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About this Issue

We are here in this community of Depth Insights brought together under the auspices of depth psychology. As we go about research, writing, teaching, therapy, or as practitioners, how often do we stop and consider our individual social location? Social location is critical as we engage communities (Kovach, 2010; Smith, 2012).

Knowing ourselves and where we are socially located moves us away from universalizing our individual experience as the experience of all peoples. Knowing our individual social location gives us an understanding of the impacts race, gender, sexual orientation, economic class, and the myriad of ways we identify ourselves and are identified by others. It becomes imperative as we work in depth psychology to understand our individual social location and the many ways it intersects with depth psychology.

Equally important to our work in depth psychology is the personal exploration of the purpose of our work or in not so subtle terms, how do we become clear, to ourselves and to others, what the motivations are behind what we are doing.

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Holding Center
Ecopsychological Portraits on the Poetics of Place
By Dana Swain

One thing is certain: the very act of putting the nonhuman world at the periphery of what is cultivated marginalizes Nature . . . What if the supposed margin is itself center? (Casey, 1993, p. 186).

Ecopsychology is a relative newcomer to the psychological scene, emerging in the latter part of the 20th century to address the peculiar and particular pathos of the modern human—alienation from our ecological roots. Theodore Roszak, who coined the term, understood that it is a new discipline but an old path, one that indigenous cultures have walked for millennia. According to Roszak (1992), “Ecopsychology seeks to heal the more fundamental alienation between the recently created urban psyche and the age-old natural environment” (para. 9). Ecopsychology has close affiliation with Jungian depth psychology particularly because both disciplines recognize the reality of the unconscious, and accept that psyche and nature exist not as separate entities that orbit each other, but as a continuum of an animated expression. A basic tenant of ecopsychology is that there is a “synergistic interplay between planetary and personal well-being . . . the needs of the planet are the needs of the person, the rights of the person are the rights of the planet” (para. 13).

The discipline of ecopsychology is the study of the psyche’s relationship with its natural environment, her fundamental home. When we reflect on one, we are reflecting on the other. James Hillman (n.d.), recognized by many as the founder of archetypal psychology said, “an individual’s harmony with his or her ‘own deep self’ requires not merely a journey to the interior but a harmonizing with the environmental world” (n.d. para. 6). Philosopher Edward Casey (1993) suggests that nature too, has its interiority and can never be completely separate from us, because there is no ultimate Cartesian boundary of “in here” and “out there.” (p. 187).

Place is a fundamental reality that it is often overlooked. Place is the earth, the landscape, the region, the home, and even the body. Differing places elicit their own unique contemplations, their own voices, but it requires someone to take the time to attune and witness them. Place is also narrative, because it is in the narrative about place that our interiority of imagination interweaves with the materiality of “place-ness,” which in turn creates a field of reciprocity, and in reciprocity we are never alone. It is poetic narrative that navigates the interiorized and exteriorized landscape best because poetics hold the essence of narrative most closely in the formation of image, which touches our emotions and our experiences most intimately, drawing us in a closer embrace to our natural world. When we care for places, we are caring for our own subjective vivacity, tending our own creative imagination, forming inner realms and regions as we attempt to responsibly, thoughtfully, participate in the formation and stewardship of the regions of the earth.

“Differing places elicit their own unique contemplations, their own voices, but it requires someone to take the time to attune and witness them”

In our post-modern culture our high-speed, high-tech urbanized landscape has left us fundamentally disoriented. Not only has modern culture “paved paradise and put up a parking lot” (Mitchell, 1970) in most every developed and developing nation in the world, we rarely have the time to notice what has transpired. We seem to be stumbling after an idea of center that is always tantalizingly out of reach, and somehow has become conflated with the ideology of consumerism. The phenomenological reality is that center is always in the present, always wherever one is, always in nature because we exist within nature. Casey (1993) asks the fundamental and obvious question that our lack of mindfulness repeatedly overlooks:

What if Nature is the true a priori, that which was there first, that from which we come, that which sustains us even as we cultivate and construct? . . . Nature is not just around us; or rather, there is no getting around Nature, which is at all times under us, indeed in us. In this regard, Nature can be considered the ‘Encompassing’ . . . in the literal sense of the word, ‘to be within the compass of.’ (p. 186)

This essay is a contemplation of aspects of nature as center, as landscape, as a priori space and place, as it changes in form, in function, in expression, but always reflects and dialogues with the psyche of the human world. Gary Snyder (1990), in his book, Practice of the Wild suggests, “It is not enough just to ‘love nature’ or to want to ‘be in harmony with Gaia.’ Our relation to the natural world takes place in a place, and it must be grounded in information and experience” (p. 42).

The Symbolic Landscape

Since Neolithic times humans have left evidence all over the earth of their communion, worship, and celebration of nature. Egyptians made pyramids so that pharaohs could be laid to rest with many of their worldly belongings so they would not pass through the gateway of the underworld empty handed. Older still than the pyramids are the henges and megalithic structures scattered throughout the landscape of the United Kingdom. These henges ranged from singular sites of worship that seem to have aligned with astrological aspects, like that of Stonehenge, to sites such as the Avebury henge that appears to have been a complex of sites used to celebrate life, death, and seasonal rituals (Devereux,
Like a Mobius strip, comprised of a single, non-orientable surface, the atmosphere of place and the atmosphere of human interiority iteratively and organically intermingle. If we experience consciousness and presence within ourselves, we also experience it “out there” in the primeval landscape where presence existed first, long before humans had the capacity to detect it. If we fall into the hubristic perspective of the primacy of the subjective ego above all other forms of consciousness, the landscape does not lose its sentiency; its gift of itself is simply removed from us by our own ignorant agency.

**The breath for eastern meditation practices and philosophies is associated with pure consciousness, or that which leads to pure consciousness**

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**The Imaginal Landscape**

What I term here the imaginal landscape is concurrent with the symbolic landscape, but with a subtle difference. I define “symbol” in the manner C.G. Jung defined it, as the image that arises from the unconscious, whether personal or collective, that has a particularly compelling affective quality associated with its archetypal foundation. The imaginal as I am conceiving it, is closer to Henry Corbin’s concept of the creative imagination. According to Corbin, the creative imagination is an organ of perception that lies between the rational conscious thought process and the objects of perception, and “a means by which we perceive symbols” (Cheetham, 2012, p. 102). The symbolic landscape is perceived through the imaginal organ of perception, which is co-located—or pervasive—to both human beings and the landscape. In this sense the imaginal landscape and the atmosphere of place are closely attuned.

French philosopher Gaston Bachelard (1958) meditates on a similar concept that links the imagination to the landscape in his book, *The Poetics of Space*. He suggests that the daydream, similar to fantasy and perhaps cousin to Jung’s concept of active imagination, has a tendency to muse about grandeur, or immensity. In so doing, a particular quality of subjective space ensues that resembles infinity (p. 183). It is through quiet contemplation that a person daydreams, or activates the creative imagination, and the objects of contemplation are forms that exist in the world. The immensity that lies within as imagination or daydream is also external in space, and the two have a symbiotic relationship:

*It would seem, then, that it is through their ‘immensity’ that these two kinds of space—the space of intimacy and the world space—blend. When human solitude deepens, then the two immensities touch and become identical . . . In this coexistentialism every object invested with intimate space becomes the center of all space. For each object, distance is the present, the horizon exists as much as the center. (p. 203)*

Bachelard suggests that “each new contact with the cosmos renews our inner being, and that every new cosmos is open to us when we have freed ourselves from the ties of a former sensitivity” (p. 206).

James Hillman (1982) holds a similar notion, but situates his argument psychologically. Hillman suggests that the popular western view of a subjective psychic reality and an external dead world of objects is a limited and lop-sided view. He re-introduces the term *anima mundi* or “world soul,” as the Platonists conceived it (p. 101). Hillman suggests the world soul is not to be found in a transcendental world or a kind of unifying life principle that runs throughout the world:

*Rather let us imagine the anima mundi as that particular soul-spark, that seminal image, which offers itself through each thing in its visible form. Then anima mundi indicates the animated possibilities presented by each event as it is, its sensuous presentation as a face bespeaking its interior image—in short, its availability to imagination, its presence as a psychic reality. (p. 101)*

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1992, p. 116). There are thousands of sacred or symbolic sites in the landscape across the globe, and they speak to an older way of acknowledging, respecting, and living with nature. While some sites were chosen for their relationship to the landscape or to the sun, moon, and stars, other sites seem arbitrary to our modern mind, but no doubt held deep, cultural relevance.

Snyder (1990) suggests that places in the landscape are given a sacred meaning by the cultural heritage endemic to a place, by the elevated amounts of wildlife in the area, or for stories that happened at the site, or even for qualities in the earth that resemble human or animal form—such as faces that seem to protrude from rocky areas. Snyder notes that “these places are gates through which one can . . . more easily be touched by a larger-than-human, larger-than-personal, view” (p.100).

Casey (1993) delves even more deeply into the subtlety of the atmosphere of place. For Casey, perhaps beyond concrete appearance or fruitfulness of an area there is a presence in nature itself that humans sense when they perceive it as sacred:

The atmosphere is more thoroughly pervasive of wilderness than any other factor . . . It is the wildest equivalent of what Heidegger calls ‘moodwise situatedness’ (*Befindlichkeit*). Atmosphere embodies the emotional tonality of a wild place, its predominant mood. When we are in such a place, we sense it not only as continuous with our own feeling—or as reflecting that feeling—but also as itself containing feeling . . . *The atmosphere permeates everything.* (p. 219)

Casey links the word “atmosphere” etymologically with the meaning of smoke and breath, and notes that it shares a root with the Sanksrit “atman,” which means “Self” and “soul” which is also linked etymologically with “breath” (p. 219). The breath for eastern meditation practices and philosophies is associated with pure consciousness, or that which leads to pure consciousness. Perceiving Nature’s atmosphere in this manner means attuning to an all-pervasive sense of consciousness, sentiency, and presence in the landscape.
For Hillman, it is not that we psychologically project our internal psychic life onto objects, but that objects contain in themselves their own expression that compels us and enlivens the imagination. It is not only when a thing is beautiful that we are attracted to it, but that “the soul of the thing corresponds or coalesces with ours” (p. 102). Hillman argues for an aesthetic sensibility towards the world. He says, “the anima mundi is simply not perceived if the organ of this perception remains unconscious by being conceived only as a physical pump or a personal chamber of feeling” (p. 108). If this organ of perception is the creative imagination, then it is through the aesthetic sensibility of the creative imagination that the animated, alive ontological atmosphere of the anima mundi is perceived.

Jung, Casey, Corbin, Bachelard, and Hillman all point to facets of an emerging (and already eminent to many non-western cultures) ecological image: an ensouled natural environment that is not as separate as our western cultural worldview conceives of it. It is an image of the natural world that interacts with us not only physiologically, but also symbolically and imaginarily. We can experience this reality directly when we take the time to notice it, become still and engage our imagination and our aesthetic sensibility, and relativize the ego from its dominant position in our perception, which blocks a more comprehensive vision.

The Mythopoetic and Cultural Landscape

As long as humans are interacting with the natural environment, there is culture. Part of culture is the poetic narrative of myth. One function of myths is to speak about the origins of the world and the role of the people within that cosmological order. Myths often hold deep psychological wisdom and truth. Myths are embedded in the landscape, as if the landscape invoked the myths and the culture itself by its presence. The forms in myth are taken from form in the landscape; the way a culture develops—cuisines, language, wardrobes, architecture, and stories—are all at least partially dictated by the landscape. The landscape evokes its own expression in part through the humans who are occupying its domain. This is not to say that the landscape requires humans for expression, rather that the inter-subjectivity of physical, symbolic, and imaginal landscape with the human psyche creates a third field of expression that is culture. Depending on the landscape the culture is enmeshed in, certain archetypal energies embedded in the land will also be apparent in the culture.

"Something stirred Jung deeply when witnessing a solitary African warrior on a ridge"

Jung often spoke of the importance of myth for a culture. Myth implied meaning, direction, and archetypal and psychological truths. While entire cultures would adhere to a particular mythic story, Jung believed in the necessity for personal myth as well. Without the individual mythic narrative a person would suffer from lack of meaning. Part of Jung’s own myth, and no doubt his way of connecting deeply to emanations of new myths arising in his psyche, was to spend time in nature. He built his own tower home in Bolligen, Switzerland, where he could escape the chatter and busyness of the city. Jung (1961) wrote:

At times I feel as if I am spread out over the landscape and inside things . . . There is nothing in the Tower that has not grown into its own form over the decades, nothing with which I am not linked. Here everything has its history, and mine; here is space for the spaceless kingdom of the world’s and the psyche’s hinterland. (pp. 225-226)

At the same time, traveling to other locations and experiencing the atmosphere and people of a totally unknown region tremendously inspired Jung. He was impressed and overwhelmed by New York, moved deeply in Taos, New Mexico, by a Native American who instigated his realization that the European civilization “had another face—the face of a bird of prey seeking with cruel intentness for distant quarry” (Jung, 1961, p. 248), and felt a deep kinship with Africa and the African people. Something stirred Jung deeply when witnessing a solitary African warrior on a ridge. Jung wrote,

I had the feeling that I had already experienced this moment and had always known this world which was separated from me only by distance in time . . . I could not guess what string within myself was plucked at the sight of that solitary dark hunter. I know only that his world had been mine for countless millennia. (p. 254)

The experience of different landscapes and cultures gave Jung access to his own psychic depths in a manner he would not have experienced by staying in Switzerland.

These quotes from Jung are personal narratives with mythic and cultural implications for all. When we witness the landscape, regardless of whether it is our place of origin or a place alien to us, we are dialoguing consciously or unconsciously with nature, as with the urge to travel, to see new sites, to hike a mountain because one can. The explicit goal may not be to have a dialogue with nature, with the landscape, or to deepen our psychological knowing and healing as a result of this dialogue, but often that is the unconscious urge.

The Global Soul in a Techno-fied Landscape?

The ideal situation to heal the earth as we heal ourselves is to engage the natural environment through the concrete and the imaginal, having the time and the solitude to tune into the interiority of psyche as human and psyche as world, and experiencing the interconnection, indeed the continuum, of beingness between the two. This is what ecopsychologists strive to bring to human awareness. But what is the current reality of our global life? If our natural world is a reflection of the state of the soul in humans as well as the earth, we are in dire straits. Our technology has given us access to vast amounts of information and led to profound breakthroughs in many science and technologies, but it has sped up the lived experience of time. When time is of the essence, everything is urgent, but there is no sitting with the essence of time. Particularly for Westerners, time becomes a series of tasks, the next text,
the next bauble of information to play with. Studies show that the speed of technology has withered our ability to focus for long periods of time because we have become addicted to quick bytes of data to download like junk food that never satisfies. Andy Fisher (2013), in Radical Ecopsychology, gets to the crux of our addiction to technology when he insightfully observes, “we generally prefer to stimulate ourselves... rather than to resensitize ourselves. To the extent that we can do the latter, however, the benefits are tremendous, for (among other gains) we reclaim a centre for ourselves” (p. 183).

Technology has also made the entire world more accessible through transportation and travel, allowing engagement with many different landscapes. There is a diversification of cultural populations in foreign countries that have never been seen before, much of it a result of dislocation from countries in economic or military conflict. The friction of cultures intermixing at a furious rate is akin to a global Tower of Babel with no one speaking the same language or currency of culture, scattered over the planet in dizzying and disorienting arrays. It is as if the earth itself is muttering through all its culture, scattered over the planet in dizzying and disorienting arrays. It is as if the earth itself is muttering through all its different languages, feeling the loss of its own mythic meaning. Pico Iyer (2000) addresses this postmodern dilemma in his book The Global Soul. Iyer suggests this “global soul” is part of a new myth arising, one that is as problematic as it is a potential opportunity. For Iyer, the global soul:

Would be facing not just new answers to the old questions but a whole new set of questions... His sense of obligation would be different, if he felt himself part of no fixed community, and his sense of home, if it existed at all, would lie in the ties and talismans he carried round with him. Insofar as he felt a kinship with anyone, it would, most likely, be with other member of the Deracination-state. (p. 53)

There are potential rewards in this level of diversity. There are possibilities for new ways of being in the world, a deepening of understanding of our own humanity and of working with the earth. However the negative potentials are just as obvious and just as frequent. We experience more alienation, more conflict, more overuse and squandering of resources. There exists a tension of opposites in the global psyche of epic proportions. This tension revolves around the question of how to stay connected to place, to a sense of home, to the earth itself that gives us (and has for millennia) a sense of center, when the center is in fact not holding. This is the tension that the ecopsychologist must endure. The ecopsychologist must look back as he or she looks forward to what is, to the myth as it is actually emerging, not only to old myths that we wish to hang on to or re-instate. It is a tension of holding our very rootedness to the earth, with our technomadic wanderings that will only increase. To be ecopsychological is to remember the old ways while becoming attuned to what is newly emerging. It is birthing a psyche into the world that hasn’t forgotten where it comes from, but learns to find center everywhere.

