INSIDE THIS ISSUE

A Poet Enters the Therapy Room
Dreaming Back to the Earth
Origins of Ambiguity
The Dance: Imagining Conversations with Marion Woodman
Jung and the Way of Pooh: A Guide to Individuation and Archetypes In the Hundred Acre Wood
Towards an Alchemical Politics: On Green Hermeticism

More Depth Psychology Articles, Essays, and Poetry
## Table of Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>A Poet Enters the Therapy Room</td>
<td>Susan Schwartz</td>
</tr>
<tr>
<td>8</td>
<td>Dreaming Back to the Earth</td>
<td>Mary Kay Kasper</td>
</tr>
<tr>
<td>11</td>
<td>Origins of Ambiguity</td>
<td>Maggie Hippman</td>
</tr>
<tr>
<td>17</td>
<td>Jeremiah and Jung’s Red Book</td>
<td>Gerald F. Kegler</td>
</tr>
<tr>
<td>23</td>
<td>The Dance: Imagining Conversations with Marion Woodman</td>
<td>Megan L. Popovic</td>
</tr>
<tr>
<td>27</td>
<td>Jung and the Way of Pooh: A Guide to Individuation and Archetypes In the Hundred Acre Wood</td>
<td>Lisa Schouw</td>
</tr>
<tr>
<td>34</td>
<td>Towards an Alchemical Politics: On Green Hermeticism</td>
<td>Jonathan Marshall</td>
</tr>
<tr>
<td>40</td>
<td>Hermeneutic Depth: Unconscious Cultural and Historical Meanings</td>
<td>Andrew Carnahan</td>
</tr>
<tr>
<td>46</td>
<td>Review of Deranged by Nora L Jamieson</td>
<td>Catherine Svehla, Ph.D.</td>
</tr>
<tr>
<td>47</td>
<td>Review of Edward Tick’s Warrior’s Return: Restoring the Soul After War</td>
<td>Dennis Patrick Slattery</td>
</tr>
</tbody>
</table>

### About this Issue

**Depth Insights, Issue 9**

**Publisher**
Depth Insights, a Media & Content Partner for Depth Psychology Alliance™

**Executive Editor**
Bonnie Bright, Ph.D.

**Associate Editor**
Tish Stoker Signet, Ph.D.

NEW: Submissions are received year round for upcoming issues. Details at http://www.depthinsights.com/Depth-Insights-scholarly-ezine/home/submissions

Depth Insights is published twice a year. Copyright 2012-2016 by Depth Insights™, Depth Psychology Alliance™

Online version of Depth Insights produced by www.SpeedyBlogSetup.com and can be found at www.depthinsights.com/Depth-Insights-scholarly-ezine

Note: Opinions expressed by the authors contained in this issue do not necessarily reflect those of Depth Insights or its editors, publisher, or representatives. Copyright of content remains with the authors & artists. Copyright of the Depth Insights contents & design belongs to Depth Insights™. No part of this publication may be reproduced in any form or by any means without written permission from the publisher.

### From the Editor

From the pen of Bonnie Bright

Perhaps one of the most profound difficulties of our time at this moment is the challenge to make meaning. When troubles ail us and the world seems to be on the verge of falling apart, recovery of meaning in our personal lives requires a recovery of the sacred, and a recovery of the sacred necessitates a recovery of ourselves and an understanding and communion with the depths of our own being.

With the launch of this issue of *Depth Insights*, I am inclined to reflect on our now five-year history of publication. Over the years, we have received an impressive collection of depth-psychology-based articles, essays, poems—as well as fantastic art—that so powerfully illustrate how depth psychology can enhance the lives of those who engage with information and practices aimed at accessing the unconscious.

When we begin to understand the symbols and messages that come through from the unconscious to help orient and guide us in daily life, these insights help us make meaning.

This issue contains a particularly eclectic mix of topics, ranging from the value of poetry, to philosophy, to dreams, and embodied understanding. To begin, Jungian analyst Susan Schwartz offers a compelling argument for how some of her therapy clients have related to the poetry and journals of Sylvia Plath, who “translates private hurts into public images.” Ecotherapist Mary Kay Kasper writes about how dreams not only “speak to the story of who we are,” and how we engage the world, but also speak to the collective experience that is the Earth’s dream, revealing parallel’s between the

Cont’d on page 51
A Poet Enters the Therapy Room

By Susan Schwartz

“I thought the most beautiful thing in the world must be shadow.”
— Sylvia Plath, The Bell Jar

The psychological mode works with materials drawn from (the) conscious life—with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general” (Jung, 1966/1975, para. 139). Mirroring numerous scenarios, poetry and psychology describe the pathways of development, connecting us and reflecting our shared dramas and feeling responses. The people presented as examples here are composites of those who brought poetry to therapy and used this means to explain their selves. Each, in a different way, is distracted, delicate, and terrified by basic and fundamental internal and external displacements. For them, the poems of Sylvia Plath, American poetess of the mid twentieth century, illustrate pivoting around similar traumas while each is grounded in their particular narratives. Resonating with her voice depicting inner and outer losses, her poetry reveals a life that repeatedly and painfully targets back to the original wounds.

Poets address the archetypal layers of the psyche through their use of symbols and images. Their depiction of the emotional life is both personal and collective, expressing the underlying currents we all feel. Some are more powerful or impactful than others. Some are more or less relevant to a particular era. Some, like Sylvia Plath, are mentioned over and over in my therapy office. She is referenced not only for her depression but also for her ability to articulate conflicting feelings and emotions as she speaks from such an impassioned place. Her words convey the gut wrenching, the dark sides, the base instincts, and confounding complexes. She describes the psychological absences causing the internal splits and the defenses as part of the struggle for meaning and soul repair that people explore in depth therapy.

As If

Here we describe a personality configuration engaging in deception to self and others, putting on a performance and acting “as if” (Solomon, 2004, p. 639). This person who lives “as if” speaks about the emptiness within causing an automatic submersion of self. The internal fragility is hidden under persona adaptation. A facade takes over with a loss of the natural instincts while the real self remains behind, walled off and silent.

“Poetry and psychology describe the pathways of development, connecting us and reflecting our shared dramas and feeling responses”

True and spontaneous expression is guarded. One must be protected. One is vulnerable. Being oneself is unacceptable. At issue is not dealing adequately with the narcissistic wounds that had to be repressed. Attachment problems bring discomfort with intimacy and commitment. One is divorced from the body due to the distorted and split self-images. The outer projections of confidence and seeming bravado belie the underlying inadequacy, judgement, criticism and harassment from within. Achievements are sought to cover the pain and losses. Reactions and emotions are experienced “as if”, at a distance and reflect an underestimation of the extent of the distress. Relentlessly critical, continually and internally attacked by unease, this person is busy attempting to remain remote so no one will discover the segmented inner world.

Typically, these people find themselves rebelling against the natural limitations and average states that come with being a person. The fantasy about life needing to be spectacular is based on what it could or should be with little knowledge about what really is. Relationships with self and others are obtuse, life avoided with emotional distancing, compulsions or perfectionistic habits. Distress occurs when the outer accomplishments that formerly shored up the personality are used up and the inner reserves collapse, as they are no longer sustainable. The center can no longer hold. As Jung stated, “The persona is a complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual” (1966, p. 305).

Under it all is an inability to satisfy a deep sense of mourning and feeling unlovable. But equally, the person cannot pin down the events or the emotions associated with the pain. This is the very place where the anxiety originally could not be managed. The emotional memory is felt as intolerable for recall. An inauthentic pose and accommodation to outer demands protects the terrified and precarious self that hesitates to face the world. It takes much patience and tact in therapeutic work because the unmasking of reality can be tricky due to the extent of vulnerability, impenetrability and repression.

Sylvia Plath recognized this in her journals as she wrote the following:

God, is this all it is, the ricocheting down the corridor of laughter and tears? of self-worship and self-loathing? of glory and disgust? Frustrated? Yes. Why? Because it is impossible for me to be God—or the universal woman-and-man—or anything much...But if I am to express what I am, I must have a standard of life, a jumping-off place, a technique—to make arbitrary and temporary organization of my own personal and pathetic little chaos. I have the choice of being constantly active and happy or introspectively passive and sad. (Kukil, 2000, p. 45).
The divided self, likened to the “as if” personality, was the theme of many of Sylvia Plath’s poems. In them, one figure sits outside and the other as the shadow self sits inside. The competing forms need at the same time attempt to upstage each other. In her journal, Sylvia Plath writes about the splintering and disintegration of self and silencing of her voice: “Something deep, plunging is held back. Voice frozen” (Kukil, 2000, p. 312). Elsewhere, she wonders, “What inner decision, what inner murder or prison break must I commit if I want to speak from my true deep voice in writing… and not feel this jam-up of feeling behind a glass-damn fancy-façade of numb dumb wordage” (Kukil, 2000, p. 470). The creative and relentless quest for deepening into self can become both paralyzing and enabling.

Therapy

Jung recognized the intricacies and value in the creative process as noted in the following:

I prefer to designate the creative impulse as a psychic factor similar in nature to instinct, having indeed a very close connection with the instincts, but without being identical with any one of them... it has much in common with the drive to activity and the reflective instinct. But it can also suppress them, or make them serve it to the point of the self-destruction of the individual. Creation is as much destruction as construction” (Jung, 1960/1969, par. 245).

Through her poetry and journals, Sylvia Plath translates private hurts into public images many can relate to. The carefully manicured and controlled outer self reflects her strictly internalized standards run by a rigorous course of demands for achievement. Behind an eager mask to please is stored a vortex of self-doubt marked by feelings of uncertainty, fragmentation, and the ego drive taking over. Behind the grandiosity and need for recognition lie the sorrows.

