lends privileged ideas a certain triumphant dogmatic certainty. Only one step further along this road one finds the martyr, whose identification with the archetypal image is so extreme that mortal life itself loses priority. (p. 46)

If, on the other hand, the individual succeeds in sublimating the unconscious content, it brings with it a sum increase to consciousness so that a more whole, complete personality may emerge. Each such sublimation contributes to the ongoing process of individuation.

Modern consciousness, however, seems to have failed to deliver in this most critical area. The current consensus of scientific materialism is that there is no unconscious and the mind is merely an epiphenomenon of matter. As Francis Crick (1994) suggested in *The Astonishing Hypothesis*: “‘You.’ Your joys and sorrows, your memories and your ambitions, your sense of personal identity and free will, are in fact no more than the behavior of a vast assembly of nerve cells and their associated nerve cells” (p. 3). The drawback of this one-sided materialist attitude is that it denies first-hand psychological facts and attempts to dismiss what is self-evident to every conscious human being: “I do not comprehend all that I am” (Augustine as cited in Hillman, 1975, p. 196).

Intimations of a New Myth

Over fifty years have passed since Jung died. Toward the end of his life, he
quadrant XLI

more ardently evinced the necessity of myth, going so far as saying: “That seems to be man’s metaphysical task—which he cannot accomplish without mythologizing. Myth is the natural and indispensable intermediate stage between unconscious and conscious cognition” (1961, p. 311). Stein (2006) added the following: “The myths of peoples reflect to a degree the archetypal patterns of the collective unconscious, but they also include the history, that is, the collective complexes, of the people to whom they belong” (p. 124).

As I indicated at the introduction to this essay, something is stirring within the collective unconscious and a new myth is rising over a not-so-distant horizon. Jung (1961) speculated on the meaning of a new myth constellating within the collective unconscious. In this new myth, the opposites within the God image are reconciled (p. 338); and man can equally co-opt the principles of Logos and Eros. In Jung’s view, the principles of Logos and Eros and the ideas of solar and lunar consciousness in the images of Sol and Luna approximate one another. In one of his final works, Jung (1956) compared the former with the latter:

Logos and Eros are intellectually formulated intuitive equivalents of the archetypal images of Sol and Luna. In my view, the two luminaries are so descriptive and so superlatively graphic in their implications that I would prefer them to the more pedestrian terms Logos and Eros, although the latter do pin down certain psychological peculiarities more aptly than the rather indefinite “Sol and Luna.” (CW14, para. 226)

Thus, whether using the psychological principles of Logos and Eros, or employing the more archetypal Sol and Luna duplex, it seems that these ideas seek to communicate the paradoxical nature of psyche. It may be useful then to approach the psyche as a system of opposing forces that perpetually attempt to negate one another but are equally necessary to form a whole, similar to the Taoist principles *yin* and *yang*. Applied to our central subject, one could say that the purpose of individuation is to transcend the opposites by becoming aware of them without yielding to the tendencies of negation and one-sidedness. This would constitute a genuine *coniunctio oppositorum*, a union of two incommensurable things. Jung (1949/1954) again turned to the archetypal images of Sol and Luna while elucidating this point: “Becoming conscious of an unconscious content amounts to

its integration in the conscious psyche and is therefore a *coniunctio Solis et Lunae*” (CW18, para. 1703).

The late Jungian analyst and scholar, Edward Edinger (1984), dedicated an entire book to Jung’s notion of a new myth for modern man. According to Edinger, “the new myth postulates that the created universe and its most exquisite flower, man, make up a vast enterprise for the creation of consciousness” (p. 23). Edinger, heavily influenced by Jung’s *Answer to Job*, treated the new myth as a collective phenomenon with significant religious overtones, going so far as calling it the new dispensation, a gospel heralded by the psyche and rooted in the tenets of depth psychology. “The new psychological dispensation finds man’s relation to God in the individual’s relation to the unconscious” (p. 23). Edinger, of course, was referring to the process of individuation with this statement. Based on his premise that the new dispensation is *psychological*, the singular importance of the process of individuation in the new myth cannot be overemphasized. The religious and historical overtones of the new myth carry with them significant implications that I will endeavor to address.

[T]he difference between individuating consciously and unconsciously is analogous to riding a broken horse by saddle versus riding a mustang bare back.

Individuation Case Study

From the perspective of analytical psychology, individuation is an autonomous process and the archetype of wholeness, like the germ of a seed, is present in all cultures and all people, whether one is conscious or unconscious of its presence. One could say that the difference between individuating consciously and unconsciously is analogous to riding a broken horse by saddle versus riding a mustang bare back. In other words, the unconscious will drag the person, kicking and screaming, toward individuation until the individual either succumbs to his own mortality or recognizes that there is more to the self than ego-consciousness.

I first acquired this insight while deployed in Iraq as a U.S. Soldier where I worked for two years in Baghdad as an interrogator. During this time I interrogated nearly 800 detainees, encountering a wide range of Muslim extremists, many of

which were affiliated with a number of terrorist groups, such as Al-Qaeda and the Mahdi Army. Though at the time I was but a fledgling student of Jung's work, I was able to identify archetypal patterns, including what I interpreted as signs of individuation within the detainees I interrogated. Indeed, an encounter with one detainee in particular confirmed for me that the psychological experience of individuation is in fact a universal one.

On the day of that interrogation, I handed the detainee—who hereafter will be referred to by the pseudonym Sayid—a blank sheet of paper and asked him to draw a picture. The intent of the approach was to encourage him to talk by establishing an open dialogue. Sayid drew a picture consisting of a tree with clouds above and two squiggly lines below, which, I realized, symbolically described himself and his relationship to his world. The symbolic world was divided between the earth and the sky. The sky was depicted by a group of clouds. Between the two squiggly lines, Sayid drew a palm tree with two fruits hanging on opposite ends of the tree. He also drew two roots that descended, but only shallowly, into the ground. I asked him to describe what he had drawn and he said that he saw himself as the fruit because the tree gives him life. Jung (1954/1967) wrote a great deal about tree symbolism in his essay “The Philosophical Tree”:

Taken on average, the commonest associations to its meaning are growth, life, unfolding of forming a physical and spiritual sense, development, growth from below upwards and from above downwards, the maternal aspect (protection, shade, shelter, nourishing fruits, source of life, solidity, permanence, firm-rootedness, but also being “rooted in the spot”), old age, personality, and finally death and rebirth. (CW13, para. 350)

Sayid went on to describe the picture as a beautiful place evoking symbolic images of an antediluvian realm and original state of paradise. When I asked him where God was in the picture he pointed near or above the clouds. He also opined that only God knows where Satan is in the picture.

Sayid produced rich archetypal imagery and was apparently unaware that he was doing so. Viewed symbolically, the fruit can be interpreted as Sayid's conscious personality, with the branches of the tree representing extensions of his ego complex. The tree represented life, with the particularity of the *palm* tree indicating

more precisely the cultural backdrop of his existence (i.e., twenty-first century war-torn Iraq, the insurgency, tribal identity). God was a hypostatic abstraction above the clouds and therefore outside of Sayid's boundaries of consciousness. The roots in the picture were not firmly grounded in the earth and thus—if unable to sustain the life force of the tree—leave it destined for an intense but brief life. Interpreted psychologically, because it is not firmly rooted in the unconscious (e.g., the earth), the growth of the tree and new fruit appears unsustainable, and thus the psychic situation cannot support the further development of the detainee's ego-consciousness. The shadow (i.e., Satan) is eclipsed by the abstract projection of God. As Sayid said, "Only God knows where Satan is." In Jungian terms, the self throws light on the presence of the shadow. One could therefore say that further development of Sayid's personality through the relationship between ego and self cannot proceed until a figurative root system is established within Sayid's personal unconscious.

I also discussed dreams and their symbolic meaning with Sayid, who commented that when he has dreams, "they sometimes come true." In one such dream he drank water from an urn. Then three days after the dream, while Sayid was helping prepare the burial site for an aunt who had just died, one of the gravediggers hit something solid with his shovel, causing the object to shatter. When the worker pulled the object from the hole, it emerged in three broken pieces. When Sayid put the pieces back together, he discovered that he had found an Iraqi urn that closely resembled the one he drank from in his dream three days earlier.