“...the friction of cultures intermixing at a furious rate is akin to a global Tower of Babel with no one speaking the same language or currency of culture, scattered over the planet in dizzying and disorienting arrays...”

So how do we find center everywhere? I think Iyer hints at this in the above quotation. It is in “the ties and talismans” one carries around. The etymology of the word talisman goes back to the ancient Greek word “telos,” or completion and wholeness, and “telein,” a religious rite. When we consciously carry our sacred connections with us, whether as object, memory, or narrative, we are staying whole and complete. When we tell stories of our home, create rituals where we are, and listen to the stories of others, we are weaving a new myth in the present time, one more complex and intricate than any that has yet emerged. We tie ourselves to place, wherever we find it, and for however long. This requires an awareness that our manic cosmopolitan pace rarely allows for, and so discerning times for technology and times to abstain from technology is also required. Holding to center means truly experiencing center everywhere—within ourselves and within the landscape. The pace at which the landscape slips by us, like a scene on a movie screen, increases exponentially, but the center is the screen and the screen is the earth and there is no place that is not earth, so we must tend to this center whether as interior or exterior landscape. As Fischer (2013) says, we resensitize ourselves, not by feeding our sensitivities, but by recalibrating our sensing bodies to the world around us.

As we listen and witness the individual and collective narratives of psyche and culture, we begin to hear the voice of the earth speaking through us a part of our shared creative imagination. Perhaps the answers to our dilemmas lie not just in our conscious rational minds, but are embedded in the earth, as they always have been and always will be, whether we heed the increasingly drowned out voices of the earth or not. Perhaps a new myth is emerging as old ones disintegrate, and the chaos of now is the psychic disorder before a new order can unfold. Ecopsychologists are part of the emerging myth, as champions and psychopomps for and from the more-than-human world.

References


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Remembering “No Place for You, My Love” While Swimming

By Mary Pierce Brosmer

Deliver us all from the naked in heart.
Eudora Welty

Swimming laps,
hand over hand / flutter kick/flutter kick,
I think of you,
Eudora, spinster of Jackson.

I wonder at your moonflower stories
sweet-smelling, darkness-loving
opening in the ordered garden
of your genteel life.

touch the wall, surge, ahh...
instant of pure flow, held breath,

I imagine you in church clothes
white gloves, pocketbook, hat,

hand over hand, flutter kick, flutter kick

I cannot imagine you naked, supple
or ever sensuous, save on the page
ahhhhhhhhh... .

where word after word,
touch the naked heart
pure flow, held breath, ecstasy
carries you, writing,
down,

and me,
remembering
while swimming,
your doomed-beautiful characters

to depths
I, living naked in heart,
do not wish to be delivered from.

Mary Pierce Brosmer is a poet, transformative educator and a whole systems thinker, Founder of Women Writing for (a) Change which has affiliate sites in five cities. Mary hosted Writing for Change on PBS affiliate, WVXU, from 1998-2005. Mary was co-founder of Inside/Outside: a Prison Arts Program. Mary is a published poet and author of Women Writing for (a) Change: A Guide for Creative Transformation (Notre Dame: Sorin Press, 2009). In Consulting for (a) Change, Mary brings the art of writing and the practices of community to the work of organizational well-being and social healing in business, political, medical and educational settings. Mary was a TEDx speaker in 2010, her topic: “Found: the Holy Grail of Organizational Wholeness.”

Editorial (con’td from page 1)

in depth psychology? The motivations might be personal, spiritual, economic, academic, to be a better person, to save the world, or many other reasons but whatever our motivations may be we must be clear about them.

In this issue of Depth Insights, we are embarking on ground that is at once new and also old to depth psychology. Everything exists interrelated to other beings and other objects and these selected pieces of artwork, poetry, and essays offer you the reader the opportunity to make meaning from the interrelationships between the different pieces. In addition, how might you be making meaning about the motivations of the artist, poet, or author?

In what ways do you read a poem or essay or see a painting, photo, or any type of visual art and make meanings about the social locations of the author or artist? Almost all of us do make these leaps about who the author or poet is, and it is usually subtle, beneath the radar, lurking in our shadow, all the while just out of reach of our conscious mind.

This issue of Depth Insights has great artwork, poems, and essays and I hope you find them worth your while as you explore the ways you make meaning out of them and with them. You the reader are the co-creator of each work as you engage it, work it, and let it work you. May these offerings be just what you need in this moment and time.

Notes


Jesse Masterson holds Masters degrees in Counselor Education, Divinity, and Depth Psychology and is a Ph.D. candidate in Depth Psychology: Community Psychology, Liberation Psychology, and Ecopsychology. He has extensive training in Satir Family Therapy, Buddhist Psychology, Interfaith Spirituality & Counseling, Euro Shamanic & Pagan practices, as a healer and as a mindfulness/meditation instructor. Jesse is on the organizational board of the Depth Psychology Alliance, co-editor of Depth Insights e-zine and is on the editorial board for Immanence: The Journal of Applied Mythology, Legend, and Folklore.
Becoming Real
Seeing Through the Eyes of the Velveteen Rabbit

By Marta Koonz

“By the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don’t matter at all, because once you are Real, you can’t be ugly, except to people who don’t understand.” (Williams, 2005, p. 17)

From one vantage point, The Velveteen Rabbit appears a tale for children, a story that brings to mind beloved toys and childhood dreams. But if we shift our view just a bit, we can see that the words hold truth and meaning for children of all ages, young and young-at-heart. A further shift and an imagining into these very words brings us to a place where the Velveteen Rabbit himself is able to explain the intricacies of Hillman’s archetypal psychology. By gently holding both the children’s storybook and the story of archetypal psychology side by side, we will consider the four aspects of this psychology, looking at each in turn through the eyes of the Velveteen Rabbit.

We will begin by imagining into the story itself, engendering the toys and allowing ourselves to hear their voices and feel their emotions. We will journey with Rabbit as he experiences both the joys and struggles of life, and begins to understand the value of these experiences. Finally, we will consider what it means to immerse ourselves in the experience of soul-making, to be enchanted, to open ourselves to the multiplicity present in every moment.

My argument is simple: The story of the Velveteen Rabbit, when read from the imaginal and reflective perspective of soul, not only provides us with an opportunity to observe a “deepening of events into experiences” (Hillman, 1975, p. xvi), but also engages us, the readers, in the very act of soul-making itself. As we consider Rabbit’s transformation to “Real,” we, in turn, become a bit more Real. Hillman (1972) shared with us that “what we hold close in our imaginal world are not just images and ideas but living bits of soul; when they are spoken, a bit of soul is carried with them” (p. 182). Rabbit has spoken, he has told us his tale, and as Hillman observed, “When we tell our tales, we give away our souls” (p. 182). It is this bit of soul, given to us by the Velveteen Rabbit, that offers us the opportunity to become Real.

Archetypal Psychology and Soul

Before embarking on a quest to explore what gives archetypal psychology its distinct flavor, let us attempt to define the psychology itself. In looking to the Greek roots of the word “psychology” we find logos and psyche, speech and soul. The word “archetypal” offers a multitude of potential meanings, but for the purposes of this paper, Hillman’s (1977) musings seem best suited: He noted that archetypal “rather than pointing at something, points to something, and this is value.” When we look at an image from an archetypal perspective, “we enoble or empower the image with the widest, richest, and deepest possible significance” (p. 82). Speech, soul, value, image, significance: These words fall together for me in a way that asks me to consider archetypal psychology as a way of interacting with the soul that honors its way of speaking, that recognizes the value and significance held within the images it shares.

“We will journey with Rabbit as he experiences both the joys and struggles of life, and begins to understand the value of these experiences”

This viewpoint urges me to consider the word “soul,” and ponder how it is seen in this psychology that places such importance upon it. Hillman (1975) stated, “By soul I mean, first of all, a perspective rather than a substance, a viewpoint towards things rather than a thing itself. This perspective is reflective; it mediates events and makes differences between ourselves and everything that happens” (p. xvi). He continued, “By ‘soul’ I mean the imaginative possibility in our natures, the experiencing through reflective speculation, dream, image, and fantasy—that mode which recognizes all realities as primarily symbolic or metaphorical” (Hillman, 1975, p. xvii).

Depth psychologist Glen Slater noted that in Hillman’s work “The driving concern is for apt perspective—insight that satisfies through its very way of seeing, so that the process of being psychological, referred to by him as soul-making, becomes the focus” (as cited in Hillman, 2005, p. x). I continue to see the multiplicity. Seeing soul as a thing, as an internal guiding force, provides an easier handle to grasp when first encountering the word and concept. It is here I begin with others. I am then able to move beyond, to sink into soul, to explore the connection that unites my being with all that surrounds me—a recognition of the anima mundi that shares my spark.

Holding this allows me to reflect from a new perspective, to reach the place where soul and soul-making merge as one and experience and reflection deepen to a way of being.

Personifying, or Imagining Things

The first element of archetypal psychology we shall explore is that of “personifying,” or imagining things. Hillman (1975) defined personifying as “the spontaneous experiencing, envisioning and speaking of the configurations of existence as psychic presences” (p. 12). He saw it as “a way of being in the world and experiencing the world as a psychological field, where persons are given with events, so that events are experiences that touch us, move us, appeal to us” (Hillman, 1975, p. 13). A sign of this imagining is the use of capital letters, for “words with capital letters are charged with affect, they jump out of their sentences and become images” (Hillman, 1975, p. 14). Personifying is what makes the story of the Velveteen Rabbit so meaningful: Rabbit and Skin Horse are not mere toys tossed upon the nursery floor, waiting to be picked up and given life. They have their own essence that does rely on another, that has no need for human contact to be brought into existence. We can see the spirit of this imagining into on multiple levels when we consider “becoming Real.”

First, there is the word itself: “Real.” Just as in Jungian psychology there is a difference between the small “s” self and...
Becoming Real

the capital “S” Self, we see “Real” distinguished, set apart by its grown up first letter. Hillman (1975) shared the Greek and Roman tradition of “personifying such psychic powers as Fame, Insolence, Night, Ugliness, Timing, Hope, to name but a few,” a practice that recognized personifying as a “necessary mode of understanding the world and being in it” (p. 13). This “act of ensouling” paid homage to these powers, recognizing them as spirits that, if ignored, could manifest themselves in very tangible ways. Such is the case with Real, for in neglecting this powerful entity, we open ourselves up to its disappointment.

Just what is Real? We find its roots in nursery magic, “strange and wonderful,” and only understood by “those playa things that are old and wise and experienced like the Skin Horse” (Williams, 2005, p. 11). The Skin Horse tells us that “Real isn’t how you are made, it’s a thing that happens to you. When a child loves you for a long, long time, not just to play with you, but REALLY loves you, then you become Real” (Williams, 2005, p. 11). We sense the connection here with Eros, with Love itself. We feel the story of Eros and Psyche, linking heart and soul, loving and soul-making. Indeed, Hillman (1975) stated that personifying “offers another avenue of loving, of imagining things in a personal form so that we can find access to them with our hearts” (Hillman, p. 14). He further mused, “Perhaps the loving comes first. Perhaps only through love is it possible to recognize the person of the soul” (Hillman, 1975, p. 44). Thus the love of the Boy and the soul of the Rabbit unite, Eros and Psyche joined, imagined into being.

Pathologizing, or Falling Apart

The journey of becoming Real begins with the falling apart that is the hallmark of pathologizing. Hillman (1975) defined pathologizing as “the psyche’s autonomous ability to create illness, morbidity, disorder, abnormality, and suffering in any aspect of its behavior and to experience and imagine life through this deformed and afflicted perspective” (p. 57). “By the time you are real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby” (Williams, 2005, p. 17); you suffer, you discover shortcomings, you experience loss. Falling apart is not for the faint of heart, for it is not an easy journey.

“‘It doesn’t happen all at once,’” said the Skin Horse, Rabbit’s wise old guide. “You become. It takes a long time. That’s why it doesn’t happen often to people who break easily, or have sharp edges, or who have to be carefully kept” (Williams, 2005, p. 16). Hillman (1975) pointed out that there is necessity in the travails of becoming, noting that “the soul can exist without its therapists but not without its afflictions” (p. 71). All learning involves an element of challenge, the learning of our authentic self most of all.

It is the struggle that adds the richness. Yes, the “idea of growing shabby and losing your eyes and whiskers is rather sad,” and we might find ourselves wishing that we could become real “without these uncomfortable things happening” Williams, 2005, p. 19). But these uncomfortable things are precisely what are needed, for they are the ingredients necessary to spur the meaningful reflection that leads to soul-making. Rabbit himself “found it uncomfortable, for the boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that he could scarcely breathe” (Williams, 2005, p. 22).

“"All learning involves an element of challenge, the learning of our authentic self most of all"" 

Hillman (1975) reminded us that “the dimension of soul is depth (not breadth or height) and the dimension of our soul travel is downward” (p. xvii), thus we see how the pushing under plays a vital role, how events that leave us “wet through with the dew and quite earthy from diving into the burrows” (Williams, 2005, p. 27) provide us with the grist needed to turn the wheel. We are able to bear our “beautiful velveteen fur getting shabbier and shabbier, and our tails becoming unsewn, and all the pink rubbed off our noses,” (Williams, 2005, p. 25), for this is an undoing, and the undoing always becomes an opening. The result is a different perspective, one that deepens before it explains” (Slater, as cited in Hillman, 2005, p. ix). Becoming unsewn, illness, getting shabby, suffering—these are the opening that lead to a new way of seeing, a way that digs down into our being before meaning is made.

Psychologizing, or Seeing Through

It is in the psychologizing that we begin to see the glimmers that make sense of a life that has left us, like the Skin Horse, with “a brown coat that is bald in patches and showed the seams underneath,” and with “most of the hairs in our tails having been pulled out to string bead necklaces” (Williams, 2005, p. 10). Hillman described his seeing through as having two interconnected parts: action and idea. “On the one hand, psychologizing . . . is an action. The soul’s first habitual activity is reflection. . . and reflection by means of ideas is an activity; idea-forming and idea-using are actions” (1975, pp. 116-117). But more than action alone, psychologizing also has a need for ideas, for “action always enacts an idea; psychological ideas do not oppose action; rather they enhance it by making behavior of any kind a significant embodiment of soul” (Hillman, 1975, p. 117). Thus we see that action and idea have a senex/ puer relationship—the senex being the archetypal sage, philosopher or “old man,” while the puer is the eternal youth. Much like the senex, an idea “consolidates, grounds, and disciplines,” while action, puer-like in nature, “flashes with insight and thrives on fantasy and creativity” (Slater, as cited in Hillman, 2005, p. xi). Psychologizing, with its dance of reflection, with its focus on ideas, acts as guide in our soul-making.

The reflective speculation that lives within psychologizing urges us to look through the lens of What? instead of the “philosophical Why? Or the practical How?” It is this shift that makes all the difference, for it is “psychologizing’s what—dissolving first into ‘Which?’ . . . and then ultimately into ‘Who?’” (Hillman, 1975, p. 139) that leads us downward into soul. When all our whiskers are “loved off,” and the “pink lining to our ears turns grey, and our brown spots fade” (Williams, 2005, p. 50) we serve Psyche by asking, “What is hidden within this loss?” or “Which part of me is experiencing this as hurtful? Or “Who in me worries that my whiskers are no more?” (Hillman, 1975, p. 139).

It is this style of questioning that “implies that everything everywhere is a matter for the psyche, matters to it—is significant, offers a spark, releases or feeds soul” (Hillman, 1975, p. 138). When we are led to ask, “Who in me feels ‘very insignificant and commonplace’” (Williams, 2005, p. 9), we probe the gash that life has slashed within us, a
move that invites Psyche to enter. It is this invitation, humbly offered, that allows our “open wounds” to “begin to scar over with the skin of reflective engagement” (Slater, as cited in Hillman, 2005, p. xvi). We gain a new perspective: we see differently. “By seeing differently, we do differently” (Hillman, 1975, p. 122). We are different, we become Real.

This new perspective, this ability to find meaning in loss and suffering, in challenge and difference, is not always easy to come by. The question, “How do you help the person be with their affliction, to hold it differently?” (G. Slater, personal communication, Nov. 16, 2013), might best be answered by turning to myth. “Myths talk to psyche in its own language; they speak emotionally, dramatically, sensuously, fantastically” (Hillman, 1975, p. 154). This common language may well help us “lean into the suffering” and find the meaning that lies within.

“Does it hurt?” asked the Rabbit.
Yes, often times it does, but, as the Skin Horse reminded us, “When you are Real you don’t mind being hurt” (Williams, 2005, p. 15). When we are able to see through the struggle, to imagine into the suffering, we don’t mind the pain. Myth speaks a language that invites us to engage in “reflective speculation” (Hillman, 1975, p. xvi). “Myths do not tell us how. They simply give the invisible background which starts us imagining, questioning, going deeper” (Hillman, 1975, p. 158). They bring us to a place of possibilities, they nudge us to explore and honor our personal story.