The problem is forging a coherent self from the warring fragments of her psyche. Plath set up “putting together (in her art) the complex mosaic of (her) childhood,” which required her to “capture feelings and experiences from the nebulous seething of memory and yank them out into black-and-white on the typewriter” (Kukil, 2000, p. 168).

The dark figures to which she remained tied and wanted to overcome are evident in Sylvia Plath’s following words:

Whatever the dream I unearth, by work, taxing work, and even by a kind of prayer, I am sure to find a thumbprint in the corner, a malicious detail to the right of center, a bodiless midair Cheshire cat grin, which shows the whole work to be gotten up by the genius of Johnny Panic, and him alone. He’s sly, he’s subtle, he’s sudden as thunder, but he gives himself away only too often. He simply can’t resist melodrama. Melodrama of the oldest, most obvious variety (Plath, 1978, p. 156-57).

"Masks are the order of the day, and the least I can do is cultivate the illusion that I am gay, serene, not hollow and afraid."

-Sylvia Plath

In her journal Sylvia Plath goes on to describe a murderous self, part of her personality that tears down her confidence and makes her feel inferior. She writes often about how she must be either so good that she is perfect or she is nothing. Her way to avoid the destruction by this demon depends on manifesting one victorious accomplishment after another (Alexander, 2003, p. 209).

Especially in the later poems, Sylvia Plath’s talents manifest in her ability to flay open and expose the anguish of her soul, to portray the depths of her inner world and the losses beneath the many masks necessary to cover them. Sylvia Plath wrote, “Masks are the order of the day, and the least I can do is cultivate the illusion that I am gay, serene, not hollow and afraid” (Kukil, 2000, p. 63).

Outwardly driven by desires to be seen, to be the best and loved by everyone, inside is apprehension about showing the real self. These conflicts emerge in therapy. Sylvia Plath comments in her journal that in therapy it makes her feel “good as hell to express my hostility for my mother, frees me from the Panic Bird on my heart and my typewriter (why?)” (Kukil, 2000, p. 429).

Sylvia Plath’s search for self-knowledge resonates with many who also identify with her anguish. In her writings, she details an archetypal journey in the search for self. This entails the age-old attempts at wholeness, the path to find parts of the personality that seem lost, undeveloped, ignored, repressed and then to gradually reclaim them. Sylvia Plath poignantly writes the difficulties of all this in her journals. “Putting up pretty artificial statues. I can’t get outside myself” (Kukil, 2000, p. 507), and “The idea of a life gets in the way of my life” (Kukil, 2000, p. 508). Elsewhere, she pens, “Something freezes me from my real spirit: is it fear of failure, fear of being vulnerable” (Kukil, 2000, p. 476).

Sylvia Plath was familiar with the concepts of Jungian psychology and those of the mythologist, Robert Graves. Both consider the symbolic and the mythic as reflecting aspects of the psychological perspective. Jung stated about these images as they appear throughout time and individually. “The images of the unconscious place a great responsibility upon a man. Failure to understand them, or a shirking of ethical responsibility, deprives him of his wholeness and imposes a painful fragmentariness on his life” (1961/1989, p. 43).

Plath records in her journal:

How many times in my dreams have I met my dark marauder on the stairs, at door, sitting only in his coat and hat with a small smile on a park bench; already he has split into many men; even while we hope, the blind is drawn down and the people turned to shadows acting in a private room beyond our view (Kukil, 2000, p. 563).

For Plath, the discharge from such internalized negative captors does not happen in life. Their devouring aggression wins out. What begins with self-reproach circles around maliciously against her. Although she expresses desire for transformation, the conflict between
some of her most well-known poetry. An example

An axiom of Jungian psychology is that each phenomenon contains within itself the means by which it can be interpreted. Likewise, nature tries to re-establish balance and in the psyche we find this in the principle of synthesis. The task of therapy, self-discovery, and soul repair appears through a vast symbolism guiding the process enacted between self and other:

The psyche does not trouble itself about our categories of reality; for it, everything that works is real... In psychic life, as everywhere in our experience, all things that work are reality, regardless of the names man chooses to bestow on them. To take these realities for what they are—not foisting other names on them—that is our business. (Jung, 1954/1977, para. 111)

Martinez, a Hispanic man in his thirties says about his childhood school experience:

In grade school I suffered repeated physical torment, harassment and humiliation by ruthless bullies. I did not fit their machismo culture of gangs and guns. I was incredibly vulnerable to their violent attacks and began to believe that in some cosmic way, I deserved the abuse. I developed my first suicidal thoughts in the third grade; I was nine years old. I knew I could not ever belong with people like them.

To this day, he remains wary of the macho culture of his neighborhood. This feeling transfers to the larger world and he has not yet found his place. He prefers to be unnoticed, under the radar. He even has aliases on social media so he will not be traceable. He keeps all the creative stories in his head, apprehensive to write them down as they might bring scorn or ridicule. The depression that cuts at him daily is also where he identifies with Sylvia Plath who is known for portraying the many masks and divisions to obfuscate her real self from others.

This man is highly intelligent, self-taught and does not fit with those of his background. He refuses to be like his military father, a brutal man who wants above all to fit into the American culture. Martinez is different. He is a sensitive, reflective but often overwhelmed and fearful and a stay-at-home dad. It is important to him that his children study and do well at school. He watches out for them like no one did for him.

Martinez learned to avoid. As a young teen he was a cutter, filled with negative and defeating inner dialogue, the warring voices inside loudly encouraging him to both slice at himself and to resist. He internally experiences the outer culture with its prejudice against Hispanics. One day he mentions Sylvia Plath’s poem, “Mushrooms.” He describes the poem as relating to all those, like him, who are oppressed and how they will one day rise up and declare their rights. For him, this also represents an internal rising up against the oppressive and depressive thoughts and feelings that tell him to destroy himself.

"He struggles with the conflicting impulses to destroy and not destroy himself, the muscles want to cut and not cut"

He continues to elaborate on the poem, “Mushrooms,” as demonstrating his feelings about the encroachment of the stuff crowding the house, the clouding of his vision, the imprisonment in the family rituals and traditions, the oppression of being a minority and disenfranchised. Martinez feels the pressure of the home full of people and things and the general economic entrapment. He says they are crammed together like mushrooms. The space is so tight he trips over the computer cord and he imagines all the material on the computer now erased due to his mistake. What follows are crushing self-destructive inner feelings. He struggles with the conflicting impulses to destroy and not destroy himself, the muscles want to cut and not cut.

Martinez worries about members of his family being deported. They are legal but he remains fearful and overwhelmed by the system. Thoughts reverberate that he should not be alive. He feels ridiculed for who he is and cannot follow the cultural tradition of machismo or obeisance to the parental figures who seem empty. He cannot respect them just because it is required. He is not like the other mushrooms in the box. The family and culture are containing with their requirements but also strangling to him.

Martinez is an example of what happens when the ordinary defenses fail in the face of unbearable psychic pain and anxiety. The psyche may respond by turning upon itself. From its own internal splits, a drama featuring a brutal persecutor and innocent victim is produced that encapsulates a person’s spirit. While this affect-imagery is disturbing, it serves a protective function, albeit a costly one.

As the psychological sessions progress, Martinez says he identifies with Sylvia Plath in what he calls a “darkness sitting on his shoulder.” Reading all he can about and by Sylvia Plath for years, he searches within her words for some answers for himself. He reads her works with fascination, reaching for reasons to live. He does not read her to find ways or reasons to die or kill himself. He identifies with the psychological pain she describes and her attempts to cope. And, he also identifies with hiding her true feelings, even while endeavoring to express them. He resonates with the demons plaguing her. His suicidal thoughts occur, like with Sylvia Plath, but he derives sustenance from the fact that she contemplates and works with them, as he is trying to do. He references her in therapy as she describes the darkness, the striving, and the desires for self-transformation rampant throughout her work. For a long time, reading Sylvia Plath, her works of the double and splitting identity, obfuscation, rage and her goals for change keeps him going.

Another example

Jung commented about the importance of the various forms of art and psychology, “Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age
A Poet Enters the Therapy Room

In her forties, Gail, a professional violinist, comes to therapy saying she does not feel adequate and cannot practice her violin as she wants. She is discouraged that her work is not up to par. She presents an impecable appearance and charm with her long blond hair, graceful manners, and calm voice. A flair for the dramatic seems to hold people off and Gail appears preoccupied, as if inhabiting a place no one can enter. Later it comes out that this is a purposeful presentation to hide the periodic and severe depressions. She says the few friends she has are rarely allowed into her home where the remnants of smashed vases and figurines display a trail of the past and present self-destruction. She often does not really know how to care about herself, what it looks like nor does she have memories of being cared for beyond the essentials. She admits she needs a “how-to-be-a-person manual.” To make a point about the memories concerning her life, Gail brings favorite passages from the books she reads that concern women who have complicated lives and depressions. This is done as a way for her to be understood, to share her life and to have a witness to what she endures emotionally. Her favorite poet is Sylvia Plath.

Trying to get on with her life, yet caught in the repressed emotions from the past, she cannot fully enter the present. Like with Sylvia Plath, the selves have become split—one acceptable and one not. There is an innate longing for acceptance, a desire to belong, yet feeling lonely, depersonalized and distant from herself. Without relationships she withdraws intra-psychically, deeply buried within yet basically open and raw, prickly, and sensitive. This psychological space is described as a void of futility, meaninglessness, deadness, numbness. For her it is the abyss. At the core hides the dependent needs searching for connection.