The number three repeats itself, once in the number of days between the dream and the actual event and also in the number of broken pieces from the urn. Approached symbolically, the urn is a projection-carrier and contains psychic elements of the self archetype. The water of the urn is the elixir of life, the creative agency of the unconscious. This image was apparently projected into the urn discovered at the burial site of the Sayid's aunt. The shovel struck the urn and shattered it into three pieces suggesting perhaps both death and fragmentation of consciousness. The number three then appeared as another symbolic benchmark along the individuation journey, that is, Sayid's struggle for wholeness that resulted in compensation between the unconscious and his conscious personality. In this sequence of events between Sayid's life and his dream, death and rebirth were prominent archetypal motifs constellated through a spontaneous occurrence in the

form of a synchronicity.

Sayid's astrological sign is relevant as well. He was born on the second of February under the sign of Aquarius, the Water Bearer. The imagery is strikingly similar to the dream image of him holding an urn filled with water. Jung (1961) alluded to the Aquarian motif in his autobiography: "The Water Bearer seems to represent the self. With a sovereign gesture he pours the contents of his jug into the mouth of *Piscis Austrinus*, which symbolizes a son, a still unconscious content" (p. 339). One could infer that Sayid's inability to integrate shadow aspects of his personality prevented a conscious *coniunctio* between unconscious contents and ego from taking place.

I then asked Sayid to draw another picture regarding how he envisions his world. He drew a picture containing a line denoting a two-dimensional plane of the earth and he drew three flowers. One flower was much larger than the other two. Sayid again failed to articulate any sort of root system belonging to the flowers. When I asked him to describe what was under the flowers, he opined that there is a layer of flowing water. Then the description of the strata beneath the flowers abruptly ended. For Sayid, it appeared that there is nothing else. His underdeveloped consciousness combined with his autonomous complexes prevented him from going beyond the elements of earth (i.e., sensation) and water (i.e., feeling), suggesting an inferiority of the thinking (i.e., air) function in his typology. Water and earth, though sufficient in the short-term, eventually produce an imbalance in the conscious personality—Sayid's figurative flowers. He further communicated a desire to return to paradise and that he wished he were the fruit of the tree and the scent of the flower. He wanted to return to the primal, archetypal source of the unconscious but was locked in a quasi-psychic purgatory. In the final analysis, I am suggesting that Sayid's psyche was trying to individuate; however, due to an obstruction of psychic energy, he was stuck in the psychic energy of a fragmented three, only able to drink from the cup of the self unconsciously, and could not approach four, a number that Jung equated to wholeness.

My experience as an interrogator, though a controversial one, was of tremendous personal value. My many hours in the interrogation booth provided a rich source of psychological material for me to draw from. Through careful introspection and close study of the psychological material obtained from detainees, I am convinced that individuation is a natural process—transcending nation-state,

culture, and religious persuasion. The personality's goal, like Sayid's flower, is to blossom and become what nature intended it to be. However complexes, formed from affect-laden experiences that accumulate around the archetypal patterns of our lives, can significantly stall the individuation process. One could say that a complex is tantamount to a psychic Gordian knot where disparate psychic energies are entangled as a result of infantile trauma and/or certain modes of experience the ego has deemed incompatible with the prevailing attitude of consciousness. Each conscious choice to maintain the ego's one-sidedness has the tendency to cause the individual to shed more psychic totality and subsequently relegate the repressed contents of experience—one's unlived life—to the darker, less traveled hinterlands of the personal unconscious which Jung called the shadow.

***If the complex is the fundamental unit of the personal psyche,
it follows that cultures and civilization...are grounded within
the same archetypal dynamics and reality.***

Cultural Complexes

Jungian scholars have theorized that the personal complex has a collective analogue in the form of the cultural complex (Singer & Kaplinsky, 2010). Moreover, as *potential* patterns of experience, archetypal structures are made manifest through cultural and personal forms, for example, Sayid's image of a palm as the archetypal Tree of Life. Joseph Henderson, a first generation Jungian, defined the cultural complex as:

an area of historical memory that lies between the collective unconscious and the manifest pattern of the culture. It may include both these modalities, conscious and unconscious, but it has some kind of identity arising from the archetypes of the collective unconscious, which assists in the formation of myth and ritual and also promotes the process of development in individuals. (as cited in Singer & Kaplinsky, p. 6)

The notion of a cultural complex is implied within Jungian theory. If the complex is the fundamental unit of the personal psyche, it follows that cultures and civilization—the sum products of personal psyches—are grounded within the

same archetypal dynamics and reality. The cultural complex is a sensitive issue and should be approached with due caution. According to psychiatrist Thomas Singer and Jungian analyst Catherine Kaplinsky (2010), after the 1936 publication of his essay *Wotan*, a paper that articulated psychological differences along racial and cultural lines, Jung was castigated in the wake of the Holocaust and labeled a racist for distinguishing Teutonic psychology from Jewish psychology. The difficulty in addressing cultural complexes lies partly in the extent to which cultural and personal complexes intertwine, and both consciously and unconsciously, influence the interpretive element of perception. Just as Jung's writing was not free of cultural complex, it met readers wrestling with their own complexes and as a result Jung incurred a scourge of criticism. Singer and Kaplinsky wrote:

What Jung wrote in 1936 resonates with our current crisis between Islam and the West. The ancient archetypal riverbed of conflict—among Christians, Jews, and Muslims—is once again overflowing with a rushing torrent that threatens to flood the world. Can we say something about this situation from the perspective of the 'cultural complex?' (p. 19)

This is a critical observation that heavily figures into this essay's conclusion.

Conclusion: Implications of a New Myth

My final thoughts approach the future with an optimistic outlook. In the central themes of this essay—the symbolic function, cultural complexes, the universality of the drive to individuate, and the meaning of Jung's psychology in our time—I see the emergence of a new myth to chart the course of the life-line of civilization. The unconscious not only contains the entirety of the *time-past*, but subsumes *time-future* as well. The psyche fortuitously has a prospective outlook and is goal-oriented. Turning to the future, I often wonder which symbol or group of symbols will characterize our successive generations. Jung (1957) opined:

We are living in what the Greeks called the *kairos*—the right time—for a 'metamorphosis of the gods,' i.e, the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. Coming generations will have to take to account this momentous transformation if humanity is

not to destroy itself through the might of its own technology and science. (p. 123)

What are the signs of our time telling us? It is as if the Abrahamic religions—Judaism, Christianity, and Islam—have deposited symbolic clues in the ancient riverbeds of our civilization's past. One may further derive psychological insights by comparing and contrasting the evolution of the God image within these religions. While living abroad in the Middle East, I conducted an informal comparative analysis of Islam and Christianity. Though I but scratched the surface of that vast reservoir of archetypal and symbolic material, I hypothesized the following: The unconscious—steeped within a new globalized complex—is constellating toward a new myth and forging together an archetypal paradigm from extant psychic material. Jung saw this new myth constellating in the collective unconscious, a story in which the opposites within the God image are reconciled. What results is a *coniunctio oppositorum*, akin to the symbolism of Sol and Luna.

***The crescent and star image is an archaic symbol for the
Great Mother. The symbol pre-dates Islam by thousands of years...***

Viewed in this way, one could argue that Islam is a harbinger of lunar consciousness. Take, for instance, the symbol of the crescent moon—known as the *hilal* in Arabic—and star symbolism that oversee the domes of the near billion mosques of the world. Lunar consciousness typically represents the archetypal feminine. The crescent and star image is an archaic symbol for the Great Mother (Nozedar, 2008). The symbol pre-dates Islam by thousands of years and is associated with a number of pagan fertility goddesses: Isis, Astarte, Hathor, Tanit, Ishtar, and Aphrodite. In his seminal book *The Great Mother*, Erich Neumann (1955) expanded on the star-in-crescent symbolism:

Star, half-moon, and star-in-crescent are astral symbols referring to the Great Goddess as queen of the sky and particularly of the night sky, with which the planet Venus and the moon are archetypally correlated both in Europe and in America. (p. 141)

On the other hand, the archetypally masculine solar symbolism typical of

Christianity, may be construed as a patriarchal demiurge embodying Logos, or the divine word of the Father God. In 312 CE on the eve of the battle of the Milvian Bridge in Italy, Constantine the Roman Emperor had what may be characterized as a numinous experience. According to an account given by Eusebius, Bishop of Caesarea, in 312 CE, Constantine experienced a vision: “Above the setting sun the Emperor, and his army with him, saw the sign of the Cross, outlined in rays of light, and, with it, the words: ‘In this sign thou shalt conquer.’ The following night Constantine reported encountering Christ in a dream (as cited in Alfoldi, 1948, p. 16). In Jungian terms, one could infer that an archetype had constellated during the battle resulting in the Roman Empire adopting Christianity as its official religion. Conversely, Osman (1258 CE-1326 CE), the first sultan of the Ottoman Empire, dreamed that the shadow of the moon descended on the entire world (Finkel, 2006, p. 2). If one juxtaposes Osman’s dream with Constantine’s vision, East to West, a strong case for a *coniunctio oppositorum* arises. Jung (1954/1958) added:

The extraverted tendency of the West and the introverted tendency of the East have one important purpose in common: both make desperate efforts to conquer the mere naturalness of life. It is the assertion of mind over matter, the *opus contra naturam*, a symptom of the youthfulness of man, still delighting in the most powerful weapon ever devised by nature: the conscious mind. The afternoon of humanity may evolve a different ideal. In time, even conquest will cease to be the dream. (CW11, para. 787)

The account of Osman’s and Constantine’s images of ascendancy is but one anecdotal articulation of what I consider a deeply rooted archetypal situation. The more I seriously examine the symbolism surrounding Islam the more I am convinced that a *deus absconditus*—the hidden presence of the feminine aspect of god—is an operative factor, albeit an unconscious one. A new symbol gestates below the somatic surface of Islam. Unconscious psychic material, however, does not necessarily produce a one-for-one result after the symbol sublimates into the conscious mind of the subject. As Stein (2006) has put it: “These psychic contents need to be interpreted; their meaning is not self-evident” (p. 180).

In his late years, Jung emphasized the importance of joining the feminine with the Godhead (1952/1969, p. 96). In solar Christianity, Jung saw in the Assumption of Mary in Catholicism as the heralding of Sophia: the feminine

prototype of wisdom. Stein (2006) has also suggested the following: “New images of God that are inclusive of the feminine are beginning to appear, gender-inclusive language is being used in some church prayers, and a new sense of the meaning of ‘God is at work in history’ is emerging” (p. 165).

Though no one knows the form of any prospective Sol and Luna *coniunctio*, or what cultural and global changes the integration of Logos and Eros would bring, it is clear that in our time the archetypal conditions necessary to quicken the individuation project are steadily arising. Observed through the lens of the perpetual conflict in the Middle East, the principles of Sol and Luna appear to cancel out each other, however, viewed psychologically one could say that the tension between them make the transcendent function of opposites possible and thereby create a living *third thing*. Indeed, this third thing is a central aim of the individuation project, the psychological imperative of both American soldier and Iraqi detainee.

***We can no longer remain in our unconscious slumber
and thus are propelled forward,...by a calling to individuate
so that we may depart the safe side of the road.***

The fate of the world is in the hands of individuals and their ability to reconcile the opposites within the unconscious. We can no longer remain in our unconscious slumber and thus are propelled forward, spirited away by a calling to individuate, so that we may depart the safe side of the road. I think Jung (1957) would agree.

I am neither spurred on by excessive optimism nor in love with high ideals, but am merely concerned with the fate of the individual human being—that infinitesimal unit on whom a world depends and in whom, if we read the meaning of the Christian message aright, even God seeks his goal. (p. 125)

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Mythologies in Relationships and Relationships in Mythologies

Mary Ellen O'Hare-Lavin and Thomas Patrick Lavin

ABSTRACT:

To stay current with modern life expectancy, we need new archetypal stories to help us in our work with aging persons in love. The stories we have of youthful love, such as Romeo and Juliet and Tristan and Iseult, are not always appropriate for today's aging community. Even the Greeks and the Romans cannot be depended upon, for there are few happy couples in ancient mythology to give us a healthy template for mature love. Through the ancient Greek myth of Baucis and Philemon, readers will be taken through the experiences of a loving and healthy mature relationship and what this can mean in their lives and in the lives of their patients/clients.

KEY WORDS:

aging love, mythology, archetype, relationship, Baucis and Philemon

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I would say that this is the basic theme of all mythology that there is an invisible plane supporting the visible one.

Joseph Campbell, *The Power of Myth*, p. 71

...[T]he tree symbolizes life. It is alive like a human being, with head, feet, etc., and it lives longer than man, so it is impressive, there is mana in a tree. . . . Formerly a tree was planted when a child was born, and as long as the tree lived the child lived Trees through their fruits are nourishing, so they acquire a maternal quality. There is a Germanic legend that the ash and the elder were the first two human beings. . . .

Jung, 1984, pp. 360-361

Living the Symbolic Life

Within our therapeutic practices in a small village outside of Chicago, we find romance, or the lack of it, coming up frequently as a complex issue in sessions. More recently, we have had an increasing number of people come to us reporting extra-marital affairs. Others report wanting affairs and/or divorces. When frequency like this occurs, we often take a step back. We wonder what mythic field is being played out in our cultural unconscious. Knowing that therapists get the patients they deserve, we ask, “What draws these people to us? What do we need to address in our lives and marriage? What are our projections? Is something addressing us through our work? Why is this phenomenon happening so often? What’s the culture’s myth?” Jungian analyst James Hillman (1975) succinctly calls this, “finding the myth in the mess.”

***Myths can be roadmaps or directions for growth at any stage
in personal and relational development.***

While Jung (1925) and other psychology theorists (Johnson, 1983; Sanford, 1980) have given us important insights to ponder with regard to how folks relate, we have always found that the presence of a dynamic, archetypal image in a myth

helps us understand a particular phenomenon better and longer. We often look for a myth that compliments the contemporary situation. So that we don't fall into the dangers of therapeutic myopia or become mono-mythic, as therapists we think it helps to tap into the many mythological parts of being human. The Oedipus attire doesn't necessarily wear evenly on all patients.

We find there are many myths that play out archetypal motifs in the lives of patients as the twists and turns of life patterns begin to unravel. Take for example a Sisyphus reincarnation in the presenting problem of a borderline patient. We can be jolted into the realization as we finish process notes that just as Narcissus was reincarnated in the narcissistic problems several hours before, Sisyphus can come alive in the borderline symptoms presented in a more recent session with another patient. Also, and unfortunately, not a few trainees in depth psychological institutes have awakened to the tragedy of realizing that they have been playing Persephone to a supervising analyst's Hades. The clinical experience of a dynamic and living mythology can and does help balance our work with patients. It can give an alternative context with which to ponder therapeutic problems. Being able to tap into symbolic amplifications through myths may well help keep our life and work rich, balanced, and full of meaning.

Myths can be roadmaps or directions for growth at any stage in personal and relational development. Several years ago, we found this to be played out in the Anita Hill/Clarence Thomas trial. We sat watching the trial unravel on television and wondered what the underlying archetype could be. It was like a soap opera. In fact, you may remember the trial even preempted the soap operas. Though not avid soap opera viewers ourselves, we have been told by those who are that if you watch carefully, the soaps are often reenactments of archetypal entanglements similar to the Greek and Roman myths of antiquity. At the time of the Anita Hill/Clarence Thomas trial our question was, "What was the myth? What's the myth in the mess?" Then it dawned on us. It was the myth of Cassandra and Apollo. The story relates that Apollo promised Cassandra the gift of prophecy if she would go to bed with him. When she later rejected Apollo's romantic advances, he told her she could keep the gift of prophecy but that from then on no one would ever believe her. Isn't that the myth underneath the Anita Hill/Clarence Thomas trial? Today we have a sad and quiet Clarence Thomas, and an Anita Hill that you hear little about. It seems to be the Apollo/Cassandra myth reenacted on a contemporary

stage.

Generational Mythology for Lovers

Myths and fairy tales contain imaginal contexts and decision models that pre-modern culture gave to our illiterate yet wise ancestors. From the time they were small children, our ancestors were flooded with wonder-filled and context-giving stories about falling in and out of love. The oral tradition of myth telling from which we all spring was both powerful and persuasive.

At each stage of human development we have to deal with the metamorphosis of our images of soul. From love-initiation myths like Eros and Psyche to leave-taking/death myths like Baucis and Philemon, we are given signposts that point to the many possibilities in relationship. Young couples, middle couples, and elderly couples all need stories which give imaginal choices that are useful in leading them through important life-force decisions.

The wonderful Greek myth of Eros and Psyche can be a metaphor of what it is like to “fall” in love. Eros’ arrows are tipped with a drug, which when piercing the flesh can turn humans hopelessly in love. We are reminded of the wonderful and haunting song, “On the Street Where You Live.” Even the street takes on a marvelous aura! Falling in love does literally change the flow of metabolic chemicals in the brain, and classical paintings in museums often depict Cupid in the corner of the canvas with his eyes blindfolded suggesting love is blind. Falling in love is a wonderful feeling. It’s a heavenly feeling, but it can be torturously painful if the love is not reciprocated. Divine pastels can quickly change into demonic darkness.