Dehumanizing, or Soul-Making

Hillman (1975) stated that “There is no place without Gods and no activity that does not enact them. Every fantasy, every experience has its archetypal reason. There is nothing that does not belong to one God or another” (p. 169). It is this perspective that marks soul-making as its own, a perspective that points to the significance and meaning in that which Psyche offers. Dehumanizing is a “gods-saturated way of interacting with the soul (Koonz, 2013, n.p.), an approach that “starts and stays with the soul’s native polycentricity,” that “keeps in mind the governance of the Gods” (Hillman, 1975, p. 167). In taking this polytheistic approach, “we enter a style of consciousness where psychology and religion are not defined against each other so that they may more easily become each other” (Hillman, 1975, p. 168).

Again we see a senex/puer relationship, with the “tradition, stasis, structure, and authority” of religion interfacing with the “immediacy, wandering, invention, and idealism” (Slater, as cited in Hillman, 2005, p. xi) of psychology, of depth psychology, of psyche. Hillman noted that while “religion approaches Gods with ritual, prayer, sacrifice, worship, creed,” in archetypal psychology the “Gods are imagined. They are approached through psychological methods of personifying, pathologizing, and psychologizing” (Hillman, 1975, p. 170).

Archetypal psychology is a psychology that honors the imaginal “speech of the soul” (Hillman, 1975, p. 119), that pays heed to its images, and thus gives credence to the multiple Gods within. “When we imagine there’s a God in every wound, we hold the wound differently” (G. Slater, personal communication, Nov. 16, 2013). Dehumanizing demands we do just that; it requires that we imagine the potentiality of Gods, the multiple voices within the single experience.

“I now give to you a bit of my soul, offered through these pages, to hold close in your imaginal world, joined with the bit of soul already given by the Velveteen Rabbit”

Another vantage point that may be taken in our exploration of soul-making is that of “enchantment,” which Slater (personal communication, Nov. 16, 2013) put forth as another form of dehumanizing. Moore (1996) writes that “enchantment is a spell that comes over one’s beauty and become Real if it all ended like this” as he reflected, as he struggled to see through his anguish, “a tear, a real tear, trickled down his little shabby velvet nose and fell to the ground” (Williams, 2005, p. 66). This tear, this “aura of emotion that settled in his heart” (Moore, 1996, p. ix), opened his experience to the imaginal realm. Hillman (1975) shared that “emotion is a gift that comes by surprise, a mythic statement; It announces a movement in soul” (Hillman, 1975, p. 177). It is this gift, this movement in soul, that enriches Rabbit’s myth, for “where the tear had fallen a flower grew out of the ground, a mysterious flower, not at all like any that grew in the garden. . . and presently the blossom opened, and out of it there stepped a fairy” (Williams, 2005, p. 67).

What goddess might have sprung forth at this enchanted moment? Perhaps Athena, goddess of wisdom and purity, come to save one so pure at heart? Or maybe we find Artemis, lady of the wild, here to rescue this creature so sacred to her? Or is it potentially Psyche herself, come to the aid of this being who has gone through so much in her name? Whatever goddess or spirit it is present in the flower recognizes the value and love to be found within Rabbit’s heart, and is here to “take him away with her and turns him into Real. . . Real not just to the Boy. . . but to every one (Williams, 2005, p. 70-71). This is the experience of soul-making.

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And so our story comes to an end, this myth we have shared now rests. We have heard from Rabbit, pondered his words and imagined into his struggles. We have set his joys and challenges side by side with the major aspects of archetypal psychology, using them to bring clarity to the speech of the soul set forth within. I, for one, have become a bit more Real in the process, have immersed myself in the soul-making that this reflective experience offers. I now give to you a bit of my soul, offered through these pages, to hold close in your imaginal
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world, joined with the bit of soul already given by the Velveteen Rabbit. May they settle in your heart as you become a bit more Real.

References


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I am going doo-lalley; I dry feral wings, 
dance rings on the sand, spiral my name in heather 
and bones. My mother sky-dreams me, 
feather-glances my hand to proclaim that she sees.

Blue-green moonstones stream over my head. 
Spear my heart, marine tears of childhood, 
unshed. Bumblebees honey-stick shells to my 
soles, ground me with lungwort and bluebells, 
wood marigolds. Music surrounds me 
wherever I hover, as I go doo-lalley.

Am going doo-lalley; I lend seagull a quill. 
He dipped in the rain and waits by my sill befriending 
the moon, lasers into my brain calligraphy script, 
unlocks gates to her phases.

Rock and roll with bay lobsters, dare 
them to stay. Soon two acquiesce, fall 
into my soul, crawl under my armpit. 
Sobbing loud while they tickle, I bless he 
who derides my hysterical wonder, 
proud secret we share in the tides of Doo-lalley.

Going doo-lalley, I’m hoarding birdsongs in bloom, 
recording each tune on my tongue, raven-arcing them 
deep in my womb. Press my navel! They’re sung 
with the sweep of a lark, and I’ll croon along.

Did you question my song? That’s okay, 
I remember my grandfather needing to hum 
every day. He’d fought in the trenches; 
numb, he thought he’s explode 
birds hid long in his belly 
quenching his words, then dismembered 
together, rode doo-lally home.

Doo-lalley, I am going! Stuff hair shafts 
with sea-weed, a slippery crown, curls twist 
neat on my sun-grafted skull, birth mantle of air, 
fontanelle mist as gentle as down, rough pearls 
in my ears. Bleed me lips with the tears 
gone before, wad my feet full of clay 
from the core of the earth. Belay well.

Child of the sea, I’ll follow the sails, 
hand in fin with a cod, who’ll deliver me 
late while the wild horses foam, cool 
in the shallows, they’ll shiver me home 
across great lands of snow. Doo-lalley slow.
S
ome say that when the fairy folk ruled Ireland, they had a well beneath the sea where the nine hazel trees of wisdom grew. At the given hour these nine trees would blossom and fruit and drop their nuts onto the surface of the water, where five salmon waited to eat them. The nuts contained all wisdom, poetic inspiration, and the gift of second sight. Whoever caught one of these salmon and ate the first three bites of its flesh would acquire this wisdom and become a great poet.

Every creative enterprise unfolds in accord with the image that guides it. Sometimes the image is given with the process but it can also be chosen, and attention to the operative metaphors enhances the collaboration with the unseen sought by every artist and poet. My exploration of this relationship began with James Hillman’s suggestion that we “entertain” ideas. For years, I’ve begun most creative projects by imagining myself straightening up my house, setting up a tea table with fresh flowers, and patiently waiting (well, sometimes) by the open door for an idea or two to arrive. These guests are vaguely imagined in human form, like Greek Muses. They are invariably courteous and well dressed, but lately my dates for coffee or a late night scotch (only with the most compatible) have been replaced with the image of fish and fishing found in the Celtic story “Finn and the Salmon of Knowledge.”

The image of the fish as the embodiment of vital, living contents of the psyche has a long mythological history, and the metaphor of fishing is often used to describe the search for inspiration. Arlo Guthrie said, “Songwriting is like fishing in a stream; you put in your line and hope you catch something.”—so stay upstream from Bob Dylan. In fairy tales, fishing signals a waiting readiness for something to happen. Robert Bly writes that, “Fishing is a kind of dreaming in daylight, a longing for what is below.”

What takes the bait will be a catalyst for transformation.

Fishing requires patience and receptivity, two qualities that are indispensable to any creative encounter, and it involves water, the origin of life and archetypal Source, or what Gretel Ehrlich calls the “creative swill.” Water, she writes, “carries, weightlessly, the imponderable things in our lives: death and creation.” The language of fishing also provides a number of provocative metaphors: tackle, cast, troll, lure, snag, plumb, wade, and flounder, for example.

But as any skilled fisher person knows, the object is not merely to catch fish, but to catch the right fish, the big or wily fish, or the right kind of fish. Fish that are too small or otherwise inappropriate get released and thrown back. Finn, the druid poet and fisherman in the story, was a man in search of deep knowledge. He studied the ancient lore about the hazels, the salmon, and the gifts of wisdom and poetic inspiration. He was fishing for the Salmon of Knowledge.

Salmon are distinguished from most other fish by their ability to live in fresh and salt water. They are born in fresh water rivers and streams and make their way to the sea. Salmon return to their freshwater birthplace to spawn after one to five years of swimming in the open ocean. The majority of them die in the ocean. The attitude of active waiting extends to the salmon, who we sense drawing near according to the logic of instinctual memory. The salmon took the nut when it fell into the water. He will take the hook too, when the right moment arrives to surrender his gifts. It’s merely a matter of time and patient effort.

At last Finn catches the fish. Feverish with anticipation, he builds a fire and puts the salmon on the spit. The cooking has to be exactly right. The fire has to be the right temperature and the fish has to be turned at the right speed. Everything is going perfectly when Finn notices that the coals are beginning to burn a bit low. But the salmon is not done. Now what? He is out of dry sticks but if he leaves the fish to gather more wood it will burn on one side and the Salmon of Knowledge will be ruined.

At that moment, a young man wanders onto the riverbank. He is so entranced by the beauty of the place that he doesn’t notice the man by his fire until Finn calls to him. “Boy,” Finn says, “I am so glad to see you. You’ve come at just the right time. I have a beautiful salmon cooking but I need more wood. I’ll give you a silver penny if you’ll come over here and turn the spit.”

The young man was good hearted and immediately came to the fire. “Turn it just like this,” Finn told him, “The consequences of burning this salmon would be terrible. I won’t be gone long, but you must look me in the eye and...
swear by all that’s true that you will not eat one morsel of the salmon while I’m gone.”

The young man made the oath and Finn left to gather wood. The young man sat by the fire and carefully turned the spit. But the sound of the birds and the light on the water called to him and his attention drifted away from his task for a minute or two. He stopped turning the fish. When he realized his error, it was too late. There was a blister the size of this thumb on the underside of the fish. He started to turn the spit faster but of course, this did no good. So he tried to flatten the blistered skin with his thumb. The skin broke and three red-hot drops of fish oil fell onto his thumb.

In his movement from fresh water to salty sea, the salmon learns and adapts to worlds that differ in ways humans can scarcely imagine.

Now, the young man is also named Finn, and when he puts his burning finger into his mouth he receives the wisdom and poetic inspiration from the salmon. When the other Finn returned with an armful of wood and looked into the young man’s eyes, he immediately knew that fate had intervened. Only destiny could explain the beautifully simple confluence of right place, right time, and simple accident for Finn the poet, Finn the younger (Mac Cumhaill 1985), 83.

If you identify with Finn the poet, this is a challenging moment. You may decide that “fishing for the Salmon of Knowledge” is not your image of choice for the creative process. If you see yourself as the young Finn, you may be doing a little jig. Which Finn are you? Finn the poet, who loses the salmon after seven years of dedicated effort?—or young Finn, who blunders into eating the first bite? The Finn who values poetic inspiration so much that he spends his life trying to acquire it—or the Finn who is wandering around listening to birdsong?

Good fishing is a blend of craft and serendipity, and there is only one Finn on the riverbank. Catching and eating the salmon belong together. So do methodical plans, accidents, and blunders, research and reverie, the focused pursuit of the particular, aimless wandering, and immersion in the multiple delights of the world. These are all aspects of the creative process. What unites them is the nature of the process—and the fish.

In time past, the Irish poets said, “Unless I had eaten the Salmon of Knowledge I could not describe it.” In his movement from fresh water to salty sea, the salmon learns and adapts to worlds that differ in ways humans can scarcely imagine. The ocean brine pickles or purifies. What fortitude or flexibility must be required to resist these two effects? That ability once possessed, now lies dormant in our cells. Having emerged from the magic currents of the world we can’t go back—not that far back. But we can cast a line into the waters of imagination and memory and catch an ancient fish.

References

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A Soul Unleashed
The Archetype of Partnership, Dangerous Beauty and the Art of Relationship
By Cathy Lynn Pagano

As the Divine Feminine incarnates in women today, she helps us unleash our captive souls. We are beginning to see what healed and wholed women look like.

Toni Wolff, Carl Jung’s colleague, wrote about the need to add the fourfold structure of the feminine psyche to Jung’s theories of introversion/extraversion and the four functions. A woman’s psyche, as we all know, is different from a man’s, even when it is shaped by patriarchal tools like competition and ambition. Women, when free, are shaped to constantly reach deeper, for sensual love and wholeness, because soul is where we give birth to Spirit.

A woman…is by nature conditioned by the soul and she is more consistent in that her spirit and her sexuality are coloured by the psyche. Thus her consciousness is more comprehensive but less defined.

The elimination of the psychic factor (the feminine) from consciousness necessarily leads to exteriorization and collectivization, for the psyche/soul is the inner life and the basis of individuality. In medieval mysticism the soul is the organ for the experience of God and the ‘birth of God’, man thus reaches the center in himself and at the same time in the ‘primal ground’. The modern ‘mystical’ urge does not strive for ‘soul’ but for ‘gnosis’, for ‘superior knowledge’, and thus imitations of ‘eastern wisdom’ of all kinds are consequently in sway.

The ‘soul’, i.e. the psyche, is the feminine principle, the principle of relatedness, while ‘logos’ abstracts and generalizes the individual.

Toni Wolff envisioned the female psyche to consist of two pairs of opposites, much like Jung’s theory of psychological functions. Viewed on a cross, vertically, one aspect is the Mother and the opposite aspect is the Hetaira (companion/friend). Horizontally, the Medial Woman/Seer stands opposite the Amazon. These symbolize the feminine gifts of the soul. It isn’t very different from the energies of the Triple Moon Goddess as Maiden/Amazon, Mother/Lover/Queen and Crone/Medial Woman. Wolff felt that most women in her time could not integrate all four aspects.

With the disappearance of the Goddess in Western religions (except for Catholicism), came a repression of those same soulful, feminine qualities that are so crucial to a fruitful life. Women have been disconnected from our own source of wisdom for centuries and now we hurry to become “Father’s Daughters,” willing daughters of the patriarchy, looking for our power in the Father’s world.

"We can be mother and lover/companion both; just as we can be self-aware as well as psychic. When women own all of ourselves, we become powerful"

Without a soulful understanding of life, though, we become cruel, greedy, aggressive, domineering, unfeeling, selfish and lazy. Unfortunately, many aspects of patriarchy have become soulless—just look at the injustices and folly of our media and our political and economic systems. These are the engines of our society that have to be shut down, so we can birth something new. Fortunately, just as we reached this point in our history, things shifted and women began to come into our own feminine power and purpose. Women are reclaiming our souls and our gifts from patriarchy’s grasp. Women are becoming whole as we reclaim our souls.

As an astrologer, I look to the heavens to see what story it is telling us about our times. Of the many images we have of our heavens, the one that speaks to me the most is the picture of Earthrise, that famous first sight of Earth taken from the Moon. The beauty of our home planet always brings tears to my eyes. I have come to understand that this picture is an image of Wisdom: A Woman, clothed with the Sun, standing on the Moon, crowned with Stars.

When we see the Earth this way, we see the image of Earth as Anima Mundi—the World Soul, a living, conscious entity. The Earth was alive once more in our collective consciousness and out of this awareness grew the Women’s Spirituality Movement as well as the Environmental Movement in the late 60s.

That photograph shifted our paradigm of life. Taken from the Moon—associated with the Triple Goddess—this photo of Mother Earth sank into our psyches and reminded women of who we used to be. Women began to see ourselves in the heavens and remember our Goddess-given gifts. And so the Goddess returned.

As women come into wholeness, we discover that each of the four archetypal feminine powers become available to us. When patriarchy constrained women to live out only certain roles, manifesting all four energies was not easily accomplished. But times have changed and many women are capable of shifting from one aspect of our knowing to another. We can be mother and lover/companion both; just as we can be self-aware as well as psychic. When women own all of ourselves, we become powerful.

When we belong to ourselves, women access our wisdom and can do a lot to change our world.

One of the most primal ways we change the world is through all our relationships. As we stretch and grow, we encourage the people we love to do the same. If a woman can find wholeness within, she creates a soulful atmosphere...
of harmony and joy around her that constellates growth in others. As women who are in touch with our own souls, we can go a long way in encouraging other women, men and children to discover their own souls—their own inner life. We all need someone to relate to so we can grow into ourselves. A conscious partner makes all the difference.

Dangerous Beauty, Libra and the Art of Relationship

So let’s look at the archetype of partnership through the lens of the astrological sign of Libra as well as the marvelous movie Dangerous Beauty.

Whenever I want to know what’s really going on in the world, I look to the sky before I look at the Internet. Not that I believe that the stars determine our fate. I do believe they reflect the moment. How we use that moment is up to our free will. So understanding heaven’s story helps me understand something about what’s going on in the world and within people. It’s a more organic, symbolic understanding of life than other ways to organize knowledge.