Jung wrote about facing oneself without masks and the need for existing in the mirror of the other by saying, “Whoever looks into the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face” (1959/1990, para.43). Indeed, as therapy precedes, Gail reveals that the presentation, which she calls the “poseur,” is to disguise an abyss of loneliness. Gail’s made-up word, “poseur,” can parallel the Jungian term “persona.” The persona as merely a pose is set up to protect a terrified and precarious self. She describes feeling unreal, sufficient only to be an understudy, second best but not a primary player. She expresses a similar struggle to Sylvia Plath in wanting to let the false self go so the real voices can emerge through her musical expression and in all aspects of her life. But, she does not know how to do this. The wounds Gail expresses, like those of Sylvia Plath, arise from early abandonments, neglect and lack of nurturing, leaving a void at the center.

Gail comments she does not want to grow up because adults appear to have no light in their eyes and are deadened by conformity to the average. She accuses herself of being a creature who harms innocent people through her power to deceive. She assumes she must be a phony who makes people love her and think she is special. Uncovering the denials that guard against her truths, the fantasies that protect, and the bonds that retain inhibiting roles are part of Gail’s tasks in therapy. About herself, she writes: “This is a woman who would live inside herself. This woman would be stone, wondering if she can be opened. Picture this woman plucking at herself like cardboard.”

She has a habit of rubbing her eyes and pushing the hair off her face. Describing herself as “half-baked,” the action seems an attempt to clear a psychological fog—or does it represent being under a spell? Her feelings and passions, even for her music, still remains incomplete and unformed.

The first dream Gail brings to therapy is the following:

I need to practice for something very important. My husband keeps coming into my room and interrupting me. I want him to leave. There is another person there, a man who is famous. Maybe a conductor? He set up a place for me where I can practice without distraction. Later someone else there tries to tell me that my playing is special, from my heart and set apart, even though my technique is sometimes lacking.

Gail resonates with the dream scene saying her husband interrupts each time she begins to practice. He also represents an inner part of her that interrupts, takes the focus away and is critical and judging. She reflects that her heart, which to her symbolizes the feminine side of her personality, comes out in her violin playing. Gail explains that the violin is usually a masculine instrument and bigger than the viola, a typically more feminine instrument and the one her husband plays. Gail says he is better at musical technique, which she aligns with the masculine. So, she plays a traditionally masculine instrument from her heart. He plays a traditionally feminine instrument from technique, or the head. This mixture can be exciting, but because both feel insecure and threatened, it is creating problems.

Some time later she dreamt, “I am looking at houses. There is a big house that is mine. My husband takes me into a room with a high ceiling, a piano, and a beautiful rose-colored tapestry. I notice there is one small seam in the tapestry that is undone.” As Gail talks about the dream, she anxiously focuses on the small tear, saying it represents the perfection she cannot attain. For her, the dream husband again accuses her of imperfections as in the comments about the tapestry. However, in the actuality of the dream it is she, not he, who notices the
From this event, she realizes this signifies a dream occurring in life, was, in fact, stunned at the synchronicity of the technique is sometimes lacking. Gail, special and from the heart, but your previously. He said, “Your playing is repeats the phrase from the first dream where to her amazement, the conductor distortions Gail attends a music audition, surprising that Gail describes feeling like a mannequin. Preoccupations with aging and weight keep her negatively self-absorbed. She avoids the physical, and it, like emotional exposure, is threatening to her fragile composure. It is so difficult for her to be present and vulnerable that she finds herself thinking about how much she weighs while having sex. This reflects the type of disconnection that separates a person from the most basic instincts of living. Emotions, love of self and other, energy for participating, feelings and passion become adversely affected and distorted.

Months after these therapy discussions Gail attends a music audition, where to her amazement, the conductor repeats the phrase from the first dream she brought to therapy many months previously. He said, “Your playing is special and from the heart, but your technique is sometimes lacking”. Gail, stunned at the synchronicity of the dream occurring in life, was, in fact, offered the position and accepted it. From this event, she realizes this signifies how far she has come in developing an independent self, separate from her husband and her own critical aspects. She is now able to access the desires and passions formerly suppressed.

Even later Gail dreams that she is alone onstage asking, “What will happen next?” The dream questions opens to future hope. The therapeutic discourse, in giving additional meaning to past, present, and future events enables a person to possess their abandoned and unattended potentials, to extend the capacity to think and feel and to explore life more openly. It is a process of recounting the memories, unraveling old patterns and repairing the broken personality parts.

“Although the rose color in the tapestry represents passion, beauty, love, and the feminine to her, obsessing on the flaw demonstrates how this way of being harms appreciation for the qualities that are indeed hers”

Summary

Jung commented further about the value of poetry: “It is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking...The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate” (1966, para. 130). The poetess Sylvia Plath and the two composite therapy examples display the disconnections and dissociations from self. Each, in different ways, enact the “as if” personality in its various forms. As these people bring the conscious and unconscious mind into a relationship with each other, they also exemplify the powerful energy in the poetic search for connection with self.

References


Susan E. Schwartz, Ph.D., Jungian analyst and clinical psychologist is a member of the International Association of Analytical Psychology and American Psychological Association. She has taught for Jungian Developing Groups in Poland and South Africa for many years and participated in various conferences.

Susan has several articles in online journals and Jungian book chapters. She has a private practice in Jungian Analytical Psychology in Paradise Valley, Arizona and her website is www.susanschwartzphd.com.

“A dream that is not understood remains a mere occurrence; understood, it becomes a living experience”

~C.G. Jung
CW 16: 252
Dead water laps
Lazily maps her shore
She’s lost her roar
Stolen on the trollin sea floor
Chlorinated
Fluoridated
Constellated
Fractionated
Used
Abused
Refused
No longer amused
Cities in dust.

A world on the edge of thirst
And water boy drives his H2O hearse
Hot city town
Wasted on a daft day
No lawn sprinkler play
Drowned out water-shorts
Cancel the water sports
Her dowry’s drawn
Cities in dust.

Downtrodden waters
Downstream feed’n potters
And green suburban toddlers
Nowhere is clean anymore
The pools are thin
Polluted mists of misshapen sin
Cities in dust.

Oblivious urbanites
Summer suburbanites
Fly their fancy kites
Slip’n’slide late nights
While wasted pipes
And proctor frights
Argue irrigation rights
Down-on Hellespont Heights
Cities in dust.

Dead water laps
Between fracking gaps
Plastic bottle caps
Plastics and elastics
Sink to the brink
Where is the shrink in this stink
To tell us what to do
Where will our tears all go
When the water dies out?

Are we just running toward a mirage?
Cities in dust.
The darkness holds me  
As I dive into the landscape of the dream  
The forest calls  
Voices carried in the wind  
Do you know us?  
Have you loved us?  
Will you try before we die?"  
-Mary Kay Kasper, 2013

Stepping into the room, I am enveloped in darkness. As my eyes  
strain to adjust to this new environment, I notice the floor seems  
to be moving. I reach for the light switch and tap it on. To my  
surprise and horror, I discover rattlesnakes slithering along the  
floor, undulating, pushing off one another like a moving blanket.  
They seem uninhibited by the announcement of my presence.  
Terrified, I search the room for some escape. Finding none, I  
stand there paralyzed, rigid in form, waiting for help. And then a  
snake begins to spiral up my leg.

Our dreams speak to the story of who we are, where we  
have traveled, how we engage the world, and what  
keeps us from embodying our true selves. They assist us in  
facing our traumas and offer a remedy for the pain. Dreams  
show us our greatest gifts and our deepest fears. They are the  
primordial juice of our universal knowing unencumbered by the  
ego and therefore rich in personal and universal mythology. And  
through these stories, we are offered guidance that, if taken,  
will begin to shift our consciousness and open us to the healing  
and wholeness for which we yearn.

The more intimately we observe the dream, we discover  
that it also speaks to the collective experience that is the Earth’s  
dream, dreaming us awake to Her. There is a remarkable  
parallel between the ecological destruction that has ravaged the  
earth and the human capacity for suffering spiritually,  
physically, and emotionally. As we continue to be a part of,  
and/or witness to, the persistent devastation of the land, we  
feel the perseverance of our own alienation, disenfranchise-  
ment, and exile from soul self and spirit. This exile provokes the  
illusion of separation not only from our inner soul self but also  
from the environment and its cycles. This illusion of a split  
expresses itself internally through physical illness, depression,  
constant anxiety, unfulfilled desires, and spiritual numbness, to  
name a few. Outwardly it can manifest through isolation,  
reckless behaviors, over-consumerism, a fear of the natural  
world, deep denial of the ecological crisis, or an overwhelming  
grief for our role in this crisis.

Many people who yearn to fill the emptiness caused by  
this separation either search for guidance from healing modalities  
that address the personal self or the ecological but not  
always both consciously. Theologian Thomas Berry reminds us  
that, “A degraded habitat will produce a degraded human,” and  
in turn, a human who degrades the environment will become  
degraded. We cannot heal our personal story unless we also are  
healing our ecological story. If we believe this is so, then it is  
imperative that we explore healing pathways that guide us to  
the wisdom of our story weaved within the voice of the Earth.  
Dreams offer a path to healing the personal and ecological.  
Their light illuminates our psyche, a collective living fossil of our  
primitive soul self as Swiss psychiatrist, Carl Jung, suggests.  
In this way, the dream offers wisdom for awakening to our true  
elves while gazing into the intimacy of our forgotten relation-  
ship to the cosmos.

Could it be possible to engage our dreams as a path to  
remembering our place within the Earth community? Do our  
dreams provide a glimpse of the two million-year-old self that is  
our primordial connection to all beings? Could these stories  
offered within the dream show us the places where we are  
separate and/or connected not only with self but also with the  
cycles of the landscape around us? The answer is yes if we are  
willing to journey into the dream story as our encounter with  
the soul of the Earth.