Our Personal Images of Being In Love

What we have found as a senior couple who just happen to work as psychotherapists is that one of the most important consolations of becoming seventy is the realization that as the body diminishes in strength, the soul-images can take on a new sense of warmth, life, and wonder. As we approach the age of seventy, we have been trying to understand what myths have unconsciously guided our lives and which ones fit today. Easily, our youthful romantic life emulated and compared to the passionate love affair of Eros and Psyche. The vicissitudes of repeatedly being in love and falling out of love filled our young lives. When struck by an arrow from Eros’s quiver, we loved being in love! There was nothing like it

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and we thrived on it.

In our middle years, after marriage and having three children, life grew more serious and demanding. The explosive wonder of our identification with our *Puer* and *Puella* complexes (the eternal young couple) seemed to fade. We were forced to kiss Hermes and Aphrodite good-bye. Our Hermaphrodite life-style (or life-ideal) and the event of diapers were in a state of tragic conflict. Like good alchemists, we kept asking the question, “How can we turn this shit into gold?”

Our romantic life then seemed to be guided by a chaotic admixture of the partnerships of Hera and Zeus and Demeter and Zeus. In that later stage of our development as a couple, we could recognize parts of the Hestian and late Dionysian myths that we unconsciously mirrored and sometimes consciously and gratefully avoided.

***At each stage of human development we have to deal with
the metamorphosis of our images of soul.***

However, now that we are in our mature years, we find that the myth of Baucis and Philemon is a major motivating archetypal image in our lives. We have always cherished the myth of Baucis and Philemon, but recently it has proven to be a powerful reminder for us of how we want to live out the remainder of our years together and how we want to be remembered.

In *Metamorphoses*, Ovid tells the story of Baucis and Philemon, an elderly mortal couple who lived a full life and who were contemplating their end. They had little in the realm of material possessions, but their generosity to others was beyond measure. One day, to their surprise, two strangers come to their home and asked for shelter and food for the evening. Baucis and Philemon welcomed the two gentlemen into their humble home and went to great length and sacrifice to be sure the two were comfortable and well fed. The next morning the two gentlemen dropped their disguises and appeared radiant before the old couple as the gods Zeus and Hermes. In gratitude for their openness and hospitality, the two Divine beings offered Baucis and Philemon an opportunity to ask for anything they wanted. For when a couple is open and hospitable to the transforming presence of the divine in new human forms, many of their deepest wishes can come true.

Baucis and Philemon had few material needs, but they asked that they would grow even deeper in love with one another as long as they lived and that when they died, they might be transformed into an oak and a linden tree which would stand side by side for eternity above the Acropolis in Athens. Ovid tells us in his sixth book of the *Metamorphosis* that to this very day an oak and a linden tree can be seen standing and leaning, to the point of touching one another, above the Acropolis. Perhaps, one of the secrets of being in a loving relationship is learning to gladly lean towards one another.

We have been married forty-five years and our three children are flourishing, having blessed us with six grandchildren. We live and work in Wilmette, Illinois a lovely suburb just north of Chicago situated right on beautiful Lake Michigan. We are both still grateful and glad that we are working as psychotherapists. We feel gratitude for the time between 1968 and 1978 when we studied and lived in the aura of the old masters of the Jung Institute in Zurich while the first disciples of Jung were still alive.

***Individuation is never a joint process; never a partnership.
In the end, one suffers the fire alone.***

Today we both rely heavily on archetypal imagery and the use of mythology. The dreams, active imaginations, and creative writings brought to us in the therapeutic hour are often amplified by references to mythology. There seems to be a longing for mythological belonging in the air, to the point that some folks even use the telephone or Email to do dream work. These folks are longing for a larger mythological context into which they can fit their experiences of relationships.

While we are often invigorated by the work we do for and with patients, there are times when we are just plain exhausted by day's end. To relax after a hard day we are fortunate because we can leave our offices and meander down through a lovely park toward Lake Michigan. Once down at the beach, there's a bench we regularly sit on, and situated between that bench and the lake are two adjacent trees. These trees are close enough to each other for their limbs to cross, touch, and intermingle. They are neither a linden nor an oak but are simply birch trees. Over the years we ritualistically have sat on that same bench and watched these two trees bud in the spring; we've enjoyed watching their leaves swaying with the breezes in quadrant XLIII

the summer; we've watched their colors change in the autumn; and we've shivered with their nakedness in the winter. We've repeated our watch for many years and we have come to call our two beloved birch trees, Baucis and Philemon.

Our visits to this location have become a welcome retreat helping us balance our lives. Most times we walk to the beach hand-in-hand laughing and enjoying one another's company, being grateful for the years we have shared together. However, if we are authentic, we must admit there have been times when we have walked down separately driven by anger or disappointment and on the verge of rage and desperation with one another. "These times alone are the times of individuation and the process is one of isolation" (Jacobi, p. 87). Individuation is never a joint process; never a partnership. In the end, one suffers the fire alone.

There have been times when we as individuals have confided the most intimate details of our lives to these two trees. The trees keep our secrets. They are our best marital and individual therapists because they are grounded in the earth and not in anyone's theories, dogmas, or diagnostic categories. They are a grounded presence that points the way to becoming.

Mary Pope Osborne (1989) tells us in her book *Favorite Greek Myths* (p. 70) that after Baucis and Philemon turned into trees, their countrymen on earth often showed strangers the great oak and linden that grew from only one trunk; and they always recited a line when they hung wreaths on the two trees:

*Those who care for the gods
Someday become gods
Themselves.*

As our bodies get older and our spirits get younger, and as our athletic abilities decrease, and we hope our spiritual abilities increase, the myth of Baucis and Philemon plays a pivotal role in our married life. It gives us the basis or context for how we hope to live out the remainder of our lives. The consolation that the myth has given us as an archetypal, mythological, invisible plane underpins our marriage. It has also reminded us of how we want to relate to those who come into our home and our offices. Like the myth, we have tried to remember to have a welcoming, non-judgmental acceptance of the Divine in all who come "disguised as strangers." Our experience and hope is to welcome the Divine in its many, varied,

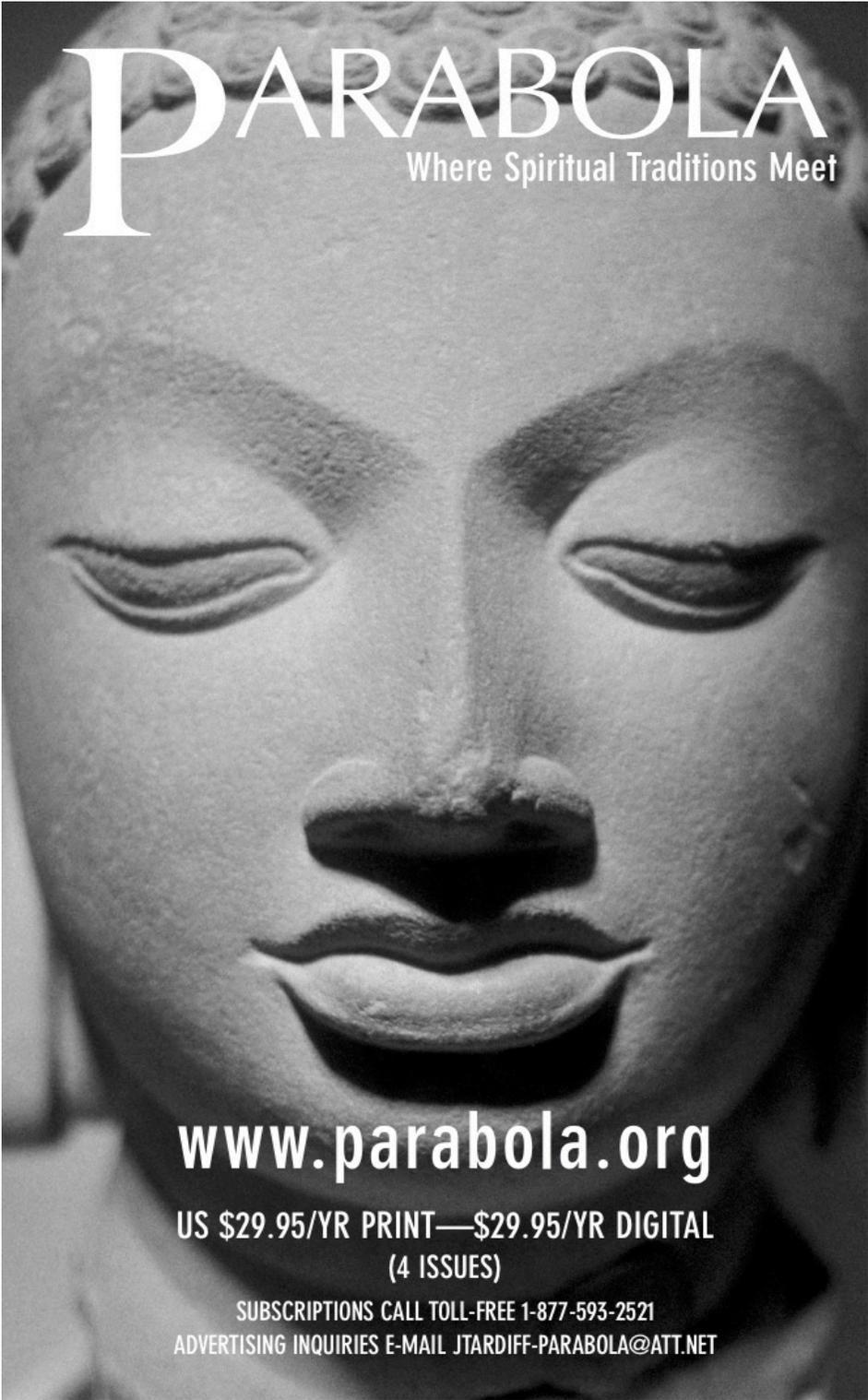
and highly ambivalent human forms.