As the planets move through our solar system, sometimes certain signs are energized and emphasized. In the past few years, relationship signs have been energized—especially Libra. And relationships are definitely being re-evaluated and revamped, regenerated and renewed. Overt prejudice against people of color, of alternative sexuality and of women has gone public and we’re being forced as a culture to examine these unconscious prejudices. This is symbolized in the heavens in the past year by the North Node of the Moon in Libra. The North Node is the point that indicates where our collective will needs to be focused, where we have to grow—and in Libra, it’s about creating more fairness and balance in our partnerships and relationships, more give and take, more compromise and artistry.

Libra symbolizes not only about the need for partnership, but also the art of partnership. Ruled by the Goddess Venus, this sign is about the art of relationship as well as the art of diplomacy. We can see this being played out on the world stage over Iran’s nuclear program. During the negotiations, the South Node of the Moon, what we have to leave behind to grow, is in Aries, the sign of the Warrior. The warmongers are like squabbling children—or unconscious lovers. Diplomacy means that adults are settling issues in a responsible and fair way.

Diplomacy is also a great tool in any relationship. I believe women are often better qualified at diplomacy in our personal relationships because of our natural ability to be inclusive. And that means remembering our role in the relationship dance. In our hurry to claim equal rights with men, women have lost some of our instinctual feminine knowledge, especially the art of attracting, charming and seducing our partners. As the heroine of our movie is taught, ...you need to understand men. No matter their shape or size... position or wealth... they all dream of the temptress. The irresistible... unapproachable Venus.

"Diplomacy is also a great tool in any relationship. I believe women are often better qualified at diplomacy in our personal relationships because of our natural ability to be inclusive"
essence, then it is the realm of body that reveals Her mystery. There is a radiant charm in Her loveliness which draws us into relationship, because the truth of Her Being is embodied. As the archetypal essence of love and sexuality, Her heavenly nature clothes Her instinctual, earthy nature, thereby uniting both realms in harmony. She asks us to love our bodies, knowing that they are truly the temple of Spirit here on Earth.

Aphrodite is so powerful because She connects us to our deepest yearnings and desires, those very instincts and desires which we have tried to control or repress for fear of patriarchy’s rules. We fear our bodies as much as we fear death, and so we do not give ourselves over to love completely. Very often our sexual desires and fantasies symbolize our deep need for union with the Divine. And if we let it, our deep union with the Divine can open up to our senses so that our sexuality becomes holy. When we cut ourselves off from the deep soul connection our sexuality needs, we also cut ourselves off from a basic connection to the Spirit. In reclaiming our sexuality, we come that much closer to Spirit.

We have to remember that the Christian Church, from its earliest beginnings, viewed sex as inherently evil. The early Church fathers felt that chastity was the only means of finding sanctity, and many of them were obsessed with the notion that sexuality was the cause of our fall into original sin. Medieval theologians felt that sex caused the damnation of the human race, and that women, being the cause of carnal lust, were soulless and the ultimate source of damnation! They, however, rarely blamed men for being unable to restrain themselves from raping and pillaging women and children.

The Church set out to destroy paganism, which included fertility rites, and the cults of the ancient Goddess, which viewed sexuality, as well as women, with reverence and honor. And so women were seen as the source of all evil. The Church condemned Eve as the source of our fall from grace when she taught Adam about sex. The Protestants were even worse in their view of sexuality and women, for they preached that men should beat their wives and not take pleasure in the sexual act.

The Church’s legacy of sexual inhibitions and repression gave rise to the sexual revolution in the ’60’s, and we are still dealing with inappropriate sexuality in terms of sexual permissiveness and out-of-control pornography. When we react to something, we are still bound to it. It is only when we really free ourselves from the old that we can find a new balance.

"Aphrodite loves our differences, for She is the dynamic that connects the opposites and brings about transformation”

A New Relationship with Sexuality

As we said in the beginning of this essay, women are moved by our souls. And as women become whole, we want to engage in a sacred sexuality. For too long it has not been so, and we are still experiencing the dysfunction of our sexual history. We need to heal our sexuality. In Raine Eisler’s book, Sacred Pleasure; Sex, Myth and the Politics of the Body5, she says that it is important to understand how the way society uses pain or pleasure to motivate human behavior determines how it evolves. Our traditional Christian imagery sacralizes pain rather than pleasure, especially in choosing Christ Crucified rather than the Risen Christ as their central God-image. Women’s bodies and sexuality have been demonized by Christianity and therefore rigidly controlled. And so, we have a society where there is mistrust between men and women because of this longstanding religious mistrust and control over our sexual relationships.

Aphrodite emerges from the sea radiant in her feminine sexuality. She does not need a lover, whether man or woman, to awaken or confirm this knowledge for her. She owns her body and knows she is a sexual being. Aphrodite is opposed to those thinkers who would do away with the bodily differences that have kept women second-class citizens for millennia; who would say there is no inherent difference between women and men. Politically and economically men and women must be equal. But our equality cannot be based on sameness, for it does away with the unique vision and understanding of life that manifests through our bodily differences. Our equality should be based on the fact of our differences, for we are created male and female.

The Taoist concept of Yin and Yang speaks of how these two primal energies intermingle in all of creation, how each of us contain both male and female. The two sexes are miraculous and mysterious. To disregard our bodily differences does away with a consciousness of images, for our bodies image femininity and masculinity in the world. We need to get beyond the stereotypes to the reality of our bodies, and when we do, we will begin to understand the mysteries they manifest.

Aphrodite loves our differences, for She is the dynamic that connects the opposites and brings about transformation. In ancient Greece, she was paired with Ares, the god of war, just as they were known in Rome as Venus and Mars. Love and War. Make love, not war. And perhaps the most true - only love can contain war. Only love knows how to take the war out of men, only love and compassion can give rise to true peace.

Aphrodite’s love for Ares is long-standing; even when her husband Hephaestus traps them in an unbreakable chain as they lie in bed together, Aphrodite feels no shame. Perhaps in claiming a connection to the warrior energy of Ares, who as the Roman Mars was concerned with grappling hand to hand with an opponent, Aphrodite shows us that it takes the courage and passion of a warrior to engage in sexual love, because it is through our sexuality that we open ourselves to the Other and grapple with that Other. When we connect on the most basic levels, in the battlefield of love, we learn that sometimes surrender can be more pleasurable and ecstatic than victory. Yet in surrendering to love and passion, we open to the ‘Unknown’—we come to know and appreciate ‘Otherness’. It is through love that we stretch ourselves and become something more, do something more.

Veronica Franco: The Archetypal Whole Woman

Aphrodite’s companions are the
Muses of music, dance and poetry. Her sacred priestesses were skilled not only in the arts of sexual love but in all the arts that make for civilization – writing, poetry, history, philosophy, music, art and dance. Knowledge and creativity in the Arts can also teach the art of living and loving.

Throughout the ages, the Courtesan exemplified this ideal woman: a woman who enjoyed her sexuality, who was known for her intelligence and who was skilled in the arts. There is a beautiful 1998 movie about the famous Venetian courtesan and poetess, Veronica Franco, called Dangerous Beauty. This film is a tribute to Aphrodite and the courtesans of Europe, who inspired and created much of Western art, literature and culture since the Renaissance.

In ancient times, when the patriarchy was just gaining power and the religion of the Goddess and her relationship to fertility and sexuality was still consciously valued, there were sacred prostitutes, tantric priestesses of the Goddess, who would make love to men as a sacred act of worship, a way of connecting men to the power of the Goddess. As the patriarchy took over power from the earlier matriarchy, men still recognized and honored the power of these sacred prostitutes, and there were still priestesses who performed the hieros gamos, or sacred marriage, of the King to the land and the Goddess.

These women later became the courtesans of ancient Greece. Courtesans enjoyed great personal freedom and economic power, while the wives and female children of men were often treated little better than slaves. These hetaira, called ‘companions to men’ were not viewed as common prostitutes, but were often in the center of the political and as well as the social life of Athens, as were her later counterparts in Venice and Paris. The most famous woman in 5th Century Athens was the hetaira, Aspasia, who lived with the great Athenian political leader, Pericles. Plutarch claimed that Aspasia was clever and politically astute, and noted that Socrates would bring his students to hear her speak, for she was a teacher of rhetoric, even though she also ran a school for courtesans.

During the Renaissance, the courtesans of Venice, called Honest Courtesans, were as famous for their literary talents as for their sexual artistry, and for the next few centuries, courtesans enjoyed more power and independence – especially economic freedom - than any other women in Western Europe. The courtesans of Europe have left their mark on our architectural, literary and artistic heritage.

The courtesan became the ideal incarnation of the Goddess Aphrodite, a woman who belonged to herself, who often enjoyed the same freedom and social benefits as men, who was the intellectual equal of men, and who was as adept at the arts of music, poetry and dance as she was at the art of lovemaking. While the courtesan’s place and power depended on powerful men’s need for female companionship, the Courtesan certainly is the exemplar of the powerful influence an independent woman can have on men if we own our wholeness.

“Veronica was charged with witchcraft, but she saved herself by standing up for herself and shaming the noble men who had used her for their own pleasure and yet were quick to abandon her in her trouble”

Susan Griffin, in her book The Book of the Courtesans enumerates the virtues of these courtesans: Timing, Beauty, Cheek, Brilliance, Gaiety, Grace and Charm. We modern women could learn a lot about getting men to value and complement our standpoint if we practiced these ancient arts.

Veronica Franco knew how to use these feminine virtues. Trained as a courtesan by her mother, who was also a famous courtesan, Veronica quickly became a favorite of the power elite in Venice. From an ancient, yet impoverished, Venetian family, Veronica was skilled in all the arts of the courtesans, for Venice was famous throughout Europe for her courtesans. Her literary skills were enjoyed and supported by the rulers of Venice, and at one point, she helped Venice attain the support of the French king in their war with the Ottoman Empire. But when the plague swept through Venice, the Church blamed it on the licentiousness of the courtesans and had many of them brutalized. Veronica was charged with witchcraft, but she saved herself by standing up for herself and shaming the noble men who had used her for their own pleasure and yet were quick to abandon her in her trouble. The character of Veronica Franc is the most complete and whole female character in any movie I’ve ever seen.

Dangerous Beauty is a story about Veronica’s rise to fame, as well as her enduring love for a powerful Venetian noble, Marco Venier (a moody Rufus Sewell). When Veronica (an amazingly artful Catherine McCormack) learns that Marco cannot marry her because he must marry for wealth and power, her mother Paola (the beautiful Jacqueline Bisset) encourages her to become a courtesan. We are invited into the mystery school of the courtesan as Veronica is taught the arts of the courtesan in a most informative and delightful way. The power of the courtesan is that she can be educated, unlike the proper noble wives of Venice, who are left ignorant of both history as well as current events. Veronica’s friend Beatrice, sister of Marco, has to ask Veronica to come and tell the proper ladies of Venice how their husbands fare during the war, for as Beatrice says, they are totally inconsequential to their men.

The beauty of Veronica’s character is that she has all the virtues of the noblemen of her time, and yet she displays them through her femininity. While she is wildly in love with Marco, once she becomes a courtesan she values herself enough not to sleep with him if she can’t marry him, and she enjoys – yes totally enjoys – the sex with other men. Her wit and her charm, her intelligence and poetry, make her a favorite at court. She is not afraid to stand up for herself, even dueling to defend her honor when she has a nasty altercation with Marco’s mean-spirited, jealous, drunk cousin, Maffio (a deliciously evil Oliver Platt).

After seeing her hurt by Maffio, Marco goes to her. Once Veronica and Marco are together, she willingly gives up everything to go away with him, against
her mother’s advice to never love any of the men she takes to her bed. Marco declares nothing can separate them. That is, until Venice needs Veronica to seduce the French King and get his help in their war. When she does, she wins their accolades but loses Marco.

The writers are brilliant in their depiction of how these noblemen can praise Veronica for her wit and poetry, enjoy her beautiful body and admire her spirit, and yet abandon her when it matters most, calling her a ‘whore’ who’ll fuck anyone for money. Marco is no better. He thinks of only his pain, his possessive love. He refuses to see that Veronica had no choice to go to the French king if Venice was to be helped.

The men of Venice go off to fight the Ottoman emperor (with the French king’s help), but return from war to find a completely transformed Venice. The plague has decimated the city and fanatical preachers assure the people that it is God’s vengeance on them for their frivolous and licentious ways. Courtesans are beaten and killed.

Veronica is imprisoned and accused of witchcraft by Maffio, who has always been jealous of her beauty and power. Marco wants her to plead guilty so she can confess and be absolved of her ‘sins’ but she refuses because that will mean she has to deny who and what she is. Once again, Marco thinks only of his pain if she dies, although later he chooses to die with her if need be.

Her ‘confession’ to the Church court beautifully expresses the feminine standpoint that has been so denigrated by Christianity and patriarchy.

Veronica Franco: I confess that as a young girl I loved a man who would not marry me for want of a dowry. I confess I had a mother who taught me a different way of life, one I resisted at first but learned to embrace. I confess I became a courtesan, traded yearning for power, welcomed many rather than be owned by one. I confess I embraced a whore’s freedom over a wife’s obedience. I confess I find more ecstasy in passion than in prayer. Such passion is prayer. I confess I pray still to feel the touch of my lover’s lips. His hands upon me, his arms enfolding me... Such surrender has been mine. I confess I pray still to be filled and enamled. To melt into the dream of us, beyond this troubled place, to where we are not even ourselves. To know that always, this is mine. If this had not been mine—if I had lived any other way—a child to her husband’s will, my soul hardened from lack of touch and lack of love... I confess such endless days and nights would be a punishment far greater than you could ever mete out. You, all of you, you who hunger so for what I give yet cannot bear to see that kind of power in a woman. You call God’s greatest gift- ourselves, our yearning, our need to love - you call it filth and sin and heresy... I repent there was no other way open to me. I do not repent my life.

"He thinks of only his pain, his possessive love. He refuses to see that Veronica had no choice to go to the French king if Venice was to be helped"

Blessings! I love that speech. And yet, how many women today would think to say those things. We are so concerned with making our way in the world – the masculine world of commerce – that most of us don’t value our relationships as much as our jobs. We no longer believe that relationships are central to our lives because we’ve bought into the patriarchal paradigm that power and money are more important than love and commitment.

This is not about going back to the old paradigm of patriarchal relationships and family values. Rather, it is about enhancing our relationships, which is what courtesans excelled at. Women are the heart and soul of relationships and if women polish up our feminine virtues – our courtesan nature – we can create vibrant, loving, creative partnerships. Like Veronica, women must own our sexuality, sharpen our wits, open our hearts and listen to our Wisdom. Women can find our wholeness when our sexuality is as full and as deep as our minds have become. The centuries of shame and sin that Christianity has projected onto sexuality must be healed and transformed, for sexuality cannot be anything other than spiritual when it becomes the union of body and spirit. Before we can engage in true union between two people, we must first bring about a union of body and spirit within ourselves. We must be somebody if we are to love somebody. Aphrodite can lead us to this kind of feminine individuation.

Now, men have their own initiation and their own gifts to add to relationships. If I may drop a hint: Women love when men are self-aware, strong, committed, empowered, courteous, sexy, intelligent, passionate, creative and fun. But that’s a story for another day.

References


2 Pagano, Cathy, Wisdom’s Daughters: How Women Can Change the World. (Bloomington, IN: Balboa Press, 2013.) This is a symbolic study of the figure of Lady Wisdom as ‘the Woman clothed with the Sun’, who comes to birth a new world.


4 Pagano, Wisdom’s Daughters


6 Pagano, Wisdom’s Daughters.


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Cathy is an ordained priestess of the Goddess Sekhmet, as well as an internationally known astrologer. She writes bi-monthly newsletters on the archetypal meaning of the New and Full Moons called The Cosmic Story and is the resident astrologer on Karen Tate’s Voices of the Sacred Feminine radio show.
To imagine the impossible is deeply human. To re-member every thing is alive, dreaming, intelligent, coming for you to ravish you awake is your inheritance.

To muster the heart to stretch to the edge of what beckons you is your ticket to ride.

Your cellular capacity to imagine — unbound — is a subversive technology, altering every thing through an evolutionary, fractal spin, juicy with elemental creativity. Dangerous. This is what you are for.

Let your self be claimed by darkly-feathered unchained hands, servants on a mission, come to take you hard down to the wet caves of what flushes your delicate skin, damps your palms, wakes you like a raging dream into shimmering forces unknown.

Here, you will know you have no choice. Finally free, you submit to the way that has called you before speech. This is what you are for.

Let this Trouble take you to your knees. With your sweaty, full attention, wrapped in the limbs of the sacred, kiss the plump, pink lips of your tender soul. But wait. This is not about you. You are being used. By every thing. This is what you are for.

Now, draw into your being the throb of the one way of belonging that is yours to make matter. This is what you are for.

The broken-hearted, glistening hum of your taut, tangled body will give off a fragrant, unruly intelligence beyond the Machine's measure of right, wrong, reason. This is what you are for.

Have you come here to make Trouble for Assurances and Security? For Greed and Convention? For Routine and Predictability? For Comfort? Good. Those are the Killers of what you are for.