To work the dream as the story of self and the collective  
experience in relationship with Earth, I use an integrative  
archetypal style. This modality of dreamwork focuses on the  

Art by Laura Smith: Snake Rising. Oil on canvas, 18” by 24”  
Used with permission
associations, feelings, relationships, and memories that are discovered as the dream story is explored. Each dream story belongs to the dreamer and is worked without generalized interpretations or a dream dictionary. The journey within the dream is one of curiosity and exploration, a path of inquiry that brings to the surface an awareness of how the dreamer relates and engages the world as a result of their life experiences. Along the way, we tap into the felt experiences of the characters, actions, terrestrial expressions, and their relationships to the dreamer that have yearned to be known. As we step through the dream portal into the story, the impact of personal and environmental trauma is unveiled as are incredible relationships, gifts, and longings.

To support and challenge the dreamer in this process archetypal characters are revealed and mythological themes are explored that assist in unlocking the dream’s wisdom. Ultimately, this approach brings to the surface memories that disclose the source of our pain and joy, allowing for a more tender examination of who we are and yearn to be in relationship to self and others. Finally, it is the wisdom garnered from the dream that evokes in the dreamer a new story of awareness to self and other.

In my dream story, I explore the associations to all its elements noticing that my relationship to snake is the vital thread to understanding the dream’s wisdom. The snake comes as a reflection of my waking journey, a mirror to my perception of self and the Earth, a mythological and archetypal creature engaging me in an alchemical experience. Snake, a living, breathing reptile, offers the experience of relationship with me on a very personal level and is a reflection of me struggling to gain access to my potency. I come as snake opening to the consciousness and vitality of this incredible creature. Snake may come as healer, initiator, lover, guide, or its’ true self inviting all of us to know ourselves in the greater cycle of the Earth just as tree, tornado, ocean, mouse, rose, or human does in our dreams.

In working the dream, I relive the moment of standing in the darkness of the room as the floor moves evoking the fear that causes me to turn on the light. I experience the fear again but this time letting it carry me into a deeper awareness of what is underneath the fear. The feeling of powerlessness and grief arise which was born from a place of enduring trauma, through subjugation and the loss of freedom in my life, and I stay with this feeling for a moment absorbing in this wisdom. Then I turn on the light and feel the terror of being with the snakes, their bite, the pain, and my possible death. I remember my waking world fear of snakes where I feel similar anxiety and fear in geographic locations, which support the habitat of rattlesnakes. Yet on the mythological and spiritual level, snake represents potency, transformation, and sensuality for me. I continue opening to the dream story by feeling into my paralyzed body and the desire to be rescued, all connected to my wounds.

"The journey within the dream is one of curiosity and exploration, a path of inquiry that brings to the surface an awareness of how the dreamer relates and engages the world as a result of their life experiences"

and a yearning for the love. As I re-step through these dream story moments of feeling, layers begin to peel away exposing the truth of my pain, distrust and fear of relationship and love. This place of knowing offers questions that encourage me to go even deeper.

When in my waking life do I feel powerless or subjugated? How do I paralyze myself and then search for rescue? What keeps me from expressing my potency? What needs to happen for me to move through and heal my wounds? Who is snake to me? There is a place for a healthy fear of rattlesnake yet my fear can be overwhelming. What is this about? The answers ask me to reenter the dream story where I embody the snake’s reptilian skin feeling the dance of my movement along the floor and up my leg. I do not judge. I join within, shedding my skin to enter snake’s skin. I speak the language of the snake so I can hear its wisdom in me. The intention of this form of shape shifting assists in cultivating an awareness and trust between the snake and myself which fosters the transformational energy that can flow between us. All of this provides the substance for creating a daily practice that incorporates feeling into a unique relationship with snake. My practice mantra becomes, “Feel the fear and experience snake spiraling up my leg. Feel the dance of sensuality as it moves around my leg, recognizing that snake is offering to be in relationship with me. Notice when my fear causes me to turn away from my potency. Notice when I want to be rescued.” I experience this practice as a gesture of movement, feelings, and visualization on a daily basis. This practice triggers an alchemical reaction on a conscious and unconscious level. My dreams evolve, and, in the next one a snake bites me. My practice changes to feel the snakebite and its venom flowing through me. I am dying to self and will be transformed. Alchemically I continue to change, opening to a profound level of awareness regarding the fear that fuels my separation from snake and self. I discover that my fear of snake is my fear of experiencing my wild primal self.

As I continue to work the wisdom of my dreams along with my earth based practices an energetic shift begins to occur internally. I feel less depressed, isolated and unloved which gives space for my passion to teach Earth spirituality and dreamwork to arise. I open to a call to journey to the desert as a deeper kinship with snake comes to life. I open to trusting the love more deeply in my life.

No matter where we are in life’s journey, the work of our dreams can activate the spiral motion between awakening to our soul and the soul of the Earth. If we are receptive to the guidance of the dream, risking the pain of our wounds and/or the joy of desire, we can remember and awaken to deeper healing on a personal, spiritual, and ecological level. We can heal the split in our relationship with nature and remember our place in the more than human world.

If we stand in the associations, feelings and memories that the dream
story offers, we can be initiated into a profound relationship with Earth and ones’ primal, wild self. We will once again feel Her love and take a path to reclaiming our role in acting on Her behalf.

I stand in the presence of the snakes, one spiraling up my leg. I am terrified I will be bitten, I will feel pain, I will die, and I will be transformed. I will discover who I really am, I will embrace snake as snake embraces me, and I will become snake medicine.

References

Mary Kay Kasper works with the intellectually disabled, is an ecotherapist, dream practitioner, rites of passage and wilderness guide, Druid Priest, ceremonial leader, and writer. She has worked with her dreams for over 25 years, facilitated shamanic dream groups and instructed college courses on Ecopsychology. Her passion lies in facilitating deep inquiry into the mysteries of the dream’s guidance as a gateway to our soul-rooted relationship to the earth. http://wayofthebirch.com/

Mary Kay Kasper

---

By Yvette A. Schnoeker-Shorb

I stood in the foggy, dark woods trying to read the many trailhead signs while waiting for her to arrive, wondering which way we would hike and surprised when she suddenly pulled up on a bike, the crunchy sound of wheel to ground unearthing my attention. “You didn’t mention that we weren’t walking,” I whined, but softened at her whisper that this was something she had always wanted to do. She was my best friend for over thirty years, so we chose the widest path, and she disappeared ahead where I could barely see the narrowed trail curving around into the shadows of aspens and conifers.

And just as my breath seemed to be dying in the high-elevation, ash-scented forest, she would race back to me, vibrantly retracing her way until just out of reach of my slow, heavy steps, then turn and be gone into the dense trees again, until we had crossed over the steepest point, where I once again anticipated her image framed in the distance, facing me, moving closer into view, but she did not return from wherever she was; there were no more ridges, no mountains, no peaks, only sea level—a flat green line and a long, loud beep which had pulled me from sleep, and a little time dreaming after so many weary nights without—her hand was still in mine.
Origins of Ambiguity

By Maggie Hippman

Ambiguity: the condition of admitting of two or more meanings, of being understood in more than one way, or of referring to two or more things at the same time.¹

There is a way to move in the world that honors the invisible, the immaterial. It honours the invisible inside of things: the immaterial reality that haunts the matrix of matter. Modern language does not facilitate this enigmatic approach to life. But a thoughtful study of the evolution of language reveals that until relatively recently, human consciousness was anything but literal. It would not allow our ancestors to see the material and immaterial as separate phenomena, and so they danced with an animate earth whose every form was filled with spirit.

This is significant for the field of psychology as well as environmental studies, considering that “When we study long-term changes in consciousness, we are studying changes in the world itself.”² Efforts to tend to the health of the planet and the individual psychologies that exist within it might benefit from a brief foray into the evolution of language as it displays a gradual shift from engagement with outer phenomena to fixation on the inner phenomenon of thoughts, emotions and concepts.

The natural philosophy of alchemy is an interesting case study of the interaction between language, material and psychology as they interact and transform one another. The writings of the early alchemist Paracelsus (1493-1541) are notoriously dense and difficult to interpret. True to the alchemical mode of imagining the world, his texts are “constructed to reveal as many depths of meaning as possible”—their words are intended to reverberate in the imagination with meanings.”³ His intelligent use of language had the ability to bring the material to life, just as a master poet can today. The early experiments of Paracelsus paved the way for some of the modern methods and ideas in science and psychotherapy. He founded the field of toxicology, pioneered the use of chemicals and minerals in medicine, and is said to have made the first clinical mention of the “unconscious” as it relates to the disease process.

C.G. Jung, following Paracelsus, fundamentally altered the field of depth psychology when he discovered the astounding parallels between unconscious psychological processes and the quest for the alchemical opus.⁴ Here a connection was re-established between substance and psyche; human and nature. It is as if psyche went out in search of nature, and discovered it in the hidden realm of the unconscious.

“It would not allow our ancestors to see the material and immaterial as separate phenomena, and so they danced with an animate earth whose every form was filled with spirit.”

Depth psychologist James Hillman (1926-2011) drew deeply from Jung’s work to develop and re-envision Archetypal Psychology. Hillman wished to revivify what he saw as the deflated modern therapeutic practice through work in imagination, fantasy, myth and metaphor.⁵ He was concerned particularly with the insubstantiality of modern therapeutic language as it reflects a growing cultural neurosis: a one-sidedness of thinking that shows up in a way of communicating that is alarmingly abstract and deeply literalized.

In Alchemical Psychology, Hillman writes, “Conceptual language...is the chronic locus of our collective neurosis as it appears in language.”⁶ This claim is directed in particular at a Western culture that seems to be at the forefront of conceptual imperialism, and at a profession that is concerned primarily with healing the human mind. To heal is to make whole, which is a difficult task to achieve when the instrument being used (language, in the case of therapy) is already fractured.