We often recommend to our friends and our patients that they locate myths, fairy tales, and stories that might illuminate and mirror how they are living out the archetypal and meaning-giving parts of their lives. Somewhere, at some time in history, the same experience may have been lived out and it was probably captured in a myth. Knowing this may not necessarily make living life's experiences any easier, but it can fill one with a hopeful context and knowledge that we are not alone and that we can survive life's vicissitudes just as our ancestors did. After all, that's what an archetype is--it's the pattern and possibility of very human behavior.

Our ancestors sat around their fires telling their great stories, their cultural, personal, and relational myths. They shared the wisdom of the past to help one another get through the present. When all is said and done, and all the therapy theories, dogmas, and caveats are expounded, isn't myth-sharing an inclusive atmosphere of warmth and light at the roaring hearth and heart of all relationships?

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Book Reviews

Beth Darlington
Book Review Editor

At Home in the Language of Soul: Exploring Jungian Discourse
and Psyche's Grammar of Transformation

By Josephine Evetts-Secker
New Orleans, LA: Spring Journal Inc. 2012
270 pp. \$29.95

Reviewed by Joan Golden-Alexis

With a genius for specificity Josephine Evetts-Secker brings a rigorous understanding of how word, grammar, and syntax reveal the archetypal energies underlying images. Often viewed as opposites, word and image come together here creating a third, in which language and syntax are seen growing in scope to bring psychic processes to consciousness; those processes are further revealed and differentiated through the grammar in which they are expressed. Evetts-Secker energizes our interest in the transformational nature of grammar's ability to bridge creatively to the imagistic language of the unconscious, showing how language and image poetically combine to weave the not yet conscious into existence and interact to bind psyche into form. She explores this process by examining the rhetoric of psyche itself and its appearance in analytical discourse, dreams, fairy tales, and myths.

With a poet's grasp of language's capacity to mediate psyche's images, Evetts-Secker states that she "has been elaborating grammar and syntax as agents of archetypal motion, defending grammatical particles, befriending *but* and *into* as friends of the image, defending psyche's imaginal speech" (p. 205). She views each aspect of syntax as a psychic event offering glimpses of its anterior archetypal reality. "I am fascinated by what I experience as a linguistic kinesis," she says, "a vital

motion or change. It is in this grammatical movement that Psyche can reveal herself at work” (p. 204). She focuses on language’s “worker” words, non-substantives like adverbs, adjectives, prepositions or conjunctions, which she believes carry particular transformational potential to clarify the “relationship between objects, rather than with the object themselves” (p. 204).

Evetts-Secker calls these words the linguistic unacknowledged “underclass, the form words more recently called function words in contrast to the more celebrated full words in grammatical taxonomies” (p. 14). She works in depth around the function of such words, stating that “one cannot see an adverb, a preposition the way one sees a noun...but one can feel their syntactic effects. We might conceive of them as transitive nerve impulses, synapses that carry feeling and actively direct meaning” (p. 3). She deems these words capable of “carrying huge psychic loads” and wishes to stimulate awareness of the subterranean movement of our language these words convey, “always at work as a kind of undertow to our grammar” (p. 55), “channeling psychological often unconscious, motivations wherever they need to flow” (p. 21).

Evetts-Secker’s view of language’s ability to illuminate the meaning of an image starkly contrasts with James Hillman’s. He describes language, syntax, and grammar as interfering with the grip and power of image and claims the literalness of language as expressed in grammar and syntax leads away from the image, reducing and obscuring its archetypal significance. He maintains that language imprisoned in grammatical form is unable to capture all its levels, the “mutual modifications” and interactions of the parts to the whole expressed in the image. He states that “the muteness of the image is essential for alternating our habitual mind’s way of experiencing in language, that is in stories made up of sentences strung out in time, based on words, letters, literal” (Hillman, p. 161).

To prevent language from obscuring the meaning in the image, Hillman proposes “aesthetics”—a freeing of parts of speech from their narrational and grammatical obligations (*ibid.*, p. 162-166). He proposes taking words out of their grammatical contexts, making adjectives into nouns and nouns into verbs, combining adjectives with nouns to break the conceptual binding of the grammar, syntax and parts of speech, thereby allowing something new to emerge. In actuality, I have seen Hillman, like Evetts-Secker, utilize these “worker” words in depth, but he avoids placing those instances in any theoretical perspective that would

contradict his previous statements about the limitations of syntax and grammar (ibid., pp. 153-157).

Evetts-Secker questions Hillman's assumption that to discover what images say one must "break through the roles assigned to words by grammar and syntax... break the literalism of the parts of speech" (p. 205). She "disputes that non-imaginal singleness of mind is always lodged in grammar and syntax" and adds that she "responds more positively to the parts of speech, finding in them potential currents of locomotive imagery" (p. 206).

Working strictly within the confines of language, syntax, and grammar, Evetts-Secker inventively frames the journey of transformation between the archaic but enormously informative *whence* to *whither*—which is also the *before* to *after*; the *where from* to the *where to*; *the here* to *there*; the moving-*though*, to the *opening*, to the looking-*out-onto*. She assumes a trajectory from the supposedly known (*whence*) to the unknown (*whither*) to exist between these two syntactically defined poles. This is the journey of consciousness enlarged by the unconscious, consciousness-expanding opposite, occurring similarly in dreams, fairytales, and myths.

Evetts-Secker is "interested in the implications and amplifications of the stretch between these adverbs—*whence* to *whither*—and the adverbials they span in these contexts" (p. 2). Her subject is always the movement—twists and turns of "language libido"—and its ability to express unconscious process. Her focus is adverbials like "*back* which arrests this energy and *yonder* which releases it" (p. 27); *suddenly* which marks a distinct climactic moment in the energy of psyche (p. 128); *but* which introduces the opening of new temporal possibilities in the psychic process (p. 145) and halts or throws objections into the path (p. 178); *then* which leads to another stage in the energy flow (p. 100); *between* which initiates the tension in the joining and lies enigmatically in the gap between *from* and *to* (p. 189); *nevertheless*, *and yet*, *not only* which introduce the paradoxical nature of psyche, its many contradictory levels occurring at the same time; and *either/or* which describes alternating psychic processes (p. 86). These adverbials arrest consciousness, alerting it to new possibilities, change, gaps, and the not yet quite conscious—the powerful grammatical forms, which effect, express, and alert us to the movement of psyche.

In her chapter on the dream, entitled "Whither of the Dream," Evetts-quadrant XLIII

Secker describes how we can understand the transformational processes of psyche through the perspective of the syntax and verbal relationships within the reporting sentences. Her emphasis is on how psyche is moved by “syntactic motion and adverbial resting places or disruption of pronouns” (p. 12). Her analysis of the following dream gives an example of the precision and depth of translation of the image that a meditative awareness of the “worker” words allows.