The planet is erupting with Uncomfortable. The earth is writhing in pain. Feel her suffering in your blood, your bowels, and you will know what you are for. Taste compassion for the sacrificed, the slaughtered and you will love like the Milky Way.

Shatter your old ways, and show me how your soul blushes alive with arousal. This is what you are for.

Be an unpopular harbinger, an endangered one; a tender, firmly sprouted sentinel of the rhizome of archaic revival.

Do not take a seat. She is ready for you. The soul of the world will see you now.

What have you come to give her?

About the poem

What You Are For is an invitation to a modern-day vision quest, visionary poetry that beckons a healing journey into the depths and heights of individuation. Offered up to simultaneously ravish and soothe the tender, broken-open heart, this piece was written as medicine for the soul. Intentionally crafted to open the doors of perception and deliver the reader into her or his delicious potential, What You Are For engages the reader in the central conversation of this life. All at once an encounter, lovely, heart-pounding, yummy and sensual, raw and erotic, heart-opening and heart-breaking, wrapped warmly in comforting, healing love. This poem is primordial, poetic medicine for the 21st century soul.

This poem has been called "a shaman's brew of poetic ayahuasca." A vine of soul, of death, of new life. To sit with these poetic lines and the power of the word is in itself a breaking open of our egos, their compromises and identifications which bind us and hold us back. This is a new kind of poetry, medicine for the soul. Here we have shamanic poetry at its best, at its freshest, a post-modern poetry that unites the old initiatory shamanic themes.

Melissa La Flamme, M.A. is a visionary artisan of cultural evolution, author, poet, shamanic guide and teacher, Jungian psychotherapist, depth psychologist and troublemaker. Melissa is a graduate of Pacifica Graduate Institute in Carpinteria, California. She lives in Denver, Colorado and serves souls—humans and other-than-humans—worldwide. Find her online at www.jungiansoulwork.com and on Facebook at www.facebook.com/MelissaALaFlamme.
“I am an American-born artist and a mother of two children. Of equal importance to these two significant aspects of myself I also have an ongoing commitment to working and witnessing in creative ceremony and ritual, in mentoring women in workshops that include Story, Art and Transformation and in living on a small organic farm in the Pacific Northwest.

This current work explores ideas of planetary healing through the metaphorical process of Kintsugi, the art of golden repair.”

Find Debra’s work at www.DebraGoldmanStudio.com

Debra writes:

Debra’s image, Recordar, "to pass back through the heart", is featured on our cover this issue as well as fragments next to the titles of each of our essays.

About Recordar: encaustic paint on board, 16"x12", 2014
Scholarship does not know definitively what the spirals at Ireland’s most famous tomb and monument—New Grange, meant to the Celts or their forbearers. They remain a mystery. Scholars remain on the outside of this mystery, studying the facts. Is there a way into this 5000 year-old mystery, into an experience of this mystery?

Inspiration!
Its very sound has a compelling pull on me.

I hear my breath expel softly as the word is spoken. Its sound conveys breathing—mostly breath, with no hard consonant “stops”.

So much like “whisper”.

I look up its meaning although I already know that “spire” means to breathe. This word also has two other meanings: a single turn of a spiral and a tapering, rising to a point, like a church spire. All three meanings, of breath, spiral, and tapering, are now independent of one another in our daily usage. But their sounds echo with one another—an echo of the past?

This preliminary “word work” already triggers a memory.

Spirals and vortices have frequently appeared in my dreams over the years. Part of my subsequent research took me to the Celtic world where spirals of course play a prominent role. I learned that Celtic scholarship could not discover any definitive meaning for the many spiralic forms found on Celtic artifacts. While engaged in this research, I remember seeing an ancient rock carving depicting human figures with spirals emanating from their mouths! I saw it, I swear, yet to this day I cannot find any reference to it in the archeological world. I am left with an intriguing hint from memory that spirals and speech belong together, somehow.

But the archeological world of buried facts is not the only “portal” to our spiritual heritage—our dead past. Our spiritual heritage is also buried deep within our language, yes, as the past, but that past still living within our language, or as language’s very within-ness.

I return to my word work.

In our modern language, as standardized by the dictionary, “spire” has three separate meanings, each seemingly unrelated to the others—all hidden within the word “inspiration”.

Breathing seems so unrelated to spiraling and tapering.

I decide to dig more deeply into the living history of meanings residing in our everyday use of words. A spire, as one turn of a spiral, arises from spira, which means, “to coil.” A coil is a connected series of spirals, as in a coil of rope. “Coil” comes from colligere, Latin for “collect”. This makes sense since a coil, in collecting spires together, becomes a coil in the first place.

But then a surprise!
The word “collect”, as I said, arises from the Latin colligere and this word emerges in turn from the etymological root, leg-, which, as well as meaning to collect and gather, as in the Latin legere, from which one meaning of religion is derived—a sacred gathering, has a derivative meaning of “to speak”, or logos, with an inflection in meaning of speaking enchanted words.

So, I now find buried within the word “inspiration” meanings of “breath”, “sacred gatherings”, “enchanted speech”, “spirals”, and “tapering to a point”, as in a church steeple.

I have at last penetrated the historical depths of language to the forgotten psyche, the ancient living past, as reconstructed in modern consciousness, and an image is thus released!

The magnificent ruins of New Grange now appear before my eyes. I see a mouth, from which emanates a collection of spiralic forms, directed perhaps to a sacred gathering below, radiating outwards from the center, like a sector of a circle.

Now from the listener’s standpoint, I see a rising and tapering to a point, to the place where enchanted, inspired speech emanates from the high priest standing at the mouth of the cave: priest—the cave’s chosen mouthpiece, inspired to speak the cave’s spiralic wisdom out to the people waiting below.
New Grange, magnificent ruin of a long-gone culture, now lies mute, as its former mystery is appropriated to the needs of a growing tourist industry.

But the real New Grange still lives, yes, still “out there” in the real world, as the real world—its very Being. But it too lies mute—mute for thousands of years. It needs its modern priests, its mouthpieces, in order to speak. It speaks in spirals, vortices. What would such speech sound like, and where would its meaning take us if we spoke its turnings as they coil around us?

What would it say, in saying through us, its mouthpieces, after so many millennia of silence?

John C. Woodcock currently lives with his wife Anita in Sydney, where he teaches, writes, and consults with others concerning their own journey, in his capacity as a Jungian psychotherapist.
The Study of Dreams from Freud to Jung

By Elise Wardle

Introduction
The study of dream interpretation has been a subject debated throughout history and continues to this day to hold a fascination not only for those involved in the world of psychology, medicine, religion and philosophy, but also to others who merely wish to gain a greater insight into their own psyche through the study of their dreams. As the pioneer of dreamwork within a psychoanalytic framework, Freud’s theories were revolutionary and his original ideas are still relevant today. Many have followed Freud and expanded on his pioneering work, making further contributions to the theories of dream analysis, the most notable being Carl Jung. Hence this work commences with an overview of Freud’s theories prior to his association and collaboration with Jung, whom he viewed as his successor. It continues to explore the relationship and differences between Freud and Jung, leading to the breakup in their association, followed by an exploration of Jungian theory in relation to dreams. An overview of some post-Jungian concepts precedes a brief conclusion to this article.

Freud as the pioneer of dream interpretation
Freud developed his pioneering work with dreams over a period of years, renowned for his statement that the interpretation of dreams is ‘the royal road to knowledge of the unconscious activities of the mind’. Following Freud’s father’s death in 1896, his self-analysis led to increased concern with dream-interpretation and the way in which he treated his patients. Freud worked on the general assumption that dreams are not a matter of chance but associated with conscious thoughts and problems. Appearing to be split off areas of the conscious mind, and based upon the conclusion of eminent neurologists, it was believed that neurotic symptoms are related to some conscious experience.

Thus, from Freud’s point of view, dreams look back retrospectively and contain some indication of the causes of neuroses and complexes, the complex being defined as a group of interconnected ideas, both conscious and unconscious, which have a dynamic effect on our behaviour. We may further consider that as dreams are such a common phenomena, that interpretation may be one of the most useful methods by which to work with the resistance of neurotic patients.

Freud’s ‘The Interpretation of Dreams’, (1900), is one of the most important works of the 20th century on dream analysis and formed the basis from which others followed with further psychoanalytic theories. His hypotheses are based on the understanding that dreams are fulfilment of disguised or repressed wishes that touch upon the desires of infancy. It is argued that the problematic of Freud’s proposition lies in Freud’s adherence to the view that all dreams are, in some way, fulfilment of wishes, and ultimately, that this results from repressed or frustrated sexual desires occasionally triggering nightmares from surrounding anxieties.

"Many have followed Freud and expanded on his pioneering work, making further contributions to the theories of dream analysis, the most notable being Carl Jung"

According to Freud’s original theories, dreams have both a manifest content (as the dream is experienced, reported or recalled) and a latent or hidden content which may only be revealed by interpretation. Freud believed that dreams have an original text, which encounters censorship on publication and needs to be redrafted in a way that the censor cannot understand. Thus the original draft is the latent content, the redrafting is the dream-work, and the final published draft is the manifest content. Freud’s wish fulfillment theory defines the latent content as a wish fulfilled in hallucinatory form in the dream, a reaction to a day of starvation.

Translation into the manifest content is necessitated by both the physiological conditions of sleep, determining that dreaming is a visual process, and that the wish is unacceptable to the waking ego and needs to be disguised in order to pass the censor. One may view nightmares and anxiety dreams representing failures in the dream-work where traumatic dreams, in which the dream merely repeats the traumatic experience, are exceptions to the theory. Freud proposed that dreams may be distorted and that in order to make an interpretation, a contrast must be made between the manifest and latent content of the dream, the only necessity being to take notice of his theory which is not based on consideration of the manifest but as reference to thoughts shown by interpretation.

Freud initially saw the way to the repressed contents that the individual does not want to accept by use of the patient’s free association with his dream images. It may be considered that free association is the method by which a voice must be given to all thoughts without exception. When encouraged to continue talking, whilst lying on a consulting couch, with Freud sitting, unobscured behind his patient, the thoughts which emerged would eventually reveal the unconscious basis to his neurosis. In order to illustrate Freud’s way of working, in the case of the dream of a young woman suffering from agoraphobia resulting from a fear of seduction, his patient dreamed that she walked down a street in summer wearing a straw hat of a peculiar shape with the middle-piece bent upwards and side pieces hanging downwards so that one side was lower...
than the other. Feeling cheerful and confident, she passed a group of young officers thinking that none of them could do her any harm.16

Freud interprets to his patient, the hat as being symbolic of the male genital organ, with the middle-piece sticking up and the side-pieces hanging down. In his comments on his interpretation, Freud writes; "..."Unter die Haube kommen" ["to find a husband" literally "to come under the cap"].17 Freud intentionally did not comment on the side-pieces hanging down unevenly, saying; 'though it is precisely details of this kind that point to an interpretation.'18 Freud informed his patient that her husband had such fine genitals there was no need to be afraid of the officers as, owing to her fears, she did not go out unaccompanied. Freud’s patient then withdrew her description of the hat and denied having said anything about the side-pieces but Freud was too certain of what he had heard. After a pause, she enquired whether all men had testes where one hung down lower than the other as in the case of her husband, thus confirming and accepting Freud’s interpretation.19

As illustrated above, in discussing the symbolism of dreams, Freud indicates the manifest content hides the latent sexual content that would not be manifest in such a way that the dream would seem acceptable to the ‘controlling’ or ‘censoring’ Superego. Freud suggests that sexual ideas may not be represented and are described as symbols, proposing that as the dreamer is unaware of the symbolic meaning, there is a difficulty in making a connection between the symbol and what it represents, although stresses the fact that the interpretation of symbols is important for the technique of dream interpretation.20 Freud acknowledges a return to a technique used by the ancients, where dream interpretation was identical with interpretation by means of symbols.21 For Freud symbols inform us that parents may be represented by Emperor and Empress or King and Queen; rooms represent women and openings of the body and that the majority of symbols serve to represent people and erotic activities with male genitals being representative of weapons, sticks, tree trunks and the like whilst female genitalia may be shown as cupboards, boxes, carriages or ovens.22

Freud denied any existence of a transcendent function in dreams maintaining that there are two complementary theses regarding the nature of dream-work in that the dream is absolutely not creative and restricted to the transformation of the material. In addition it is the dream-work... and not the latent content, which constitutes the essence of the dream, warning analysts against excessive respect for a ‘mysterious unconscious.’23 It was on the basis of these hypotheses that eventually after their years of collaboration, Jung would cease his association with Freud to pursue his own theories of analytical psychology.

“In December 1900, at the age of twenty-five, Jung commenced his psychiatric career at the Burghölzli Lunatic Asylum in Zurich and had read Freud’s The Interpretation of Dreams”

Jung as Freud’s disciple

In December 1900, at the age of twenty-five, Jung commenced his psychiatric career at the Burghölzli Lunatic Asylum in Zurich and had read Freud’s The Interpretation of Dreams. Jung did not grasp Freud’s theories until he studied it further in 1903 when he discovered how closely it linked in with his own ideas and the concept of repression. In his study of Freud’s work, Jung found that the concepts illuminated mysteries he faced working with psychiatric patients in that repression was a factor in psychosis, as in neurosis. In addition, delusions could also be analysed in the same way as dreams.24 Jung could not agree, however, on the content of the repression. Whereas Freud considered the cause to be sexual trauma, for Jung, sexuality played a less important part.25 Jung believed that individual development could not merely be studied by any one general principle i.e. sexuality and the concept of wholeness was consistent with individualisation (discussed later) which he saw as the goal and end of psychic life.26

After a period of correspondence between Freud and Jung, the two met for the first time in 1907, their first conversation lasting for a period of thirteen hours. Freud immediately saw Jung as his scientific “son and heir”27 and felt he had found his successor. Jung had experienced his superior, Eugen Bleuler, at the asylum, as a father figure but as their relationship had deteriorated, one may postulate that he was seeking a different kind of father figure and being unable to confide in Bleuler, gravitated towards Freud.28 They shared a deep friendship from the outset which lasted a number of years and although Jung’s doubts regarding Freud’s view on sexuality were in place from the outset, they worked closely together between 1907 and 1912, Jung working in a similar way until he later varied the way in which he practiced. Jung, though impressed by Freud’s sexual theory, remained doubtful and questioned whether Freud’s sexual theory actually stemmed from Freud’s own subjective experiences.29

Jung doubted the importance Freud attached to dreams as the starting point for a process of “free association” and that a patient’s complexes, may be discovered in a variety of ways. According to Jung, “complexes” was the term used by psychologists to describe; ‘repressed emotional themes that can cause psychological disturbances.....or symptoms of a neurosis.’30 Dreams, therefore, may have a far more important role, considering that more attention could be paid to the form and content, rather than allowing the discovery of complexes which could be traced by other means. The development of Jung’s analytical psychology focused his concentration on associations to the dream’s manifest content, in the belief that the unconscious was attempting to communicate something specific. In addition, that which the unconscious was attempting to say was not necessarily from any conscious split-off problem or repressed experience as Freud had believed. For Jung, mediation between the unconscious and the conscious was a process of fruition from the understanding of both. Although Jung did not deny that in the use of “free association”, complexes may be discovered which caused neuroses, he believed far more may be discovered about the psychic life-process of an individual’s whole personality and that the symbolic images contained in his dreams had, Jung said; ‘a more significant function of their own’.31

Jung defined the dream as; ‘a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious,’32 seeing the relation of the dream to consciousness as being compensatory. We may consider that in contrast to Freud, whom Jung felt looked at dreams only from a causal standpoint, for Jung...
dreams are psychic products which may be seen from either a causal or purposeful point of view. In simple terms, we may take it that Freud worked in a reductive way analysing dreams as ‘in the moment’, whereas Jung’s view maintained an interest in where his patient’s life was leading him, rather than a supposed root cause of symptoms.33

Jung as dissenter

In 1909 Jung was invited with Freud to lecture at Clark University in the United States. It was during the voyage that in attempting an interpretation of one of Freud’s dreams about his wife and sister-in-law, when asked what he associated with the dream34, according to Jung ‘Freud’s response to these words was a curious look – a look of the utmost suspicion. Then he said, “But I cannot risk my authority!” At that moment he lost it altogether. That sentence burned itself into my memory; and in it the end of our relationship was already foreshadowed.’35

During the same voyage, Jung and Freud seemed to contrast over the meaning of a significant dream of Jung’s, from which Jung’s concept of the Collective Unconscious developed. If Freud had followed Jung’s method of exploration, Jung said; ‘he would have heard a far-reaching story. But I am afraid he would have dismissed it as a mere effort to escape from a problem that was really his own.’ In Jung’s dream, he was on the first floor of his home in a sitting room furnished in the style of the 18th century. Going downstairs he found the ground floor to be rather dark furnished in the style of the 16th century. Venturing further down to the cellar, a door opened onto stone steps leading to a large vaulted room consisting of stone slabs and ancient walls of Roman origin. Further steps led to a cave or prehistoric tomb containing two skulls, bones and broken pottery.