Hillman defines literalism as “that one-sidedness of mind that experiences only singleness of language.” It is that same unilateral literalism that can make it difficult for the western mind to wade through an alchemical text or poetry, and which can cause the devout to read a single truth into their holy book, or bow to science as their only God. But even the faithful are not truly served by this habit of thinking, for their symbols which were once sacred images in the human imagination (known to be conduits for the holy, and not the holy itself) have sunk to be mere things, or “idols,” as Barfield calls them. The presence behind, or inside, of the material has been forgotten.

The apparent opposite to the literal use of language is figurative, in which words are used in ways that deviate from singular interpretations to represent more fully the reality they attempt to describe. Metaphors are one example of figurative language. The first definition of metaphor that pops up in an online search is “a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.”⁷ This definition succinctly reflects the popular approach to language, in which metaphors are ideas that exist in the mind, to be analyzed and interpreted but never to be experienced. To allow metaphor to push us outside of thought and into perception would be to rehydrate its desiccated meaning.

For oral indigenous peoples (who had not yet been exposed to the written word) metaphor was not a concept. It was the culture’s living reality, woven into the layered understanding of the nature of things. We will soon see that if
the history of human consciousness is traced back far enough through language we reach a point where perception is completely figurative, and thought takes a back-seat to direct experience. This type of consciousness cannot perceive matter without also perceiving the immaterial reality which it contains. We have traded the sweetness of substance for the safety of assurance, and now the dark, hidden, mysterious and unknowable things are vanishing, like a bright flame squished between two fingers, one after another.

While linguistic analysts and academic abstractions may attempt to create a language that would make misunderstanding impossible and meaning singular by demythologizing and disinfecting language, they would certainly fail. Language, like consciousness, is a living organism which is dead once it is petrified.” The etymology of language reaches back to a time when gods and goddesses pervaded all natural processes; a time when gods and goddesses were used to describe physical language reaches back to a time when once it is petrified.” The etymology of certain words developed in a parallel fashion to describe internal states. The word “delirious” is derived from a Latin verb that originally meant “to go out of the furrow” or “to plow in crooked lines.” In modern English we instead move askew inwardly in what is now defined as “an acutely disturbed state of mind.” Words such as this (and there are nearly infinite examples) are evidence that “all knowledge which has been conveyed by means of speech to the reason has traveled in metaphors taken from man’s own activities and from the solid things which he handles.”

As those processes which birthed a need for words to define them transformed into different technologies (from hunting and gathering, to agriculture, to industry, to advanced technology, etc.) the words once rooted in the soil of direct physical experience came to describe less concrete phenomena: states of mind, philosophies, concepts and emotions. It is as if the ground beneath us is disintegrating. The entire English language comes to acquire a weightlessness. And yet words carry the gravity of human history. Barfield maintains that language reveals the evolution of consciousness.

“We have traded the sweetness of substance for the safety of assurance, and now the dark, hidden, mysterious and unknowable things are vanishing, like a bright flame squished between two fingers, one after another.”

Entire cultures of thought can be traced along the lines of language, which, like consciousness “arises from an interpenetration of thinking and perceiving.” It can be seen from the transformations in language that as time progresses from the earliest evidence of language to our present day vocabulary, entire cultures of thought turn “a vague feeling into a clear idea, they balanced on these foundations as they attempted to reach into the evaporous realm of abstract thought. The word “spoil,” for example, is a Latin term which at one time meant only to “strip a conquered foe of his arms.” As the Roman consciousness grew and changed, the singular definition grew to accommodate minds which had enough distance in their relationship to the land to extrapolate the purely physical into the mental, emotional and even metaphysical. This is how humans began “realizing the unknown in terms of the known.”

If we consider the effort required to turn “a vague feeling into a clear thought” we may gain a new respect for the language that is so casually used, and how necessary it must have been for the mind to shift its engagement from the outer phenomena of the living world to the inner realm of reflexive thought in order to have something to say about it. Here it may be important to understand exactly what we are turning away from when we begin to give precedence to the human world of thoughts, ideas and emotions. How did humans, in the first place, come to define their world through words? Unlikely as it
may seem, an ecologist has something to say on the matter.

David Abram asserts in Spell of the Sensuous that spoken language evolved from our relationship with the “more-than-human-world.” It was our physical interaction with the terrain that sustained us which generated the first human sounds that became words with meaning. “For meaning...remains rooted in the sensory life of the body—it cannot be completely cut off from the soil of direct, perceptual experience without withering and dying.” And so, at a certain point in history, the human voice began to echo and amplify the sounds of their animate environment in a way that must have been entirely participatory with the terrain.

A friend in India once told me that his grandmother can tell him what time it is down to the minute based on the quality of sunlight. As we become more removed from the sensate realities of the earth we are funneled into the void of abstraction. It is here that we are lost, for our greatest compass lies in our senses: the threshold between inner and outer. A living language requires a continuously renewed relationship with the physical. One need only glance at the morning newspaper to see what happens to a materialistic culture with no conscious relationship to the matter it is using to build its empire.

The history of language, described by British philosopher and poet, Owen Barfield, is a painful process of introversion. Before the advent of written language, the word psyche was understood to mean something akin to breath or wind. After the written word created the possibility of a timeless, independent self that can exist outside of the context in which words were generated, psyche was torn from that larger presence and squeezed inside the human skull. It was only after the psyche migrated from the all-pervasive power of wind to the interiors of “mind” as we know it that mental illness began to be seen as an individual pathology instead of a collective issue.

Indigenous cultures seem to recognize an individual’s sickness as a symptom of a larger problem that the entire culture plays a part in. The traditional medicine man or woman negotiated the space between human sickness and nature’s woes, since the sickness was thought to be brought on by a trespass of the people with the land. To heal an individual was to repair the damaged bond with the earth itself. And so, I wonder if personal healing can be expected without addressing the broken bond with the wild, given that one’s individual health is helplessly contingent on the health of the place one inhabits.

- “Most of us are nested deeply inside the comfort of our protected homes where air temperature is regulated, water is mechanically funneled in and out without any thought on our part, and walls block out sound to create an isolated container. We are allowed to choose to what extent we interact with the forces of nature”

It may be hard for us to imagine what life felt like for people whose language did not contain distinctions between physical forms, internal states and celestial beings. Most of us are nested deeply inside the comfort of our protected homes where air temperature is regulated, water is mechanically funneled in and out without any thought on our part, and walls block out sound to create an isolated container. We are allowed to choose to what extent we interact with the forces of nature. If we were exposed to the full ferocity of every dense thunderstorm, a winter full of frigid nights, and the blistering mid-summer sun then we might begin to feel the presence of something larger than ourselves inside these phenomena. If our water needs were completely dependent on the frequency of rain, we might even begin to pray when we felt the desert drought in our own dry throat. We might feel the reality of our life’s contingency on nature’s beneficence.

For a culture whose conceptions of mind and matter were split centuries ago (most ostensibly by Descartes in the seventeenth century) and which reserves the qualities of awareness for our species alone, the muscle of imagination must be exercised like an under-developed bicep. Imagination is the connective tissue between “self” and “other,” between “inside” and “out.” Abram writes that imagination is “the way the senses themselves have of throwing themselves beyond what is immediately given, in order to make tentative contact with the other sides of things that we do not sense directly.”

Paracelsus used ambiguity in his texts to stoke the starved imagination of his students. The layers in his language force the literal mind into metaphor, creating a linguistic bridge between mind and material. He exploded the perceptual field this way, continually forcing thought outside of polarization and into the vibrant space of vitalized chaos where the senses had space to breathe.

We are collectively in a space of cultural chaos. It is a fertile place of necessary re-organization. The collective psychological portrait of this moment in history would look something like a finger-painting made by an artist whose body was in flame at the time of rendering. One in ten Americans is on an antidepressant. Suicide rates have increased thirty percent over the last ten years making it the tenth leading cause of death in the United States (this equates to an alarming one hundred and seventeen suicides per day). If those statistics don’t adequately capture the collective desperation, then one need only look at the ongoing instances of mass shootings to see that the American psyche is struggling.

I often wonder what the indigenous shamans would have to say about the current state of health in America and the Western World in general, given their beliefs about disease being caused by impingement on the local spirits living in the land. Perhaps there are lessons to be learned from the evolution of language, as it traces the veins of a living consciousness—once shared with the animate terrain. Cultures grew, minds changed and language morphed by scaffolding off
of the physical ("the known") into the abstract ("the unknown"). Perhaps we now know too much, and must tip-toe our way down off of this skyscraper built in paper-scraps, back down onto solid ground.

3 What if mind... is a property of the Earth itself?22

Emerson predicted that the human race would eventually die of civilization. Seeing this prophesy beginning to be realized, how might we go about realizing the known in terms of unknown?

“To return to things themselves is to return to that world which precedes knowledge, of which knowledge always speaks.”23 French phenomenologist Maurice Merleau-Ponty is calling for a reawakening of the very basic experience of the world through sense perception. This way of being is alive in us all in the form of a memory, engraved in the DNA from long ago. The process of unknowing might, then, look a lot like remembering. Beneath the scarring of preconceptions built up over lifetimes lies the innocence of permeable perception, which is in touch with the land.

J.R.R. Tolkien has written that “Faërie,” by which I take him to mean all things enchanted, “cannot be caught in a net of words; for it is one of its qualities to be indescribable, though not imperceptible.”24 One can be enchanted (defined as “filled with delight”)25 by earthly phenomena only if they are willing to see that every elemental being has its own subjectivity; its own interiority. Human language began as an amplification of the inner world of plants, animals and minerals. If we are careful, we can follow words back to the mind of the world, and our own sanity.