In this African woman’s ascent dream Evetts-Secker focuses on the adverbial forms, *about to get to*, *even though* and, *about to cross-over*—all differentiated aspects of the adverbial form, *nearly there* delineated by psyche in this dream.

I am going to a place where other people walk up *easily*. I join them. As I am *about to get to* the top, I realize that the wood is weak. *Even though*, they say, “come,” I know it’s not strong enough to support my weight. I am *nearly there*...and I see a gap. Others get over *easily* but I cannot. I can’t cross *over* the gap. (94; italics added)

Evetts-Secker suggests that these adverbial constructions illuminate and clearly differentiate the as yet empty space, allowing us to see into the dreamer’s internal psychic space, the gap in the dream, not *easily* filled, the “tantalizing psychic place needing gradual negotiation” (p. 94). The adverbials bring a deepening perspective to “the gap, which was perhaps the goal of the dream, a gap in the dreamer’s psyche that needed to be brought to consciousness.” This is “a gap that is still hindered by a syntactic *even though*” (p. 94) that shifts the dynamics of the gap into the polarity of initiative accompanied by the process of *not yet* able to accomplish.

In the following dream Evetts-Secker deepens our consciousness around the word, *some-thing*. She states that *some-thing* invites a sense of an unknown, a place “beyond the capacity of “the nominal to articulate.” *Some-thing* underscores that one is at the point of “inexpressibility” (p. 28). In the transitional movement in which Evetts-Secker situates her work—in the arena from *whence* to *whither*, between *here* and *there*—*some-thing* brings us to the very edge of the known, where “curiosity and tension are aroused in both dreamer and analyst. This undefined but palpable *some-thing* must by no means be explained; the worst service we could pay the dream is to define it prematurely, a mistake it is easy to make especially

in light of our indomitable curiosity” (p. 110). In the following dream there is a menacing *some*-thing:

This time it is in a dining room, emptyish. I am going in the doorway, sensing something bad emanating from the empty grate. Tiny beads of light, pea-sized and orange, spheres of light on bare floorboards, part of *something* in the fireplace. (p. 111)

Evetts-Secker urges that this *some*-thing “remains more terrifying than any identifiable nameable form. This something was inchoate terror,” and she urges that it should not “be exposed to consciousness before the fullness of its own time, when there is enough ego strength and insight and compassion to meet it” (p. 111). She asserts that *some*-thing points directly to the question of the unknown in general, how it incites, captivates and at the same time inhibits and frightens; *some*-thing thus calls into question how much of the unknown one is able to approach at any given moment (p. 72). As Evetts-Secker elaborates on “some-thing,” one can see that it opens to many underground connections, and this is Evetts-Secker’s point: these words, once unwrapped, deliver enormous information about unconscious process.

In myth, Evetts-Secker points to the *Odyssey*, a perfect example of a journey that maps the trajectory from *whence* to *whither*, from *here* to *there*. In this journey these adverbial poles hold a particularly human story of internal transformation in a “primordial archetypal stretch” (p. 167). In this space, the enigmatic gap, between the adverbial poles, “*here* is more stably knowable than *there*, since *there* shifts, and is often obscured between flashes of clarity. Until it can be found it can only ever be imagined” (p. 167). In his poem, “Ithaka,” the place towards which we might all potentially sail, Cavafy offers this thought on the success of the journey:

You won’t encounter [the terrifying beings]
 unless you bring them along inside your soul,
 unless your soul sets them up in front of you. (p. 167)

Evetts-Secker focuses on *unless*, which offers the conditional experience. The *unless* defines and holds the potential for the experience; how one enters quadrant XLIII

the archetypal space between *where from* and *where to*—between *here and there*—determines if “a new *there* can be envisioned” (p. 167). In this example we palpably feel the enormous power of *unless* and its ability to shift us into another psychological dimension.

The essential gift of Evetts-Secker’s book is her focus on language as a conduit to understanding psyche’s imagistic language. Her subject is always the movement, twists and turns of “language libido,” within word, grammar and syntax, and their ability to mirror psychological process, particularly the generative movement of psyche. Her detailed focus on language’s “working” words opens our awareness to the subtle linking and bridging that psyche makes in its mercurial meanderings. Most significantly, she encourages a meditative focus on these linguistic forms, which often arrest consciousness only subliminally, and thus allows them to become more consciously present, heightening our awareness to a myriad of connections that would otherwise elude our sight.

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Jung on Art: The Autonomy of the Creative Drive

By Tjeu van den Berk

New York: Routledge, 2012, 148 pp., \$37.95

Translated from the Dutch by Dr. Petra Galama

Reviewed by Mary Wells Barron

Tjeu van den Berk’s *Jung on Art: The Autonomy of the Creative Drive*

achieves a delicate balance between erudition and a personal style that engages the reader. His scholarship could be ascertained by simply glancing at its bibliography, but that would be a pity; for this book is well worth reading. The author's style is particularly evident when he tells us about Jung's ideas of himself as an artist. Here we find sentences like: "We have to guess why he adopted this defensive attitude... Did he not want to take the risk of being undervalued as an artist?" (p. 73). Van den Berk poses the question, but does not fall into the trap of having uncovered a too ready answer. This is a work written with restraint and attention to detail in the development of Jung's ideas about the nature of art, the art that he experienced and the "art" that he created.

The first half of the book records how Jung formed his theory of art; the second lays out his ideas about modern art and his own art. We are drawn into an exemplary discussion of Jung's divergence from Freud, his discovery of cryptomnesia, the collective unconscious, the complex, and Sabina Spielrein's critical role in formulating the "art complex." Jung began treating Spielrein in 1904, and her diary from 1906-1907 develops that concept, which the two discussed. It reveals how she considered Jung too Freudian and told him what was short sighted in his viewpoints (Covington & Wharton, 2003).

Spielrein wrote: "*All things considered, it is wrong to apply the term 'libido' (that is sexual feeling in a limited sense) to art or science: the root of the affectivity is not a special sexual feeling but ... an instinct of transformation which can eventually verge on the sexual side. (...) I must adopt an extreme position where you are concerned because you never admit, in the enthusiasm of your new theories, the possibility of non-sexual transformation*" (quoted p. 23; Spielrein's italics). On this passage Van den Berk comments, "This last sentence is remarkable. It is of course Jung who always underlined the possibility of non-sexual transformation. Obviously not yet in those years—Spielrein is still encountering in him a full-blooded Freudian" (p. 23). Van den Berk notes that in July, one month after Spielrein penned this quotation, Jung distanced himself from Freud's "totalitarian" standpoint in the preface to his study on schizophrenia. Whether tongue in cheek irony, or simply understatement, Van den Berk queries, "Did Spielrein influence his views? It certainly looks like it" (p. 23). Jung's relationship with Spielrein was pivotal in his development of the idea of art as an autonomous complex and not a product of sublimation/repression.

The author elucidates the well-known influence of the anthropologist Lucien Lévy-Bruhl's work on *participation mystique*, which Jung refined, extended, and considered a *sine qua non* of true art. He also refined the ideas of the Swiss art historian Wilhelm Worringer regarding the existence of two kinds of art, abstract and empathic, to incorporate them into his own theory of introverted and extraverted art. Worringer's influence is, perhaps, the least known and one of the most fascinating aspects of *Jung on Art*. Following Worringer, Jung believed that when a culture becomes one-sided, images "'instinctively' rise to the surface in the dreams and visions of artists and seers to restore the psychic balance, whether of the individual or the epoch" (quoted from Jung, p. 45; Van den Berk's italics). The artist brings the new vision as a symbol, to which Van den Berk devotes a chapter of his book, reminding us that a symbol is not a sign but a "transformer" of energy deriving from archaic residues or archetypes. This chapter superbly explains the concept of symbol and archetype in Jung's psychology.

Maria Moltzer's influence upon Jung's theory of art—even more hidden than Spielrein's—emerges in a chapter devoted to a discussion of aesthetics. Here, the author relies upon the work of the historian Sonu Shamdasani (1998) and Jung's biographer Deirdre Bair. In a footnote to his work *Psychological Types* (1921) Jung acknowledged, "The credit for having discovered the existence of this type [the intuitive] belongs to M. Moltzer" (quoted, p. 61). Her intuitive perspective had a seminal effect upon Jung and his ideas about art. In 1916, when he had developed only the two types, feeling—identified with the extravert—and thinking—identified with the introvert—Moltzer believed there was a function connecting these two that had its roots in the unconscious. She stated that "intuition is the oldest human function and has grown out of instinct" and that "the function of 'image making' was already operating in pre-historic cave painters" (quoted p. 64). Only intuition can generate something new. This proved essential to Jung's later view of aesthetics and art. Moltzer also adamantly warned that the Vienna School reduced everything to sexuality and that the Zürich School must guard against its tendency to reduce psychic life to a formula of typology.