Jung relates the dream to a summary of his life and the development of his mind, the 200 year old house in which he grew up and his study of the great philosophers, following his living with the ‘still medieval concepts’ of his parents.36 Jung describes the dream as the house representing an image of the psyche, the deeper he went, the more alien the scene, the primitive man within himself was discovered, an image which cannot be illuminated by consciousness.37 Freud’s interpretation was that secret death-wishes were contained within the dream which prompted Jung’s feeling of; 

‘violent resistance to any such interpretation.’38

The dream marked a turning point in the relationship between Freud and Jung, intensifying Jung’s interest in archaeology, mythology and ancient religion which became the starting point for his book, The Psychology of the Unconscious, later published as Symbols of Transformation. Jung knew, in publishing the book in 1912, that it would cause the final break with Freud and his departure from the psychoanalytic movement. Its content rejected the Freudian view of libido as sexual and argued that it is a non-specific psychic energy, with sexuality being only one form in which it may be channelled. Jung also argued that Freud’s theory on the Oedipus complex was, in fact, not necessarily sexual, regarding any desires a son or daughter may have for a parent, which are, ‘not as a search for a physical goal but as a means to spiritual development.”39

"Venturing further down to the cellar, a door opened onto stone steps leading to a large vaulted room consisting of stone slabs and ancient walls of Roman origin"

A conversation took place between Jung and Jung in 1910 in Vienna where Jung recalled how Freud had said to him; ‘Promise me never to abandon the sexual theory’, continuing, ‘...we must make a dogma of it, an unshakable bulwark.’ As Jung questioned him, Freud responded; ‘A bulwark against the black tide of mud.....of occultism.’40 Jung’s divergence from Freud’s views on religion, spirituality and philosophy, at this point, prompted his knowledge that he would never be able to accept Freud’s irreligiosity, believing that Freud had; ‘constructed a dogma; or rather, in place of a jealous God whom he had lost, he had substituted another compelling complicity, that of sexuality.’41

Jung questioned whether Freud’s lack of vision may have been altered if he, like Jung, had experienced some kind of inner experience.42 From the earliest dream Jung remembered at between three and four years old, where; ‘I was initiated into the secrets of the earth......into the realm of darkness’, the unconscious beginning of his intellectual life43 had prompted his life-long search for truth.

Jung – as pioneer of analytical psychology

The investigation of the structure and function of the unconscious began in the 1890’s, pioneered by Freud44 whose original thesis was later redefined by Jung. Freud believed there were three levels of consciousness including the conscious, of which we are aware, the preconscious, retaining thoughts which are retrievable and the unconscious, which is generally out of our awareness. Between 1894 and 1899, Freud’s own self-analysis during a period of suffering neurotic symptoms, led to the elaboration of the essential features of psychoanalytic theory. These included the concepts of infantile sexuality, development of the libido, Oedipus and castration complexes and dream theory. Later development in life was influenced by early fantasies, symptoms being understood by realisations of repressed sexual wishes.45 Freud defined the structure of the psyche as a dynamic system containing the Id, the Ego and the Superego, The Id forms our basic, instinctual drives, energies and unconscious; the Ego is the conscious part of personality containing defences, repressed and denied material; the Superego acts as the ‘controlling watchman’, holding internalised parental and cultural prohibitions.

In contrast to Freud, Jung’s model of the psyche ‘is of a dynamic self-regulating system with its own energy called libido’46 containing both a personal unconscious and a collective unconscious, the Ego or the ‘I’ or ‘me’ being the focal point of consciousness.47 As bearer of personality, it mediates between subjective and objective experience, arising out of the Self during early development. Considered as subordinate, the Ego can also express the Self.48 Jung’s model of the Self is the regulating centre of the entire psyche as a whole. The Self, as an archetypal basis of the ego may appear in the form of a mandala in a dream or vision, often a circle with a clear outline and may contain a square with an obvious centre. As the ‘Self’ may be referred to as the ‘central archetype or order’ (discussed below), it may take the form of a symbol of higher value.49 The collective unconscious contains within it a history of the human species, psychological DNA, in other words, the history of humanity from its inception.

For Jung, the personal unconscious
is made up of complexes, a group of ideas connected by a shared emotional charge having a dynamic effect on conscious behaviour. Freud’s conception of complexes was that they were involved with illness, whereas Jung’s view was that they were an essential part of a healthy mind. Contained within the collective unconscious are ‘components’ Jung termed ‘archetypes’ or archetypal images. An archetype may be defined as a primordial image coming from phylogenetic memory with a functioning relationship existing between complexes and archetypes; complexes being understood as ‘personifications’ of archetypes and a means whereby archetypes manifest themselves in the personal psyche. Jung describes the archetype as; ‘.....essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness....’

The anima, a dream figure of the opposite sex in a male, and the animus, in the female, represent archetypal figures symbolic of mother, father, Queen, King, religious figure, leader, wise man, trickster (as an archetype in the Shadow – see below), and so on. From this we may deduce that Jung’s theory on symbolic representation in dreams was highly in contrast to Freud’s view. Jung believed that Freud did not work with symbols but signs which refer to the known, whereas symbols point the way ahead. The image of a father or mother, or King and Queen, in a dream may represent a patient’s real father, but may also have a spiritual significance related to the Divine Father, or Divine Mother, Goddess or Great Mother.

Another aspect or component of the psyche is that which Jung termed ‘The Shadow’, containing the basic instincts which may be compared with Freud’s idea of the Id, and is regarded as part of the psyche containing the darker aspects of the personality. Jung’s perspective becomes evident when one looks at his description of the shadow which for Freud are in reality repressed contents. The image of the person we present to the outside world was termed by Jung as ‘the Persona’; in other words, the masks we wear in the world, a system of adaptation, which is the form the personality takes in its social surroundings. Until challenged, it is easy to ignore just how much it has been identified with a role or an image.

If one is to make a comparison between Freud’s psychoanalytic interpretation of a dream and the way in which it may be examined by Jung, an example is illustrated by John Sanford, who writes about a client’s relationship with her husband. Sanford’s client has a need to fulfil her own potential, or in Jungian terms, to ‘individuate’ (see below) and is held back by the demands of her spouse. The dreamer, filled with hate, stands in a room facing a door when a man enters whom she knows but not in waking life. She shoots him as he enters and reaches out to her; she fires five more shots and keeps pulling the trigger although he is dead she stands staring, hatred turning to exultation.

In the dream she confronts something that she hates and destroys. Freud may interpret that the dream expressed hatred of her husband although not identified as such, perhaps because this thought would be objectionable to her Superego. The manifest content indicates an unknown man, but the latent meaning would reveal the man to be her husband.

A Jungian would argue that a dream conceals nothing, it is a product of nature and spirit and we must pay attention to exactly what the dream says. It was a man unknown to her when awake, not her husband, but representing something in herself of which she is consciously unaware. Unconscious feelings of hatred towards her husband would have portrayed him as the man in the dream. The fact that he is unknown to her may pose the question as to whether this man is her own animus expressed negatively.

In Jungian terms, individuation may be defined as becoming who we truly are ‘warts and all’, total self-acceptance and integration of all the different aspects towards wholeness, the key concept of Jung’s theories. In other words, Jung’s work focused on an individual’s self-realisation, a spiritualistic and holistic approach to psychotherapy and the healing of the patient. In Jung’s own words; ‘it (individuation) is as much one’s self, and all other selves, as the ego. Individuation does not shut one out from the world, but gathers the world to one’s self.’

Freud stated early in his career; ‘No doubt fate would find it easier than I do to relieve you of your illness. But you will be able to convince yourself that much will be gained if we succeed in transforming your hysterical misery into common unhappiness.’ Freud’s statement may indicate the absence of a more far-reaching vision towards his patients’ abilities to achieve wholeness. One may say that where Freud worked with those in the first half of life, Jung’s views on individuation led him to work more with those approaching the second half of life after the formation of a strong ego. A ‘mid-life crisis’ may trigger a need to relate to ‘the archetypal forces that lie behind both the collective culture and the personal psyche.’

Although Jung, as a scientist, was criticized by some for his beliefs, when exploring the dream images of his patients fully, found references which were clearly metaphysical, often having a ‘numinous’ content relating to higher consciousness, or the ‘Divine’. In aiding the healing process by leading his patient to ‘listen’ to the messages the unconscious was attempting to convey, a patient may be led to his own sense of ‘Self’ in relation not only to his own individuality but also his connection to and part of a greater universal consciousness. Jung did not so much interpret his patient’s dreams, but rather by allowing the patient to follow his own associations to the dream images, found that an individual possessed his own ability to ‘go back into a dream’ to find out its meaning. Unlike Freud, who was not seen by his patient, allowing no interference with ‘free association’, Jung sat face to face with his patient, establishing eye contact and building a therapeutic relationship within a two-way dialogue. Jung proposed that; ‘...in any thoroughgoing analysis the whole personality of both patient and doctor is called into play’, advising us that as therapists we must...
always be aware of our own process in the client/therapist relationship. Jung discusses his own dream after a feeling of being unable to find the correct meaning of his patient’s dreams and a deterioration in the relationship. Jung’s dream shows his patient at the top of the highest tower of a castle situated on a steep hill and in order to see her, he had to bend his head far back. The dream indicated that in reality he had been ‘looking down on her’. The treatment moved forward following his understanding of what was transpiring unconsciously within the therapeutic relationship.

Jung states in his last work on dreams and symbols, ‘There is no therapeutic technique or doctrine that is of general application, since every case that one receives for treatment is an individual in a specific condition’. Jung continues; ‘...60 years of practical experience has taught me to consider each case as a new one.........It all depends on learning the language of the individual patient and following the gropings of his unconscious toward the light.

Post Jung – to present day

In his discussion on post-Jungian analysts, Andrew Samuels points out that there is a dilemma between; ‘how to move in the underworld and also keep a connection to the personal life of the patient in the day-world.’ The dream may be regarded as not only the ‘official’ dream, but also whatever it may pull in to what may surround it at the time, including relevance to the history of the patient and any subsequent events related to the dream.

As a result of Samuel’s research, he suggests that modifications have been proposed in respect of Jung’s original theses. On looking at the importance of the dream ego, i.e. the dreamer’s behaviour, Dieckmann comments that it is actually a par with the waking ego and rather than fulfilling a wish or acting in a compensatory way, is merely expressing what is happening in waking life. The benefits gained clinically are the patient’s discoveries of previously unrecognised qualities within dreams, often building the initial bridge of the therapeutic relationship as the patient is enabled to talk about his dream experience.

The importance of analysing the patient and not the dream is stressed by Lambert who comments that in asking for dreams, the natural flow or process is halted thus not allowing the unconscious to ‘speak’. The patient may feel obliged to bring dream material or produce it as a way of preventing the emergence of deeper feelings. In other words, in focusing purely on dream analysis, other underlying issues or mental health problems may be missed altogether. It is further argued by Hillman, that the dream may have its own purpose and needs no translation. Dream images lead to the night-world or underworld i.e. the archetypal layers of the psyche where there is no harmony between conscious and unconscious. For Hillman, each dream is complete and needs no compensation.

“A Jungian would argue that a dream conceals nothing, it is a product of nature and spirit and we must pay attention to exactly what the dream says”

Conclusion

There are many schools of thought relating to dream-work which may lead us to question whether there is any correct way in which to approach it. What is clear is that dreams may be invaluable as a clinically diagnostic aid, are useful in the treatment of neurosis and offer an understanding of any underlying individuation process. Thus we may view the dream as ‘reality’, whose nature is personal but obscure. Its meaning full of life but uncertain and only the dreamer may truly understand what his dream is telling him. If we disregard the dream, it moves us in any case, working its alchemical transformations in the depths of the psyche, seeking the same goal of individuation with or without our conscious aid.

Notes

8 Rycroft, A Critical Dictionary of Psychoanalysis, p. 40
9 Rycroft, A Critical Dictionary of Psychoanalysis, p. 98
10 Rycroft, A Critical Dictionary of Psychoanalysis, p. 40
13 Rycroft, A Critical Dictionary of Psychoanalysis, pp. 40-41
16 Freud, S., The Interpretation of Dreams (Second Part). pp. 360-361
17 Freud, S., The Interpretation of Dreams (Second Part). p. 361
18 ibid
19 ibid
20 Freud, S., The Interpretation of Dreams (Second Part), p. 683
21 ibid
22 Freud, S., The Interpretation of Dreams (Second Part) pp. 683-684
25 Jung, C.G., Memories, Dreams, Reflections, 1963, Recorded and edited

Elise Wardle

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WHY NOSTALGIA STINGS LIKE A MOTHER
By W. P. Basil

How deep will you go, said the ancient but wise one, nostalgia being
Greek for pain from an old wound. Keep calm and soldier on,
you said on too many occasions. You didn’t want me to be your private fail
or another hit and run away. Could you be any more unconscious?

I wonder, could you be any more endearing too, with your toes like baby shrimp,
ostrils that finds chaos so appealing to the senses, with ears for not listening?
Your words, like your hair, don’t care where they land. Your mouth
as wide as the Panama Canal, the same color as slice of watermelon at a picnic.
It is always open but not for me.

I’ll ask you then, where is my picnic? From the shoreline, you will
check under the sea for motives and misgivings.
Checkmate back to the future. Bounce check over the rainbow.
Check “No thanks, I do not wish to be contacted”
about past reveries if sad.

I’ve been gliding away unheard. Didn’t you notice the grass stain
at the door where I cheerfully left my loafers behind?
My soul is in slippers now, so happy. And you will find a feast in someone else.
To think that you were the loaf of bread, the communion I used to begger.
I will recall that you were also the loafer, stuck in place,
a needy Narcissus gazing in the tide pool.

I find the water still and waiting and warm. My boat is made of old leaves and new lawn.
I’ll make my communion with breadcrumbs on the sea, hoping they will lead me home to
myself,
beyond all symbols, symptoms and predictions. Dig deeper in your reedy greedy slumber.
You can keep the words and the ruminations. They don’t travel well.

W.P. Basil has a Ph.D. in Clinical Psychology from Pacifica Graduate Institute and offers clients depth
psychology work through narrative therapy. She is also a university instructor, currently teaching psychology
classes to students in all branches of military. She is the co-author of the book SPINOLOGY, which is a
Jungian approach to marketing and media relations. The book, written with her co-author Sherry Klinger
was published by Depth Publishing in 2014, E-book in 2015 and is available on Amazon Barnes & Noble.
About the Artist

A key word to describe Vera Long’s art and life would be vitality. She simultaneously dwells in a netherworld of tactile emotion and refined ambiguity while exploding out with fierce mark-making and completely unrestrained color. She communicates a boldness of statement but with a subtle peripheral sensibility. She grew up in Los Angeles attending French and art schools. She left the urban jungle for another, traveling to Africa and living with the nomadic people of Uganda—the Karamojong.

She was a wild land firefighter for 6 years before starting a family. Her family narrowly surviving a landslide reignited a fierce passion for direct interaction with life through the numinous and unseen in art, which makes her doubly happy to call the spiritually-minded enclave of Ojai home.

She is an avid fan of Jungian depth psychology and Toni Wolff’s feminine archetypal work in the context of exploring and uncovering personal mythologies as well as dream interpretation. She is a member of the Ojai Studio Artists and is currently teaching a series of workshops in the ancient and beautifully meditative practice of Suminagashi and Turkish marbleizing with vividly colored waterborne inks onto silk—known as ‘Ebru’ (word derived from Ebrî : “cloud” and Abrû : “water surface”). To see more work, visit veralong.com.
**Precious**

By Matthew Fishler

The settling of the world announces itself in a song, from a place where the ghosts haunting being call out from memorials of what is most precious.

Precious, the places you are left behind, seeded to grow, constituted and dispersed. Where you are fugitive and many. These are the stones, once gathered, that speak to each other from separate graves, that join together in singing out from dark corners, calling you, again, into being.

You are the fallen tree. The palm waving in the distance. The bedroom left empty at sunset. Not longing for wholeness lost but standing in a place, reverberating with solitude, where love was cast away. You are held there by all that you do not understand, waiting again on the passing.

It will come again. You will be left again to your strange art of making tapestries of stones, of planting seeds in some invisible field.

There you, and all of them, come to rest.

Matthew Fishler is a depth psychologist with a private practice in Sherman Oaks. He received an MA and PhD from Pacifica, and serves as Adjunct Faculty at Pacifica (teaching in the Masters in Counseling program). His research and poetry embrace evanescent experiences, and the via poetica that gives them voice and form. His poetry has appeared in a number of literary journals, including Poetry Quarterly, Psychological Perspectives, Soul Fountain, Ship of Fools, the Aurorean, Spindrift, Avocet, and Psychopoetica.

**Seagulls Strolling Through Wyoming**

By j r romanyshyn

The world is:
Three people too many,
Dreams lacking dreamers,
Dreamers with superficial dreams,
Poets forced to compose office memos, that immediately decompose,
While monkeys pray and live in monasteries, and monks are exhibited-ignored in zoos.
The trees are falling!
The trees are dying!
Life is deaf!
It cannot listen!
Life is falling!
Life is dying!
The trees that are left alive, try to bear witness to Epidemic culture caught in perpetual reruns, Lazily lived as culture.
The world is: Flocks of seagulls taking their time, Strolling through Wyoming.