References

1 Webster’s Third New International Dictionary, Vol 1, p. 66
2 Owen Barfield, History, Guilt and Habit (Middletown, CT: Wesleyan University Press, 1979), p.11
3 O. Hannaway, The chemists and the word: The didactic origins of chemistry
4 Paracelsus contributions to psychotherapy: https://en.wikipedia.org/wiki/Paracelsus#Contributions_toPsychotherapy
5 About Archetypal Psychology: https://en.wikipedia.org/wiki/James_Hillman
6 James Hillman. Alchemical Psychology (Putnam, CT: Spring Publications, 2013), Location 94 (Kindle)
7 Definition of “metaphor”: https://www.google.com/webhp?sourceid=chrome-instant&espv=2&ie=UTF-8&q=metaphor+definition
8 Owen Barfield (1979), p. 31
9 Owen Barfield, History in English Words (Grand Rapids, MI: Eerdmans, 1967), Location 1050 (Kindle)
10 Barfield (1967) 1149
11 Barfield (1967) 1118
12 Barfield (1967) 427
13 Barfield (1967) 2379
14 Owen Barfield (1979), p. 16
16 Barfield (1967) 433
18 Barfield (1967)
19 Abram, p. 58
20 Look Around: 1 In 10 Americans Takes Antidepressants, NPR: http://www.npr.org/sections/healthshots/2011/10/20/141544135/look-around-1-in-10-americans-take-antidepressants
21 American Foundation for Suicide Prevention, Suicide Statistics - AFSP: afsp.org/about-suicide/suicide-statistics

Maggie Hippman, M.A. began her formal education in psychology, which then extended into an M.A. in Environmental Humanities from the University of Utah. Her work has been primarily with adolescents in Wilderness and Horticulture therapy, which has taken her into the Sierra Nevadas, the deserts of Utah, and the Big Island of Hawaii. Through placed-based therapeutic work (and education that focused on Ecopsychology and Terrapsychology) she developed a sensitivity to the healing potential and rooted intelligence that seems to reside in different locales.

Her extensive work in mindfulness (she is a certified yoga teacher, has led meditation courses and sat many ten-day silent meditation retreats) has deeply informed her work and become an integral tool in helping others orient themselves inside the larger story of place.
Art by Leslie Nolan

Illuminated Paintings

Leslie’s is a Contemporary Symbolist, who paints as a spiritual practice. Her art is a visual diary, articulating her emotions, concepts, and perceptions, using color as a source of vision and form as point of reference. Her paintings inform her and elicit a response, sometimes visceral, touching on a deeper wisdom from the unconscious mind, making it conscious and manifest.

The teaching healing symbols that embody her belief system are expressed through current mystical studies in Christianity, traditional Peruvian energy medicine and Kabala. She explores the transformational energy within symbols, sacred geometry, traditional biblical story or cosmological mapping.

Her work uses Intentional Creativity, the technology of right-brained, left-brain processes that utilize painting and writing which inspires deep creativity. Active imagination and meditation provide an internal seed intention that is sought through visual journeying. Creative space, once set, is made to hold that intention, where opportunity, miracles, and transformation happen through mindfulness.

Many a painting is started with an intent to heal or inform – Creating a portal, a threshold to enter over and through the painting. Transcending time and place, the medium of paint, symbol, poem, and color, becomes the vehicle through the veil, as her longing for Spirit, and connection to the Divine, is answered through this work. Using complementary colors, creating vibrating intensities that evoke vitality, this color expression, reinforced by her graphics foundation, creates a potent marriage where color, symbol and design are vehicles for her wild internal visions.

These visions contain imagery of a spiritual, allegorical nature, expressing a creative and controlling force of energy, either by means of a symbolic figure, The Divine Mother or a focal action, revealing truth on human existence. The subjects are spiritual icons; The Feminine Muse, The Higher Self, The Divine Mother, indicating a connection to personal mythologies. The talisman in her creations is both mythical and biblical and expresses a substantive cure for both artist and witness. Working with the Feminine Divine, her aim is to heal and offer hope.
Leslie Nolan is an entrepreneur, visionary artist, motivational speaker and founder of Leslie Nolan Design. She works with creative entrepreneurs who have lost their mojo and inspirational vision and helps them reclaim their power so they can find the courage to create their Great Work.

She inspires pathways to problem-solving, creative breakthrough and fosters healing and clarity as inspired in the lecture, lab, studio, or workshop. Through the magic of painting she helps clients uncover their true genius so they can stand empowered and shine.

A graduate of Pratt Institute, Leslie is a seasoned graphic designer and marketer of Nolan Design—an award winning graphics studio in practice for over thirty years. Her Intentional Creativity teaching has inspired adults and children at healing centers, along with her enrichment classes in the Spring Lake School system, International Consciousness Research Laboratory, Big Brother’s Big Sister’s of Monmouth / Middlesex County, as well as mentorships in private practice.

Leslie is a Contemporary Symbolist, whose visionary paintings have been showcased at The United Nations World Conference for Women Against Violence. She was invited by The Museum of Contemporary Art in New York City to bring her group to participate in a collaborative art project for The Draftmen’s Congress with Pawel Althamer. Her work has been showcased at The Reiki Way Healing Center, Her Church in San Francisco, and Wetherholt Gallery in Washington D.C. as well as galleries throughout New Jersey.

She lives and works from her home studio with her husband and soon-to be adopted foster son. While holding the space for others to create their Great Work, she dreams of building a retreat and workshop—the Sol Barn studio, harnessing solar power energy as well as the positive creative power of inspired entrepreneurs, into her back yard.
Given the vast breadth of C.G. Jung’s researches in world literature, it is remarkable that he chose familiar texts from the Judeo-Christian biblical tradition to illustrate the defining introductory pages of his Liber Novus, The Red Book. The curious reader wonders what those particular texts revealed for Jung and the thoughtful reader ponders implications for one’s own psychic life. In the Fall 2014 edition of Depth Insights, this author related the four biblical passages quoted on the elaborately scripted and illustrated frontispiece, Der Weg des Kommenden, of The Red Book to C.G. Jung’s own life situation at midlife (Kegler 2014).

In similar fashion Jung opens the second part, Liber Secundus, of The Red Book with an elaborately painted initial, “Die Bilder Des Irrenden” (The Images of the Erring), and five verses from Chapter 23 of the biblical book, Jeremiah. These verses are taken from Vulgate Latin version and rendered in Jung’s own calligraphic script. The initial and the script material fill the entire page.

This article will explicate the Jeremiah verses using agnostic biblical criticism to amplify Jung’s use of these particular verses to represent his experience as preserved in Liber Secundus. It will suggest further parallels between the prophetic roles of Jeremiah and Jung.

The Title Initial

The large “D” from the title, “Die Bilder Des Irrenden,” is encased in a narrow black square border with tiny celestial bodies. Within the square appear foundational rock strata upholding a small area of sea and sky at the top. Particularly within the “D,” these strata exhibit fissures or cracks suggesting compromise of the very foundation. The image is much like contemporary images of fracking for oil. Dominant within the “D” is an all-seeing and all-discerning eye-of-God. These verses are much about discernment between authentic and false prophetic voices. Also within the very script of the “D” is an intertwined blue and red figure suggesting a conjoined living artery and vein. Finally, within the script of the “D” is a growing new vine with leaves and three blossoming yellow-gold flowers. Though there is fragmentation and disruption, new life is flowering.

In the footnotes, The Red Book editor Sonu Shamdasani, quotes Jung from Collected Works 15, paragraph 208:

“From a purely formal point of view, the main characteristic [of paintings of schizophrenics] is one of fragmentation, which expresses itself in the so-called lines of fracture, that is, a type of psychic fissure which runs right through the picture.” (p. 259)

In The Lament of the Dead: Psychology after Jung’s Red Book, Hillman and Shamdasani (2013) wrote in dialogue about Jung’s use of language in The Red Book, asserting that Jung is “using descriptive language or concrete words about what is going on in the psyche, not second level abstractions…. And somehow this must create maybe a six or seven tremor in the underground…. We can maybe hear it underneath us” (p. 10).

In the case of this initial, Jung uses concrete painted imagery of fissures rather than words.

The German title, Der Bilder Des Irrenden, has significant resonances with German translations of the Hebrew text of Isaiah 35:10, which depicts the mystical royal road (Weg) by which the Jewish exiles are to return to Jerusalem after generations of exile in Babylon. That verse closes the frontispiece of Liber Primus (Kegler 2014). Zwingli’s Zurcher Bibel, used in Jung’s Swiss Protestant tradition, makes clear that die Irre (the mad, the confused, the mistaken, the wanderer) may not take the mystical Weg. Prophetic proclamations in an ecstatic state which are typical in the Ancient Near East may well suggest such a schizophrenic madness. Luther’s translation uses the word,
umherirren, (the wandering or those wandering around) for those prohibited from the Weg. In either case, the resonances in the root word are present in the title, Der Bilder Des Irrenden. From the same root the English word “err” carries the note of wandering or deviating from the right way, of being mistaken; and the word “error” connotes straying and believing what is untrue. Shamdasani’s footnote added that one of Jung’s earlier draft versions had the title “The Adventures of the Wandering.”

The Jeremiah Text in English

For the English translation of the Jeremiah text Shamdasani chose the classic 17th Century King James Version as he did also with the biblical texts in the frontispiece and as Hull did consistently in the Collected Works. After a review of several English versions translated from the Hebrew original, the New Revised Standard Version was chosen here for clarity of language. In the commentary to follow, nuances from other translations will be used to amplify meanings. The text begins, “Thus says the Lord of hosts: Do not listen to the words of the prophets who prophesy to you; they are deluding you. They speak visions of their own minds, not from the mouth of the Lord” (Jer 23.16).

Nuances for “they are deluding you” include: “they are giving you empty talk” (Alley 2008); “they make you nothing” i.e. by prophesying hopes that will come to naught (Lundbom, 2004); “filling you with vain hopes” (Carroll 1986); “make you vain” or “mislead you” i.e. puff you up with false sense of security (Latin “decipiunt”); “buoy you up with false hopes” (New English Bible).