In the book's second half, Van den Berk tackles Jung's ideas about himself as an artist, his psychology of art, his perspective on modern art, and finally his fascination with and analysis of a particular example of modern art, namely a painting by the French Surrealist Yves Tanguy, which he bought in 1929.

The chapter devoted to Jung's ideas about himself as an artist reveals an emotional and conflicted Jung. We see him absolutely deny being an artist himself, but also observe his profound concern that the stone he carved at Bollingen be recognized as art, for it sprang from *participation mystique*. In a beautiful passage from his correspondence with Maud Oakes regarding her essay on the artistic value of the stone and the place where it stands, Jung writes, "I find it a bit intellectual inasmuch as it considers the thought-images only, but as I have already called your attention to its *ambiente*, I miss the all important feeling tone of phenomena. *This is of exclusively artistic consideration*, but if you want to do justice to the stone, you have to pay particular attention to the way in which it is embedded in its surroundings" (quoted p. 84, from Oakes, p. 25; Van den Berk's italics). On the other hand we see how Jung refused to consider *The Red Book* a work of art. Rather it was an aesthetic product resulting from his need to give form to his inner fantasies in order not to be overwhelmed by them. As Van den Berk says, "Jung was ill, he was trying to control *symptoms*, he was rebalancing his (instinctual) nature. He was therapeutically not artistically engaged. Jung was afraid that, if the artistic spirit were to possess him, he would become a puppet of the unconscious" (p. 77; Van den Berk's italics). Aesthetics were in the service of therapy not art in *The Red Book*.

Examining Jung's psychology of art, Van den Berk provides a clear exposition of his theory about the two types of art while elaborating on Jung's belief that intuition and sensation are the determining factors in both extraverted and introverted art; for it is through intuition that the artist reaches into the primordial archetypal realms of the unconscious to bring forth images that are prophetic and renewing for a culture and an epoch. Form and meaning are inextricably linked in a work of art, as Van den Berk demonstrates in a compelling example when he cites a passage from a novel by Arturo Pérez-Reverte.

In writing about Jung and modern art, the author takes on a difficult and controversial task. For, as he says at the outset regarding Jung's theory on modern art, "On the one hand he understood it but on the other he despised it. His own theories formed a key to this art, but he sometimes used this key with aversion or simply not at all" (p. 103). While he skillfully lays out Jung's disdain for most modern art, Van den Berk clearly elucidates how, while acknowledging the new style, Jung saw that "the perverse changes," the chaos and dissolution found in this art,

are not caused by the art but by the unconscious *Zeitgeist*. Yet, Jung seems unable to accept that such art reveals only fracture and dissolution, with no renewal or rebirth. And while he says that one cannot reproach modern art or the artist for this, he continues to do just that: accusing the modern artist of not being sufficiently open to the collective unconscious, but rather too influenced by his own response to archetypal images. Van den Berk captions a section of his discussion “Jung remains headstrong.” Here, Van den Berk does not ask what might have been at the root of Jung’s conflict, ambivalence, and even hatred of modern art. Could it be that fear registered in the deepest soundings of Jung’s soul when confronting what he so often called “morbid” images of modern art? While the author does not go so far as to use the word “fear,” he points in this direction when he says, “Jung longed for ‘white magic’” (p. 113), that is, the symbols that would contain and transform the chaos and dissolution that he saw in modern art.

Van den Berk notes that Jung’s dislike of modern art was most acute between 1938 and 1955, the years framing World War II and the following decade, in which Europe lived through and with its cataclysmic destruction. We recall Jung’s vision before World War I of the whole of Europe up to the Swiss border inundated by a flood that turned into blood. He had every reason to fear the second Great War and sought desperately to find signs of hope in the art of the age. The book’s last chapter is devoted in a sense to this hope. It describes Jung’s analysis of a modern abstract painting by Yves Tanguy, which fascinated Jung, for in it he found a hopeful image suggesting wholeness and renewal.

A 1960 photograph of Tanguy’s 1929 painting—misdated 1927 by Jung—shows it resting on the seats of two chairs in Jung’s library in Küsnacht. Van den Berk surmises that this improvised placement probably meant that Jung removed it from the wall to study it close at hand. In it he saw the abstract and mathematically significant forms he identified as symbols of wholeness or the Self and found what he sought in modern art.

The epilogue of *Jung on Art* points out that art is a synchronistic phenomenon. Van den Berk succinctly states, “Jung regarded the acausal origination of art as so decisive, that it provides a Jungian criterion to distinguish authentic art from non-authentic art. Aesthetic products which can be reduced to causal processes, psychological, social or otherwise, are *not art*” (p. 134; Van den Berk’s italics). Van

den Berk then wisely gives Jung the final word, quoting some of the most beautiful and profound sentences Jung ever penned. You will find them as the gift at the end of the book.

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At Home in the World: Sounds and Symmetries of Belonging

By **John Hill**

New Orleans, LA: Spring Journal, Inc.

2010, 288 pages, \$26.95

Reviewed by Andréa Fiuza Hunt

John Hill's book makes a valuable contribution to Jungian studies, illuminating a subject rarely discussed. He explores in depth the idea of home and what it means to be at home in the world. Extraordinarily generous with his personal history as illustration of his ideas, he also provides vivid examples of clinical application of the material in clear, accessible language.

Hill sees home as the womb of many stories, the *temenos* of the soul's lineage, and the birthplace of culture; he reflects on the loss of home and the need for

a sense of home. Throughout the book he examines three aspects of home: “home expressing the ways individuals or groups attach to a place, person or object; home as the transformation of the object house into a space of belonging; and home as attachment to a nation, culture or ideal” (p. 4). Time and again he reminds us that an inner home is not the solution to all problems related to a sense of belonging. “If your inner home is dissociated from the outer home,” he tells us, “you risk losing connection with reality” (p. 15). Hill believes that *“the significance of home becomes conscious at the point of intersection of the inner and outer.* It is there that we catch a glimpse of its meaning, perhaps to lose it, but eventually to regain it on another level” (author’s italics, p. 15).

Hill shares many tales he heard about home and its loss and discusses his own loss of “the innocent belief that there could be one home where one lived happily ever after” (p. 16). He presents a touching account of his life and the many homes he inhabited as he walks us through his process of figuring out what home meant to him: “Home is a work of art that takes a lifetime to create” (p. 33). He considers how, through the loss or gain of homes, we experience our sense of self as being in constant change: “Indeed, home reveals a quest for identity. Once one is deprived of home, the search for home and its significance may become a lifelong one” (p. 9). Being at home in the world is about developing a dialogue between self and the world, inner and outer, subjective and objective.

Culture is born as we see ourselves reflected in our surroundings, Hill asserts. We create narratives and rituals to transform experiences of the world into facets of self, symbolically re-creating the world in turn as a mirror of the soul’s deepest longings. As we engage in the to-and-fro movement between I and the other, self and the world, we may call to mind the reciprocal relationship between mother and father tongues, a language of containment and a language of reflection (pp. 16-17).

The idea of home is reflected in the relationships with people to whom we feel attached. Home can be the result of a symbolic construction passed down many generations. “Through symbol we select aspects of the world,” Hill notes, “integrate them as our own, and appreciate them for their meaning and purpose. In a largely unconscious process, we also reject other aspects of our surroundings as being foreign, alien, or meaningless” (p. 40). Attachment in human relationships

mirrors symbolic processes that produce intricate cultural representations of self and other.

Hill questions the future of our cultural identity, since the fast pace of modern society's changes has compromised a sense of narrative continuity and integrity: "It is becoming increasingly difficult to envision the whole in the part, to construct symbolic narratives from the environment, and to find home in a world that no longer stimulates the longing to belong" (p. 46). Drawing on Jung's ideas, he elaborates on the mythic dimensions of home and explores its creative and destructive potential in affecting the lives of individuals, nations, and cultures. "Modern man and woman," he states, "suffer the tension between the dark heritage of the earth, encoded in the unconscious, and the reflective capacity of consciousness, which can transform a cultural heritage in unlimited ways" (p. 59).