J. R. Romanyshyn is a 47-year-old poet. He has loved mythology all his life.

"Myths are a function of nature as well as of culture...as necessary to the balanced maturation of the human psyche as is the nourishment to the body."

~Joseph Campbell
*Flight of the Wild Gander*, p. xi

Depth Insights, Issue 7, Spring/Summer 2015
Recently, a new book arrived in our midst, emerging from the depths into our awareness and carrying with it ideas painted in language that births images that create a sort of magical effect on the reader. Indeed, the manuscript is “imagical”—a dialogue between two astounding writers who are also profoundly cognizant of and driven by the power of dreams and the images they contain. In this conversation with the writers, Russell Lockhart and Paco Mitchell open up to Bonnie Bright about *Dreams, Bones & the Future*.

**BB:** Great title! Where did it come from?

**PM:** First of all, Bonnie, I would like to thank you for giving Russ and me the opportunity to talk about this unusual project, which has occupied much of our attention for several years. I say “unusual,” because everything about the project, including the title, was unplanned. We were less like two scholars researching a question than we were like two old dogs following a scent. In that spirit, then, of following the invisible, both the title and the entire book only became gradually visible to us—like the red spot emerging from the black background on the cover.

Several years ago, various elements in Russ’ writings had begun churning among similar elements in my own writing until, like volatile chemicals, the whole mixture began sputtering and emitting sparks. This resulted in a longish email that I sent Russ, in response to an article he had written and a dream he had related. The resulting email exchange was so stimulating—insistent, even—that we just kept following it wherever it led us. The result was 144 pages, and this book.

Without any deliberate prompting from us, certain concerns kept recurring—questions of the distant past and the emerging future. Dreams naturally do this all the time. But we also found that, in both symbolic and instrumental ways, “bones” also provided a link between past and future.

Of course, in the opening pages of the book we treat this in greater detail.

**BB:** How did you come to collaborate together on such a big project as a book, and this book in particular?

**RL:** Hi Bonnie. I want to echo Paco’s appreciation for your invitation to talk about *Dreams, Bones & the Future*. How it became a book began in a dream I had, back in the winter of 2007. I dreamed I was working on a gourd that I was to make into a “dream-gourd” for casting the I Ching, to use in working with dreams. I made the dream-gourd and have regularly used it since that time. I wrote up this experience for my column, “Dreams in the News,” in the journal, *Dream Network*.

"People are starving for something that the current exploitative and narcissistic culture cannot provide. It would be a good thing, then, if more people became aware of their own innate dream-hunger”

Shortly after this was published, I received an extraordinary email from Paco. We were old friends, but had not been in touch for a long while. The letter was so rich, so full of sparks, so full of deep consideration of the synchrony of his reading my article at the same time as he was reading books by Brian Swimme and Thomas Berry, that I was compelled to respond in kind.

His email was something like an oasis providing thirst-quenching waters for a thirst I did not know I had. Back and forth the emails flew and at some point, I suggested that others might be interested in what we were talking about, and I proposed that we publish in *Dream Network*. Paco agreed, as did the editor, Roberta Ossana, and so it went, on and on for several years.

By the tenth published dialogue, we reached a point of pause, a repose of sorts. It was in this state that the idea of a book took shape and now it has materialized. As readers will discover, we are still in repose, but are about to set our craft sailing once again. In many ways, we have only just begun.

**BB:** I first discovered your work when I read your book, *Words as Eggs*, Russ, right after you published a new edition in 2012. Paco and I met when he became involved in *Depth Insights* editorially eZine and ended up becoming my co-editor for a period of time, as well as publishing several essays along the way. The commonality you mention above really comes down to both your fascination for dreams, and I think this is a topic that many individuals are hungry to explore today. We know that many ancient and indigenous cultures have relied on the wisdom of dreams to provide insight and direction for the entire tribe. What do you think the role of dreams is today for both individuals and the culture? Is it a constant or might it change in the future, especially in the context of the cultural and ecological crisis we are facing today?

**PM:** Interesting that you use the term “hunger” in reference to dreams, Bonnie. It suggests there is something *vital* about dreams, something nourishing at a fundamental level. I heartily agree—there is a hunger, and it is far more widespread than most people realize. In fact, people are starving for something that the current exploitative and narcissi-
sistic culture cannot provide. It would be a good thing, then, if more people became aware of their own innate dream-hunger, of the deeper needs of their souls, even to realize that they are endowed with souls in the first place! To anyone who bothers to pay attention, over time, dreams offer an unfailing immersion in the images, demands and needs of the soul. Along with this comes the enduring sustenance of a life-long sense of meaning.

Such a life-long sense of meaning, though given, does not come to us without effort. But given it is, rather like a first language that we were born knowing as babies, but have forgotten how to speak as we “grew up” over time.

Clearly, something vital is lacking in our present situation. The values we mirror to one another as worth striving for—mostly celebrity, wealth and power—all fail the crucial test: They do not guarantee this meaningful sense of life I’m referring to. For centuries, Christianity and other religious world-views held out against the secular values, but scientific rationalism, the technologies it spawned and the personality that they created, left the deeper values behind, and even came to undermine what often passes for piety today. But this world of lost values is precisely what dreams, given half a chance, cannot fail to illumine and regenerate.

It’s that “half-a-chance,” Bonnie, that your own many initiatives, such as Depth Insights and your other venues, or Russ’ and my just-released book, Dreams, Bones & the Future, or our Owl & Heron Press, and so forth, are offering to those who are dream-starved.

Knowing what I do about dreams, it still amazes me that most people, when offered an opportunity to talk about their own dreams or those of others, either stand flat-footed, not knowing what to say, or they turn and run in the opposite direction. But I believe there is a “streak” in each personality that naturally inclines in the direction of dreams, whether it is consciously recognized or not. Call it a root, if you will, or perhaps an artery or vein, a muscle or spine—something organic, structural and dynamic. The fact is that dreams are built-in, vital necessities, like a pulsating heart, or breathing. Or we could think of dreams, it now occurs to me, as being as necessary to us as feathers and wings are to birds.

**RL:** Bonnie, your questions and comments set me contemplating the *matryoshka*, those Russian nested dolls, one inside the other down to the tiniest, innermost, the last often being an infant doll. Etymological roots in many ways are similarly nested. That “-fant” in the word infant grew up from the root bhā, meaning “to speak.” What I want to add to what Paco has just said, is this image of “innermost,” which is hidden and not to be seen on the surface at all. Thus the food that would fill the hunger you rightly refer to can’t readily be seen, while we are stuffing ourselves like foie gras geese on surface things. Of course, we are entertained and advertised into compulsive desire for these things. All this outer direction keeps our attention riveted there and so the “voice” of the innermost is drowned out in the din of our daily world. Much of the content of Dreams, Bones and the Future can be thought of as ways of listening to the innermost voice in spite of clang and clatter of the outer world that Wordsworth long ago said is “too much with us.”

"Jung talked about an ancient wisdom inherent to all of us, a "two-million year old [hu]man” that serves as fountainhead of age-old archaic wisdom carried over since the earliest manifestations of life as an evolutionary heritage"

**BB:** Paco, when you talk about our innate “dream-hunger” and how dreams are “as necessary to us as feathers and wings are to birds,” something resonates with me at a very deep level; it’s almost as if you are tapping into a channel that goes straight to my core. Taking a cue from you both and your obvious love for language and image, I looked up the root of “resonate” and discovered it means “to sound again.” I found this fascinating because it does appear that when I hear something that “resonates” then, it is as if it is simply tapping into something within me that already exists!

Your allusion to dreams being the first language, even as babies, and the etymological connection Russ makes regarding the “infant” and “speaking” is synchronistic to me personally. I have always looked to my dreams to help me understand my work in the world, and I have had a series of dreams where babies suddenly start to speak or sing. In these dreams, the common thread is that I am always caught by surprise at that hidden or latent capability, that wisdom inherent in the tiny baby. Of course, this is a common wisdom inherent to all of us, a “two-million year old [hu]man” that serves as fountainhead of age-old archaic wisdom carried over since the earliest manifestations of life as an evolutionary heritage. The dream wisdom is not only accessible to all of us—it is our heritage. It is as if we live within the dream wisdom itself, just like those nested dolls.

In the book, you both point to the evolutionary history of our ancestors, and the age-old practice of “throwing the bones” to garner understanding. Russ, you even recount a profound dream you had that led you to a new oracular practice that developed out of the dream, that of using a “dream-gourd.” As we begin to wrap up this all-to-brief exchange, can you both share some of your own associations we can find in the book that encompass these ideas of ancient wisdom, human history, and divination through dreams?

**PM:** Bonnie, I want to respond to your question with three parts.

(1) When I refer to dreams with images like “dream-hunger,” or when I say that dreams are as necessary to us “as feathers and wings are to birds,” I’m not just striking out in search of poetic metaphors. (OK, maybe a little bit.) But I am being deliberately provocative—aggressive, even—because I seek words and images that can burn through the fog that besets our culture, this widespread somnolence that dulls our awareness of dreams and their value. (This does NOT refer to the readers of *Depth Insights*, of course!)

I want us to think about dreams as being squarely located within the biologi-
cal, evolutionary context out of which we ourselves emerged so long ago—at least the mammalian wing, if not the avian wing[1] I can’t prove this, but it makes eminent sense to me that we were dreaming long before we were humans, when hair still covered our bodies and we were creeping and crawling along just like the rest of our even-more-ancient animal precursors and cousins. Our present-day cousin, the modern bear, for example, sleeps—and presumably dreams—for months at a time, but may have begun evolving toward its current form around thirty million years ago. That’s a lot of mammalian sleeping.

So, if my assumptions are anywhere near correct, we humans were dreaming long before we were humans, long before we developed the enlarged brain that required a bigger skull, a more difficult birth, a slower rate of development in infancy, more protection through childhood, and the like. Before tribal hunting societies (many of whom worshiped the bear), before agriculture, before civilization. Thus, dreams may have existed for longer, and may be far more deeply embedded in our physical and psychic make-up, than we can begin to fathom. This begins to touch on the “necessity” of dreams, which—I might as well say it—could be regarded as cosmic phenomena.

In view of this vast precedence of dreaming, then, I would ask—whence derives this modern foolishness that depreciates so profound, so natural, so inborn, a capacity? You yourself point out, Bonnie, that dreams come to us laden with all the wisdom of nature. Even more—nature’s wisdom speaks to us personally in dreams, sending us “messages” that are finely tuned to fit the deepest aspects of our personalities[2], in and of themselves, and how we fit into our collectivities! No shoe did more finely fit any foot! No wonder, then, in times past, there was a well-recognized tradition that Jung often pointed out—“dreams sent by God,” somnia a Deo missa.

(2) You bring up the matter of “resonance,” citing the etymology of the word—re-sonare, “to sound again.” As a guitarist, this is not only a useful metaphor to me—saying that something “resonates”—but it is also a physical, emotional, soulful and spiritual fact. If my guitar is on its stand and I speak loudly, or clear my throat, the strings on the guitar resonate—in fact, the entire body of the instrument, strings and all—resonates in response. When flamenco guitarist-makers in Spain build the sounding-boards (the tops) of their guitars, they will sand thin pieces of close-grained spruce to such fine tolerances that if they tap the bare wood it vibrates to a certain note, usually A. Considering all the glue-joints, the braces, the string-tensions, the sound-hole, the angles of the components in any fine instrument, the guitar-maker is building resonance into it. And as with instruments—which have both bodies and souls—so with humans.

“Nature’s wisdom speaks to us personally in dreams, sending us ‘messages’ that are finely tuned to fit the deepest aspects of our personalities”

This reminds me of a dream I had in my early 1970s—before I began my formal study of dreams. That dream led me to regard “resonance” as an archetypal characteristic of the cosmos. On a physical level, of course, resonance may pertain to the gravitational fields of celestial bodies, the spacings of planets and dust-rings, super-galactic harmonies and modulations (if there are such things), and so forth. But I think “resonance” also pertains to psychological, moral and spiritual qualities: As above, so below.

In the dream, I was walking through the central hallway of an art school, searching for the artistic activity that suited me best. My “search” consisted in plucking a single string—a “monochord”—that ran from my clavicle to my pelvis and emitted a single note, with overtones and undertones. Years later I opened up a Jung volume and came across Robert Fludd’s medieval drawing of the Celestial Monochord.[3] The drawing fairly burst into my consciousness as a medieval precursor to my dream, depicting the divine action of God’s hand tuning the “monochord.” The vibrations of the primal string, along with all of the overtones and undertones—the resonances, we could say—brought the known universe into being, in all its aspects. In similar fashion, the vibration of the central string in my dream implicitly brought my entire personality into being. What I was looking for was the central or “fundamental tone,” another word for destiny, a bio-psycho-spiritual-cosmic purpose.

So, when you say that something “resonates inwardly,” Bonnie, I too want to pay attention, for these and many other reasons.

(3) The final aspect of your question touches on the origins of our book, which, as Russ explains in his Introduction, began with a train of events that, over time, led to his having a portentous dream. The dream was nothing less than a new form of access to oracular awareness, virtually invented in the dream—a new way of casting the old I Ching. This gives a clue as to the deeply creative functions that can be found in dreams. Russ called the device the dream-gourd and subsequently brought it into material existence.[4]

I know this touches on ground we covered earlier, but you asked for an example from the book! Also, it’s hard to over-emphasize the excitement I felt when I first read—then re-read—Russ’ article about the dream-gourd and I felt the intuitions start clanging away in me, resonating with the volume I was reading at the time—The Universe Story, by Brian Swimme and Thomas Berry. One particular phrase got the ball rolling, where they described the archaic, mantic tradition of “throwing the bones,” and the universally recognized fact that, when the bones left the human hand, they became subject to the governing forces of the universe. That is when the bones took on their uncanny oracular power—when they were no longer subject to human control.

In a nutshell, that is what Russ and I have been pursuing throughout the
book—following the subtle traces that begin to reveal themselves when humans give up their fantasies of control.

RL. Paco has laid out a broad foundation for tending not only the evolution of dreams, but by implication, the importance of dreams as a causal factor in evolution itself. This factor is one reason why I describe dreams as always having to do with the future, and also why I emphasize the fictive purpose of dreams. Fiction is alive with possibilities, while trying to pin down dreams to singular facts of understanding, interpretation or explanation is essentially pinning the butterfly’s wings to the pin board. I’m not a fan of netting the butterfly in this way. As hard as it is, I want the butterfly to “lead” the way. Of course, I am here speaking of butterfly as psyche, dream as butterfly.

I’m imagining building an outpost on the far edge of Paco’s foundation and gazing out into the future. As our cultural dominants begin to collapse, and chaos begins to rend our traditions into shards, each screaming for survival, I hear Jung’s insight that the new dominants are being born in the objective psyche, and that these new dominants will come into being through the dreams and visions of individuals. To the extent that individuals are immersed to point of drowning in collectivity, they will not hear the call of the future that begins to speak to them in their dreams, in their visions, in experiences of synchronicity. Very often it is the broken individuals who will hear first. This is why I pay attention to the dreams of people on the street. Very often it will be through the artist, usually the outcast or unrecognized artist, not the one who is taken up with the contemporary seductions of money, that the future begins its intimations in consciousness. Such intimations must be hosted and there is no room for such hosting when everyone is taken up with what Walter Wink calls the “malignant narcissism” of the day. Psyche’s evolution is at work in the collective unconscious, as Jung experienced and described; and what Paco and I have tried to do in Dreams, Bones & the Future, is to illustrate various ways in which individuals may begin to participate in this effort before it is too late. We hope to take up these issues even more deeply in the next volume of our dialogues. So, you can see Bonnie, we share at least some degree of optimism!

Notes

Russell Lockhart, a Jungian analyst for 40 years, is author of Words As Eggs, Psyche Speaks, and many articles in depth psychology. Currently focusing on the fictive purpose of dreams, commodification of desire, and a novel, Dreams: The Final Heresy and projects as co-editor of Owl & Heron Press.

Paco Mitchell is a Jungian author, artist, therapist and editor, dedicated to the study of dreams. His main interest is in the psychic developments taking shape in the collective unconscious and striving toward consciousness in dreams. Co-editor of the Owl & Heron Press, Paco lives in Santa Fe, New Mexico.

Poetry

Chateau Montelena
By R. L. Boyer

At the edge of the vineyard, near an
Old pagoda overlooking a lake of
Jade, I rest on a shady bank, drowsy
With the first languid haze of summer.

Nearby, a dark goddess—a great black
Swan—nests in a womb of saplings,
Where the wind whispers mysteries.
Poetry bubbles up from deep springs,

Overflowing my soul. Sweet perfume of
Jasmine intoxicates in the warm breeze.