Regarding “visions of their own mind,” the Hebrew word “leb,” (here rendered “mind”), is more literally translated “heart,” and carries the concept of heart as seat of mind and will. The Vulgate Latin has “cordis” (heart) the German has “hertz” (heart) and the English translators sometimes use “heart” and sometimes “mind.” Bright’s (1965) translation is strongest in calling these prophets’ visions “self-induced.” Such personal visions are false in that they are proclaimed to be the very word of Yahweh for the community and in that way they delude or mislead the people.

Just using the formula phrase, “Thus says the Lord,” with their pronouncements does not make it so. Professional cultic or court prophets in the Ancient Near East often worked themselves up in ecstatic frenzy and in that state preached the self-initiated message for dramatic effect and an air of divine authenticity.

The verses Jung quotes are not contiguous. The next verses pick up at verse 25:

I have heard what the prophets have said who prophesy lies in my name, saying, “I have dreamed, I have dreamed!” How long? Will the hearts of the prophets ever turn back – those who prophesy lies, and who prophesy the deceit of their own heart? They plan to make my people forget my name by their dreams that they tell one another, just as their ancestors forgot my name for Baal. Let the prophet who has a dream tell the dream, but let the one who has my word speak my word faithfully. What has straw in common with wheat? says the Lord. (Jer 23.25-28)

Too often the professional prophets operating in bands would get together and tell their dreams or make up dreams and conspire to confine them into a common message to please the priests or king’s court

The Hebrew Scriptures in general display a guarded openness to dreams as vehicles for divine revelation. Here Jeremiah is clearly condemning dreams, or more precisely, those personal dreams pawned off as divinely inspired. Too often the professional prophets operating in bands would get together and tell their dreams or make up dreams and conspire to confine them into a common message to please the priests or king’s court. For example, if a king was inclined toward a particular local deity, a “Baal,” such prophets delivered legitimizing messages which could mislead the people into what the Hebrew tradition calls idolatry i.e. worship of false gods. Jeremiah’s message here is in effect: Tell your dream if you must; but do not pretend it to be the word of the Lord. Far be it for Jung or Jungians to disparage dreams. Jung distinguishes common personal dreams and the rare “big dream”, the archetypal dream, which has relevance for the collective and should be shared and further discerned. Mitchell (2014) described “big” prophetic dreams in this way:

To qualify as ‘prophetic’...a dream simply must draw its images from deeper psychic levels than the personal unconscious, casting its net of associated contents well beyond the individual dreamer’s situation and personal concerns. It must present ... with images of discernible collectivity (p. 20).

Big Dreams: The Science of Dreaming and the Origins of Religion (Bulkeley 2016) confirms the distinction in levels of dreaming and describes the brain-mind infrastructures involved.

Relevance for Jung

So, how might these verses from Jeremiah be so relevant for Jung that he placed them prominently at the beginning of “Liber Secundus”? A simple answer might be that these notes about false prophecy provide biblical examples or images of the erring ways suggested by the title. Taylor (2014) offers a comic cartoon on this theme, Dreams in World Religion. More profoundly, Shamdasani (2010) in a footnote directs the reader to Jung’s use of the very same Jeremiah verses in Psychological Types. There Jung (1921) commented:

The form in which Christ presented the content of his unconscious to the world became accepted and was declared valid for all. Therefore, all individual fantasies became otiose and worthless, and were persecuted as heretical, as the fate of the Gnostic movement and of all later heresies testifies. The prophet Jeremiah is speaking in just this vein. (para. 81)

This use of a passage from Jeremiah in both The Red Book and Psychological...
Types parallels Jung’s use of Isaiah passages in both The Red Book and Psychological Types. (Kegler 2014) It seems these two biblical prophets inhabited the conceptual and imaginal field Jung was living and working in at that time. Even as he entered into dialogue with his unconscious in the evening, he was maintaining his clinical and academic practice, studies, family life and military service by day. (Shamdasani, 2009) In particular, Jung (1961) commented that in the period 1913-1917 his intense attention to the images of his unconscious and his work on Psychological Types were simultaneous. Like Isaiah, Jeremiah and the followers of the Christ, Jung was discerning the way that is to come from the disparate voices of error in the spirit of their times.

Jeremiah the Prophet

In the spirit of Jeremiah’s time, the role of prophet was well established in Ancient Near Eastern courts along with that of king and cultic priest. Often operating in bands, these professional prophets were conceived of as messengers of direct communication from the gods. Their oracles were consulted for guidance in the affairs of state. As noted above, their charismatic affect and pronouncements were often generated in ecstatic trances. Stereotypically, they were sycophants whose self-interest was to please the establishment with messages consistent with that of the current mind of the king and community. In sharp contrast to these professional prophetic clans, the classical biblical prophets (e.g. Isaiah and Jeremiah) acted on their own. They are depicted as experiencing a “call,” a profoundly numinous revelation of Yahweh, the god of their faith tradition. This prophetic role was not of their choosing and they often wished themselves out of it. Jung (1953) made a distinction between authentic and inauthentic prophets: “Every respectable prophet strives manfully against the unconscious pretensions of his role. When therefore a prophet appears at a moment’s notice, we would be better advised to contemplate a possible psychic disequilibrium” (para. 262).

In biblical tradition prophetic revelations from Yahweh often took the form of short poetic oracles which most often were radical critiques of the current religious and political situations. Speaking truth to power, the prophet’s messages were unwelcome and largely unheeded. These oracles were preserved, retold and expanded in long oral traditions and eventually edited and written into canonical “books” which bear the prophet’s name.

Abraham Heschel (1955) wrote, “The year (627 BCE) in which Jeremiah received his call to be a prophet was a turning point in [Israel’s] history” (p. 130). The Northern Kingdom of Israel had fallen to superpower Assyria in 710 BCE, the people were scattered throughout the empire and mostly lost to history. The tiny kingdom of Judah with kings in the line of founding king, David, lived on in relative security and peace as Assyria’s vassal for another 100 years. Assyrian king Ashurbanipal died in 627 BCE, leaving the empire in a state of weakness and near collapse. The rival superpower, Babylon, drove Assyria out of the region and Judah was caught in the resulting political vacuum as Babylon and Egypt vied for control of the tiny kingdoms on the coast of the Mediterranean.

His weak successors and his anti-Babylon party also dreamed of independence and plotted ill-fated revolts even as they had to submit as vassals to either Egypt or Babylon in their tug-of-war

Judah’s strong king, Josiah, hoped to remain independent and ambitiously expand the kingdom by reclaiming the lost territory of the former Northern Kingdom of Israel. He was killed in battle trying to stop Egypt’s army from passing through Judah to ally with the remnant of Assyria against Babylon. His weak successors and his anti-Babylon party also dreamed of independence and plotted ill-fated revolts even as they had to submit as vassals to either Egypt or Babylon in their tug-of-war. Jeremiah was of the minority pro-Babylon faction and well aware of the inevitable Babylonian juggernaut. His preaching in that vein was relentless and it nearly cost him his life (Mckenzie, 1965; Sweeney, 2000; Bright, 1965).

Bright (1965) described the religious atmosphere in Judah during this period:

It was a time of thoroughly going religious decay, and one that posed an immense, and in some ways a novel, threat to the integrity of Israel’s faith. It is, to be sure, unlikely that any widespread and conscious abandonment of the national religion had taken place. It was, rather, that the essential distinction between Yahwism and paganism had become blurred in the minds of so many people that they were able to practice pagan rites alongside the cult of Yahweh, and perhaps dedicate those rites to Yahweh, without any awareness that they were guilty of apostasy in doing so. (p. XXXIII)

Armstrong (1993) framed the spiritual challenge of that time:

The God of the prophets was forcing Israelites to sever themselves from the mythical consciousness of the Middle East and go in quite a different direction from the mainstream. In the agony of Jeremiah, we can see what an immense wrench and dislocation this involved. Israel was a tiny enclave of Yahwism surrounded by a pagan world. (p. 56)

There was a significant religious reform under King Josiah early in Jeremiah’s time. It was inaugurated and sustained by a different version of the Law of Moses preserved in the Northern Kingdom and rediscovered in Jerusalem in 621BCE. This book of law and interpretation came to be known as and preserved in the biblical book, Deuteronomy, as “Second Law.” Josiah’s reforms did centralize worship practice in the Jerusalem temple while shutting down worship at local temples more involved in the syncretic practices described by Bright. From Jeremiah’s point of view, it was largely a reform in external cult practice rather than a spiritual renewal of the people. It did not touch their hearts.

Jeremiah is aptly described by his
later editors as a “prophet like Moses” (Sweeney 2000). His foundational spiritual conviction was absolute adherence to the covenant set in Moses’ time between Yahweh and the people. The covenant terms were simple enough. The faithful were to follow the moral and cultic Law of Moses and in turn Yahweh would be there for them in prosperity and against all adversaries. Cultic practice, however reformed, was never sufficient. Thus Jeremiah tirelessly preached. He prophesied that the covenant was essentially broken; and that eventually Yahweh—utilizing pagan King Nebuchadnezzar of Babylon as “my servant”—would execute consequential punishment.

Another and perhaps more dominant theological perspective in Judah had been championed by the prophet Isaiah (Kegler 2014). It was founded in Yahweh’s promise to reside with the people in the temple in Jerusalem and stand by the succession of Judah’s kings in the line of David. The messiah was to be a future Davidic king. With that assurance, it was unimaginable that Jerusalem would suffer devastation at the hands of Babylon or any other earthly power.