The many representations of home entwine with a person's identity, history, and cultural tradition. If one is not able to interpret one home in terms of another, connection to it will stay undifferentiated, ingrained in rigid belief systems, and ordered by memories and cultural complexes that resist change:

Unconscious complexes, fueled by an archetypal disposition and layered with both personal and cultural affects, will then begin to shape fundamentalist notions of kinship, which may possess a group, convincing them of their own superiority.... Attachment to home may organize individual, social, and cultural life in a reductive, authoritarian way, depriving women and children of basic human rights, inciting racism, and even encouraging conquest of other homes by war, subjugation, or exploitation. (p. 71)

Hill records the valuable gifts accumulated over forty years of his psychotherapeutic practice. Clients who experienced abandonment early in life tend to test the analyst and the analytic vessel as they find themselves trapped between the yearning to be seen and the dread of being rejected. Hill considers ways of understanding life as going beyond the experiences of the past and as a spiritual reality that conveys healing, hope, and wholeness. Dreams can help us find new ways of being at home in the world, as they present communications from unfamiliar, forgotten, or disconnected parts of ourselves. Memory is a subjective phenomenon,

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not existing as a duplication of events from the past, but a record of our perception of those events. Memory is the narrative of our lives, the process of development of our sense of identity.

Hill also discusses work with transference and countertransference as an opportunity for a client to re-experience much of the past. Those who have suffered abandonment or loss of home have the potential to re-establish what has been lost when they undergo the mutual bonding of transference. Individuation, he suggests, “evolves organically, and is not dependent on the possession of a house, partner, family or job” (p. 127). He explains that, according to Jung, it takes place in one’s relationship with the unconscious: “Once connected to the archetypal imagery of the unconscious, modern man and woman gain a sense of belonging to an ancestral heritage transcending everyday concerns, even one’s accustomed cultural perspective” (p. 147). Never complete, individuation is a process that furthers consciousness and depends on the experience of the tension of opposites.

Hill cites numerous examples from film and literature that show how experiencing a sense of belonging affects human beings. He argues that in an era of cultural transitions homeless characters often seem unaware of being homesick and are left with nowhere to go but inside, which can take them into further isolation. “Allowing space for the ambivalent,” he conjectures, “is perhaps the only way modern migrants can create an identity to bridge worlds without betraying their innermost being” (p. 166). Immigrants tend to live between worlds and are often pulled to develop an identity contrary to their culture of origin. The second generation will, for the most part, integrate aspects of the old and the new in a creative way. The images, symbols, and affects that come out of the storehouse of ancestral memory have a fluid meaning essential in linking the multiple facets of an identity that is surfacing.

When understood symbolically, homesickness and home take on a large spectrum of meanings. Any object, person, or event can represent home if invested with kinship libido or any feelings that resemble earlier attachments of childhood. Hill reminds us that from a Jungian point of view homesickness is a symbolic event, essentially connected with the “loss of one’s affinity with caregivers, family, nation, culture, and cosmos” (p. 169). He discusses home as a constant search that is both a personal and collective effort. Here he explores the home heritages of Ireland and Switzerland, his native and host countries, and shares with the reader a personal

process that led him to conclude that “home is not only about a house, but also about the evolution of nationhood” (p. 17).

Finally Hill explores the many aspects of homelessness in our time, when day after day we see individuals losing their homes and sense of nationhood and recognize that the suffering generated by those losses produces major social and political problems. In the past one’s sense of identity was always related to one’s environment. “Family, village, and landscape embodied a symbolic space, the privation of which involved loss of identity and meaning,” Hill observes and then asks, “Does contemporary homelessness imply loss of the ability to appropriate the world symbolically? Can the absence of a symbolic understanding of one’s home in the world diminish character and sense of self?” (author’s italics, p. 214). This concerns us because in a world without symbolic attachment, people will tend to find themselves lost, with no center.

Human beings remain dependent on an experience of family, community, and nationhood. Most people still need to maintain an affinity with others through the appreciation of sharing the same environment, language, and cultural values. “If too many changes infiltrate familiar and local surroundings,” Hill asserts, “many perceive their identity to be threatened, and sometimes resort to violence in order to defend it” (p. 216). He invokes the Jungian understanding that the Self transcends ego-consciousness, regarding it as the source of symbols and a creative principle regulating psychological life and also giving it meaning and depth. When caught in transitional spaces, people may become victims of psychological regression and therefore a splitting of personality. They may lose connection with this psychological factor that makes it possible for them to hold different worlds together in a dynamic balance. The aim of therapeutic work in such situations is to activate the human potential to create symbols. This symbolic work helps to develop a capacity for bridging differences once considered insurmountable. “The great challenge of the future will be to help people balance the mythic need for home and security with the reflective capacity to accept and appraise the reality of the other,” Hill claims (p. 223).

In his discussion of traversing cultural boundaries, Hill shows the value of narrative in holding a nation together as well as providing a sense of continuity and identity in a person’s life. He maintains that narratives capture the soul of a nation and that home narratives—individual or collective—are indispensable in

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the process of learning to translate one's home culture to the terms of another. Hill believes that home surfaces into consciousness at the point of intersection between life and spirit, a space of transition that recalls Jung's description of the Self as a many-storied house. Beyond looking for a specific place, person or profession, the search for home brings up fundamental questions about our sense of who we are, where we are going, and the understanding of our ever-changing identity. "Most of us gain or lose homes as we proceed through life," Hill points out. "Despite loss or gain, something in us seems never to give up the hope that we belong to somebody, some event, or something, as we continue to build psyche's many-storied house" (p. 262).

At Home in the World could change a clinician's way of hearing the many narratives that enter the analytic space. John Hill shows us not only how to integrate the multiple dimensions of the concrete aspects of migration in symbolic work, but also how to use that work to become aware of and learn to relate to the many psychological migrations we experience in the course of a lifetime.

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In Memoriam

Jane White Lewis
1937—2013

I came to know Jane White Lewis through the International Association for the Study of Dreams where we both served as Program Chair, President, and numerous other roles over the years. Jane was the most consistent emissary from the Jungian community to this eclectic assortment of Freudians, brain scientists, anthropologists, new agers, etc. Jane's early talks explained principles of Jungian dreamwork, illustrated with examples from her clinical practice. She was especially interested in nightmares, arguing that Freud and even Jung had not sufficiently emphasized the potential power of interpreting terrifying imagery. Jane viewed with suspicion lucid dreaming, dream incubation, and nightmare re-scripting. I didn't share her stance but enjoyed many lively, good-natured debates on these topics. I directed reporters to Jane when they inquired after who could best articulate the argument against encouraging the waking ego to intrude on the realm of the unconscious. Altering nightmares might rob one of the chance to find out what they mean, she told them.

When dream researchers of a Jungian bent began to focus on "big," "impactful," or "numinous" dreams, Jane asked, "What about their scrawny siblings—the little, trivial, boring and forgettable dreams? Are they really so inconsequential?" and gave a presentation titled "In defense of 'little' dreams" which argued that there were no dreams which did not deal in some way with deep, existential issues. Although most of Jane's professional work was as a Jungian analyst in both New York City and New Haven, after someone opined to her that Jungian therapy was an "elitist" pursuit benefiting a few, wealthy individuals, Jane designed and taught a course for New Haven High School, teaching inner city youth Freud, Jung, group dreamwork and dream enactment.

At the 1991 "Dreaming in Russia" conference organized by Jungian analyst Robbie Bosnak, a coup and the fall of the Soviet Empire upstaged the planned agenda. Jane proved as curious and knowledgeable about the larger social world as the private inner one. Her undergrad major was economics and she could fill in the psychological crowd on the political events in which we were unexpectedly immersed. Trained in modern dance, Jane was a dynamic presence at Dream Balls whether elegant in mardi gras masks and gowns or costumed as "the witch who eats babies" with her usually neatly-coiffed long hair in wild disarray around a mangled, bloody doll. Jane and I often traveled together after conferences. She was an adventurous companion—lively, curious, funny—whether exploring Amsterdam nightclubs or flying over erupting Hawaiian volcanoes.

Jane endured the tragedy of losing 2 of her 3 sons—Rick and Ian died as young adults. Jane is survived by her husband, Jungian analyst Dick Lewis, M.D., and their son Mark Lewis.

Deirdre Barrett, Ph.D., is a psychologist who teaches at Harvard Medical School. She has authored and/or edited eight books, including four on dreams.