R. L. Boyer is an award-winning poet, fiction author, and screenwriter. He is currently a doctoral student in the Art and Religion program at the Graduate Theological Union in Berkeley, CA, and holds an MA in Depth Psychology from Sonoma State University. He is a regular contributor to Depth Insights.

A Child in the Old World
By Mary Ann Bencivengo

A child in the old world
asks her mother where babies come from
and this is the reply:

I am no different
than the soil, find a delight
in that. Not ever any need
to differentiate a thing
from any other thing.
That’s where we come from,
from any other thing.
No part of us not
a part of any thing.
No thing not ever
not a part of us.

Mary Ann Bencivengo attends Pacifica Graduate Institute in the Depth Psychology program for Jungian and Archetypal Studies. Prior to that, she received her MFA in Creative Writing with an emphasis on Poetry after earning a BFA in Creative Writing.
Decades I wandered through dusty deserts of time.
How many have they numbered?
Can I ever recall?

Swept through the violent tides of change,
I have descended into dark depthless nights of snowdrifts,
in deserted cracks of doorways
I have arisen with the exultant joy of hatching new life in Spring

Still, I wandered, with no direction, carried on a vagrant cloud drifting on wind
hanging onto the delicate tails old spun dreams
these too, now long since forgotten.

Memory first stirs through sense of smell, and only then,
weaves back into receptive cells of body.

I began my life in a country still vibrating in sullen, stunned shock from a
bloodthirsty stampede of the raw power of rage
sprung from the loins of the Great Mother, running red with her blood
broken in eternal battles between
the red and the white mothers, they,
the foes of blood of life and and bone of death,
of darkness and of light.

All one now,
always, it has been so.
I did not know my own name in those long, lost years of wandering
and stumbling—seeking,
between realms of star drift and clay bottom

It was the distant echo of my own name whispered on the wind that was the first call to return,
always, it accompanied me, a friend, wrapped in smoky dreams leading to softer landings.

Eva Rider, M.A., M.F.T., is a Jungian psychotherapist in California whose work encompasses unveiling the dream and its relationship to myth, and the Emerging Creative Process. Eva has studied Western Metaphysics for 30 years and incorporates Jungian theory, dreams, alchemy and myth in her work. She has taught at John F. Kennedy University, and is a graduate of the Marion Woodman BodySoul® Leadership Training. Find more at www.reclaimingsoul.com
Jung and Phenomenology by Roger Brooke must be congratulated for providing a much needed phenomenological interpretation of Carl Jung’s writing using Martin Heidegger’s philosophy. The importance of the publication of this work can be recognised as (Stenner, 1998, p.1) writes that the application of Martin Heidegger’s philosophy to the science of psychology would have “profound implications for the discipline”. This book by Brooke was originally published in 1991 and has just been re-published in January 2015, although it was disappointing to read that this book has received minimal revision from its original publication.

Brooke notes, “I decided that we would not revise this book or rewrite it as a second edition” and the extent of Brooke’s revision involves “many changes throughout the text, but they have only been words or phrases that I think could have been more clearly written. I deleted one or two sentences and even a short paragraph from the original text because they seemed to me to be confusing and unnecessary” (Brooke, 2015, p.x). Brooke also says “Certainly I would approach some areas, or chapters, differently, and there are some themes that I would have developed much more thoroughly, but I am satisfied that the book still stands” (Brooke, 2015, p. x). Brooke’s satisfaction with his book is understandable; he has achieved a very important foundation to develop Jung’s work with phenomenology which includes explaining concepts such as psyche, self, individuation, archetypes and the unconscious with Heidegger’s phenomenology. However, in this book review I hope to highlight that Brooke’s achievements have only laid a foundation for this area of work, and that many new insights could have been shown if the 2015 edition had been updated with recent literature relevant to this area of research. This review also aims to demonstrate to the reader that Brooke’s Heideggerian interpretation of Jung can be extended much further by developing a more systematic examination of the implications of Heidegger’s writing for Jungian theory and practice because only “Chapters 5-8 thus constitute a serious effort to rethink basic and classical Jungian concepts with the aid of philosophical phenomenological thought” (Murray, 1994, p.137).

A number of writers have highlighted the need to apply Heidegger’s writing to psychology. For example, (Knowles, 2002) reviewed the literature that has compared the writing of Jung and Heidegger together. Knowles explains the work that has been achieved in English are made of a few dissertations mostly written over 40-50 years ago as well as only the one book by Brooke. Knowles review highlighted the scarcity of research in this area as well as the shortage of published work available to a wide audience that brings Jung and Heidegger’s writing together. In addition, van Deuzen says “Few psychologists and psychotherapists have gone through the trouble of studying Heidegger in any detail” (Letteri, 2009, p.139) and numerous texts are required to help elaborate his work into psychology and I want to make the point that Brooke’s work has made a significant contribution to filling some of this gap between Jung and Heidegger.

The importance of this book by Brooke can be highlighted by explaining what Heidegger can offer Jung’s writing. This can be articulated by recognising Heidegger’s explicit engagement with psychoanalysis (Heidegger, 2001) in the Zollikon seminars organised by psychiatrist Medard Boss from 1959-1969. As a result of this engagement, Boss developed psychoanalysis with Heidegger’s phenomenology and ontology to establish a new psychotherapeutic method named Daseinsanalysis (Boss, 1963). The Zollikon seminars were published in 2001 and therefore Brooke did not include this publication in his original book in 1991 or unfortunately in the re-publication in 2015. Although Brooke did not include this publication, it is important, as it highlights the ontological significance of his work and that he carries Heidegger own critique of psychoanalysis forward.

In the Zollikon seminars, Heidegger says the creation of the unconscious in psychoanalysis had disastrous consequences as it postulated a hidden entity to explain the mind which could not be perceived and therefore could not be verified. In contrast, Heidegger explains phenomenology allows psychoanalytic theories to be explained using direct evidence found in the phenomena of lived experience. Brooke is not explicit about his agreement with the Daseinsanalytic critique of psychoanalysis, but his consistency is evident when he says “Jung saw as a phenomenologist even as he generally continued to think theoretically as a natural scientist” (Brooke, 1991, p.10). Brooke also recognises “Jung always struggled with the problems of writing” and also highlights that Jung realised his explanation of his ideas were problematic “I can formulate my thoughts only as they break out of me. It is like a geyser. Those who come after me will have to put them in order” (Brooke, 2015, p.2).

Heidegger’s phenomenology allows Jung’s writing on human behaviour to be appropriated and put in order by removing unverifiable, arbitrary and abstract concepts and this is achieved by outlining the horizons within which an individual’s possible ways of existing can be selected. Brooke has recognised this need and has
appropriated some of Jung’s writing with Heidegger’s phenomenology which allows the “conceptual monstrosity of inhuman mechanisms” (Cooper, 2003, p.37) to be replaced and to be constructed by remaining with what is immediately perceived and does “not get lost in “scientific” abstractions, derivations, explanations, and calculations estranged from the immediate reality of the given phenomena” (Boss, 1963, p.30).

Heidegger’s criticism towards psychoanalysis “is positive” because it is capable of explaining human behaviour through lived experience rather than from “distant and abstract positions” (Boss, 1963, p.59). As a result, Brooke’s work can be seen to appropriate Jung’s writing positively by avoiding the “dangerous scientific tendency to flee from the immediately given phenomena” (Boss, 1963, p.59). Brooke allows Jung’s work to be articulated and understood through immediate reflective experience of the language of phenomenology. Brooke states this clearly when he says his book “is an attempt to see through Jung’s writings to the phenomena he saw, or, to use a different metaphor, to hear through his words to what he was trying to say, and to express this in a phenomenologically accurate way” and “he lacked the conceptual tools to express his insights in a phenomenologically rigorous way” (Brooke, 2015, p.2).

In the Zollikon seminars, Heidegger also explains that psychoanalysis needs to be grounded in an understanding of the human being as Dasein to apply phenomenology to psychoanalysis. Brooke’s project clearly builds on this aspect of Heidegger’s critique of psychoanalysis as Brooke also argues that Jung’s concept of psyche should be understood as Dasein. For example, Brooke says “psyche as understood by Jung approaches Heidegger’s explication of Dasein, and interpreted in terms of Dasein it achieves ontological and structural clarity” (Brooke, 2015, p.12). Heidegger also explains that the meaning of the human being as Dasein is an openness to existence and Brooke also advocates that Jung’s concept of individuation involves appropriating an openness to possibilities for being in the world because “individuation does not shut one out from the world but gathers the world to oneself” (Brooke, 2015, p.109).

As a result, it can be appreciated that Brooke builds on Heidegger’s critique of psychoanalysis in the Zollikon seminars by covering areas of psychoanalysis that Heidegger did not engage with. Brooke has provided a foundation for future research to explain the writing of Jung with Heidegger. Brooke argues “Jung did not write consistently from any particular perspective, which reflects his continual dissatisfaction with his own formulations” (Brooke, 2015, p.2) and Brooke has provided an important book which starts the ball rolling to provide consistency to explain Jung’s writing in the light of Heidegger’s philosophy. However I want to highlight that there is still much more work in this area of study to pursue and “to reap the tremendously rich harvest” of insights Heidegger can provide to Jung’s writing. For example, (Loparic, 1999) says when Heidegger critiques psychoanalysis he accepts Freud’s observations but these observations need to be translated into a “language of description of phenomena”

Brooke has provided an important book which starts the ball rolling to provide consistency to explain Jung’s writing in the light of Heidegger’s philosophy

(Heidegger, 2001, p.345).

Heidegger recognizes that Freud has discovered many “ontic” experiences such as projection, identification, and repression, however for these behaviours to be adequately explained, these discoveries need to be reinterpreted in the light of Heidegger phenomenological ontology of Dasein. Thus, Loparic says all behaviour encountered in psychoanalysis must be understood as “particular modes of being in the world, which make them possible” (Loparic, 1999, p.14) and when these behaviours are explained they form the regional ontology of psychiatry. Loparic recognises this regional ontology of psychiatry is still lacking and “remains a long overdue desideratum for the disciplinary framework of daseinsanalysis” (Loparic, 1999, p.14). Brooke has gone some way to extending the regional ontology of psychiatry by explaining Jung’s ideas such as psyche, ego, individuation, self, archetypes and the unconscious with Heidegger phenomenology, but there are many other aspects of Jung’s writing that have yet to be translated into the “language of description of phenomena” and “particular modes of being in the world, which make them possible”.

Although Boss has outlined a regional ontology of psychiatry for Freud’s concepts including projection, and repression, and Jung’s concepts of ego, self, individuation, psyche, unconscious and archetypes have received the same attention by Brooke, a phenomenological explanation of a large number of ideas from Jung’s writing have been unexamined. A short list of these include providing a Heideggerian explanation for Jung’s writing on active imagination, alchemy, transference, dreams, psychic energy, specific archetypes including (hero, mother, trickster, anima, child), the practice of psychotherapy, synchronicity and religious themes contained in volume 11 of Jung’s collected works (Psychology and Religion). Brooke says the concern of a phenomenological interpretation of Jung is “to return to Jung’s texts and the phenomena they reveal” and this review has highlighted a large number of areas in Jung’s work which is yet to be investigated to “bring to light some of these phenomena in a fresh way” by a “return to the things themselves” (Brooke, 2015, p.xvii).

It is also important to note that there are many publications of Heidegger’s missing from Brooke’s reference list. Brooke only references four of Heidegger’s publications out of a selection of over 70 different publications in English translation and with over 100 publications in the Heidegger Gesamtausgabe. It is clear that the full force of a Heideggerian interpretation of Jung’s work is nowhere near complete or exhausted.

Brooke also lists 11 convergent themes on page 89 between Heidegger and Jung which are only briefly discussed with typically only one paragraph on each theme. These themes include spatiality, the hermeneutic circle, pre-reflective understanding, ‘ownmost’, bodiless, finitude, imagination, truth and the authentic attitude. These themes can therefore be examined in much more
depth and should be extended to the same length or longer than the chapters that Brooke provides on Jung’s ideas of psyche, archetypes and individuation etc.

In conclusion, this review has highlighted some achievements of Roger Brooke’s “Jung and Phenomenology” as carrying Heidegger’s critique of psychoanalysis in the Zollikon seminars forward into the 21st century and by providing a phenomenological critique of Jung’s analytical psychology. Brooke’s work is important as a number of authors have recognised the lack of research that has explained Jung’s work with Heidegger’s philosophy, and “Jung and Phenomenology” has provided a strong foundation for future research in this area of investigation. Finally, this review has also highlighted, that there are many other aspects of Jung’s writing that have yet to be translated into the “language of description of phenomena” and “particular modes of being in the world, which make them possible”, and there has also yet to be through engagement of Jung’s writing with the full force of the Heidegger Gesamtausgabe.

References


Matthew Gildersleeve teaches and conducts research with the University of Queensland in Brisbane, Australia. He is currently working on a project involving the phenomenological ontology of psychoanalysis. His past research has included multisensory perception, human factors psychology, human-computer interaction, phenomenology, existentialism and clinical psychology and psychotherapy.

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IN THE GARDEN
by Roy Rosenblatt

I am crouching low, one knee pressing against the Earth for balance. Into a freshly dug hole, I pepper in long cured soil amendments. The pungent, earthen aroma slows me to a savoring pause, then coax a buddleia out of her nursery container and fluidly plant. These spikes of purple flowers will summon butterflies and imagining these visits brings a joy.

I raise myself up to my full height, an admiring witness to all this beauty. In the garden, I am happier, kinder, wiser. And then, as always, I am drawn into the gap between sense-fed reason and the mysterious realm of sightless sight, the voiceless voice, soundless sound.

Reason is denied comfort And unable trespass, my mind rails. Yet I feel it deeply each time the flesh of my hands or feet caress the flesh of the Earth. For I too am rooted in, and draw my nourishment from the soils of Gaia.

A cloud passes, sunlight shimmering through windblown branches of a majestic Oak, one of three such sentinels that protect this garden. A warming ray catches the yellow of wings. A Monarch Butterfly engages the freshly planted buddleia in a weightless, fluttering dance.

Even now, searching for the words, I am struck with silence.

Roy Rosenblatt is new to poetry. He originally cut his teeth in the field of screenwriting, settling into a comfortable lifestyle in what is known as a script doctor, being summoned when existing screenplays were on life support. When the first of his 2 children was born in 1987, he sensed deeply that he could not maintain the intensity of this craft and be present for dad-hood. Now both are grown and he is writing again.
A liana is any of various long-stemmed, woody vines that are rooted in the soil at ground level and use trees, as well as other means of vertical support, to climb up to the canopy to get access to well-lit areas of the forest. Lianas are especially characteristic of tropical moist deciduous forests and rainforests, including temperate rainforests. Lianas can form bridges amidst the forest canopy, providing arboreal animals with paths across the forest. These bridges can protect weaker trees from strong winds.

Dolio is the hero and journey maker for his people who reside seven miles inland in the rain forest near Tamarindo, Province of Guanacaste, Costa Rica. While most of what he knows about the west is apocalyptical, he is determined to deploy his jungle love to build additional income and a sacred union between the growing tourist trade and his extended family.

What many call “eco-alchemy” is called something else in his native language; Dolio is practicing important transition strategies to stay healthy and knows his part in the balancing act for a new sacred Earth.

One key idea for Dolio’s community is to live and work locally, keeping costs down—and using abundant resources. A second guide is the caring for the community ethic from permaculture.

Liana is a multi-variety local rain forest woody vine that grows fast and has many uses in his village including lattice structure for the dome roofs, perimeter security and large baskets to carry dirt and food. Villagers wear the bright and colorful flowers when they are in bloom.

Dolio wants to create a sustainable village and sees a way to earn money for his people and share sacred values with the tourists on the beach through basket weaving workshops. But he is shielding westerners from his village at this time for health, legal and economic concerns.

The village council has adopted a resilience creed that means that they can teach and share goods and stories between the contrasting cultures using symbols, like vine baskets and flowers. The village understands the deeper spiritual power and service of their symbols and wants to bolster their use on the coast. Like on their new workshop banner, simple symbols do not need an interpreter.

Dolio wants to create a sustainable village and sees a way to earn money for his people and share sacred values with the tourists on the beach through basket weaving workshops. But he is shielding westerners from his village at this time for health, legal and economic concerns.

Gratitude to Davis, CA, Roundtable participants for their ideas.

Willi Paul is a green certified business and sustainability consultant who launched PlanetShifter.com Magazine on Earth Day 2009 to build a database of interviews and articles about innovation, sustainability, and the mystic arts. His bliss renewed in 2011 when he designed openmythsource.com to produce new mythic stories with modern alchemies. His work now focuses on what is sacred to us, the community building power of permaculture and the transformative energy in the new alchemy (ex: soil, sound, digital) and global mythologies.

Willi earned his permaculture design certification in August 2011 at the Urban Permaculture Institute, SF. Willi’s work is featured in an article at the Joseph Campbell Foundation and additional videos are available on YouTube.com. See more at www.NewMythologist.com.