Bright (1965) described the oracles and narratives preserved over time in the Jeremiah tradition and written in the book, *Jeremiah*:

The Book of Jeremiah, like most of the prophetic books, is a kind of anthology — or, to more accurate, and anthology of anthologies…. Logical or chronological progression must not be demanded or expected. [The reader] must bear in mind that no assured deductions regarding the date of a saying can be made from its place in the book [or] passages immediately adjacent. (p. LXXSIX)

It is thus not possible to state definitively when Jeremiah might have laid down the charges against his fellow prophets recorded in Chapter 23 and quoted by Jung. The broader section, verses 9-40, is a collection of oracles against the prophets presumably uttered in disparate (and desperate) times and places and probably more than once. Scholars generally agree these oracles read well in the reign of the last king of Judah, Zedekiah. In 605 BCE Babylon definitively defeated Egypt and Judah’s rightful king, his court and about 10,000 people were taken to exile in Babylon. Nebuchadnezzar set up Zedekiah to rule the remnant. The influential anti-Babylon faction pressured Zedekiah into an ill-fated revolt even as Babylon’s army approached the very gates of Jerusalem. Nebuchadnezzar came down hard, destroyed Jerusalem and the temple, and another large group of the people was hauled off into exile in Babylon. Though a remnant including Jeremiah remained, the kingdom of Judah was no more. Jeremiah was proven right all along. Had Zedekiah or prior kings heeded his message of heartfelt repentance and submission to Babylon the ultimate devastation may have been avoided.

The prophets condemned by Jeremiah were upholding the spirit of Davidic invincibility. There deceitful messages are summarized by Lundbom (2004), “preaching peace and security for Judah, disobedience to Nebuchadnezzar and a quick end to the imposed exile” (p. 204). Throughout Jeremiah’s ministry and particularly in the last days of Judah, these vain hopes fostered by the anti-Babylonian party, a succession of Judah’s kings and their court prophets did delude the people with false security and deserve Yahweh’s wrath.

As Bright (1965) stated, “It was a time when prophetic word was hurled in the teeth of prophetic word and Israel’s God was invoked in diametrically opposite courses of action” (p. CVI). Definitive criteria for discerning true from false prophecy are not evident; but the seat of discernment seems to be the human heart as the seat of mind and will. Those who know Yahweh in their deepest heart would recognize His valid word wherever spoken.

### New Covenant

After the fall of Jerusalem and the great exile, Jeremiah’s message became one of consolation rather than judgement. We are being justly punished for our breach of covenant, he might say, but Yahweh is not finished with us yet.

For Jeremiah “Der Weg Des Kommenden” is a new covenant which will not be a new set of laws but the valid laws of the former covenant written on the very hearts of the re-gathered tribes of both Israel and Judah (see Jer 31.31-34) “I [Yahweh] will give them one heart and one way” (Jer 32.39) or as Bright (1965) rendered it, “I will give them singleness of mind and of purpose” (p. 290). Then will the human heart be in synch with the very mind and will of Yahweh. As McKenzie (1965) stated it, “Yahweh will make Himself known to each person as He once made Himself known to Moses and the prophets…. [thus] the beginning of ‘personal’ as opposed to ‘institutional’ religion” (p. 423). Armstrong (2006) described this “great transformation” this way, “Having lost everything, some of the people of Israel were turning within…to discover the more interior and direct knowledge of the Axial Age” (p. 170).

### A Conclusion

Jeremiah and Jung have commonality well beyond the five verses quoted in *The Red Book*. In parallel fashion, both Jeremiah and Jung had core intuitions with eventual broader fulfillment. Jeremiah’s initial numinous intuition and abiding conviction was the foundational reality of Yahweh’s covenant relationship with the people of Israel. His crowning prophetic intuition was a new way, a new covenant written in the very hearts of individual people. Jung’s initial intuition and conviction was the reality and autonomy of the collective unconscious and his crowning prophetic message in *The Red Book* was the way of individual access to the unconscious through active imagination in pursuit of individuation, *Der Weg Des Kommenden*.

### References


<Back to TOC>

Gerald Kegler M.Ed is a long time member and past board member of the Minnesota Jung Association and five-year student in the related Minnesota Seminar in Jungian Studies. Seminary training instilled a lifelong secular study of the Hebrew and Christian scriptures. This article combines both areas of interest and study for him.

Laura Smith is an Archetypal Dreamwork Practitioner, working with clients internationally. She lives in the Northeast Kingdom of Vermont with her partner of 18 years raising heritage breed livestock on their 78 acre farm. When she’s not wrangling sheep, you can find her painting or writing in her studio, connecting to the healing energy of the earth, or engaged in laughter and general mayhem with her friends and family on various parts of the globe.

She regularly writes on the dream blog In Search of Puella and her art work has been featured at venues in the Burlington, Vermont area and has been published in deLuge (2011, 2012, 2015 relaunch), in Collective Magazine (2014), in Still Point Arts Quarterly (2014), and in The ARAS Poetry Portal (2014).

www.archetypaldreamworks.com

Art

by Laura Smith

Hermes in Winged Sandals

By Laura Smith

I cannot move as quickly as my thoughts travel, darts of venom or love, and I the bewildered actor awaiting a prompt from the Book-Holder, as if there were someone else who would know what to do.

As the Fates would have it, no cue is forthcoming, no action to take, no innocence lost nor accounting to be made; only silence and in the silence, Hermes in winged sandals, my head bowed to breath and the beating of my heart, a stage whisper, meant only for you to hear.

Painting: Honey Bee, 2015
8 x 10, Oil on canvas board

An Impressive Anomaly

By Laura Smith

I flip my computer open in the morning and punch its keys not like the born-blind reading braille but with the brute force of the jazz pianist. I am fast on the keyboard but the curl of my fingers and vigor and flare of my pounding reminisces an old Underwood.

Last night’s crumbs fly up and I take a perusal rest and sip my coffee. I have found some news of great moment.

“Scientists looking to uncover hidden chambers and other ancient secrets of Egyptian pyramids for the first time using powerful scanning technology, have detected an ‘impressive’ anomaly within the Great Pyramid of Egypt, which could indicate something hidden behind the ancient walls.”

Of course I want to know what is hidden. What could this impressive anomaly be? The treasure but a mouse click away!

I pause, hear the fire crackle in the wood stove and the dog sigh. I look out the window and see a woodpecker tap-tapping on the old maple tree.

Poetry

(Written during the Depth Psychology workshop: “Cultivating Poetic Sensibility in a Wired World: A 4-week interactive course” with Robert Romanyshyn, Brian Tracy & Bonnie Bright)
The Dance
Imagining Conversations with Marion Woodman
By Megan L. Popovic

Ring them bells ye heathen from the city that dreams
Ring them bells from the sanctuaries
‘Cross the valleys and streams
For they’re deep and they’re wide
And the world on its side
And time is running backwards
And so is the bride
—Ring Them Bells, Bob Dylan

Approximately halfway through my PhD program, I found myself emotionally miserable and intellectually disenchanted. I read and read, but felt distant from the words my mind consumed each day. I also experienced tremendous anxiety from the expanding, self-imposed pressure to align myself with a specific theoretical framework in order to move forward with my research. In a panic one morning at 5 a.m., I reached out for help from a senior faculty member and mentor, Dr. Vicky Paraschak. Vicky always knew how to support her students in ways that were in service of who they “be.”

Via telephone, I expressed my doubts around theory, my worries about doing a dissertation for the sake of “getting it done” but not having it be a true reflection of my Self, and my hesitation to share these issues with my advisory committee for fear of being judged as a graduate student who did not belong in the program.

Vicky had a solution. She advised me to read several articles on a daily basis that I was drawn to intuitively. While reading, I was to handwrite notes on the right side of the page about the article itself, and on the left side foster a relationship with the text through questions, comments, critiques, imaginative dialogue, pictures, references to other readings, etc. She assured me that through this process I would find a theory that spoke the language of how I oriented myself in the world. After a few weeks of committing solely to this process, the promise came to fruition and I found a feminist theoretical framework that aligned with my personal and professional values.

Later that year, stemming from these initial seeds of true engagement with my intellectual development, I changed dissertation topics. I chose autoethnography—or, dare I say, autoethnography chose me—to be the foundation for my new dissertation research. Autoethnography is a process and a product, a methodology and a method, that provides an opportunity to explore connections between culture and one’s self. Research within this framework is quite diverse since autoethnographers vary in their emphases on the research process (graphy), on culture (ethno), and on self (auto). I loved the complexities within the composition of autoethnographic research, as the topics are often highly personal, incorporating reflexivity, uncertainty, and inquiry into the text itself.

“To create the space in my mind for the writing process to meld into cohesive stories, time ceased to exist as my body awareness and emotional growth evolved on their own schedule”

I was forced to trust my intuition constantly as the path to the end product of this autoethnographic dissertation was unclear. Collecting thoughts from my memory and various artifacts of memory (pictures, journals, DVDs, etc.), sensations within my body, observations from subcultures, and reflexive conversations were daunting and frustrating methodological procedural processes. To create the space in my mind for the writing process to meld into cohesive stories, time ceased to exist as my body awareness and emotional growth evolved on their own schedule. Month after month for nearly three years I noted, reflected, read, and walked through my thoughts, trying to piece together the elements that could create authentic stories—with emotion and meaning—and meet the academic standards of my field, my university, and my self.

In an effort to play with, create from, and imagine through the intellectual and embodied space of “What’s possible?” I wrote a fictional conversation with Marion Woodman into my dissertation. Marion’s books and BodySoul approach (co-created with Mary Hamilton and Ann Skinner) served as my main source of scholarly grounding and personal self-development. I yearned for the opportunity to develop a relationship with her, and while we lived only a few blocks away from one another and met once in-person, this dialogic writing process helped me cultivate a deeper soul-connection with her work. I also saw this dialogue as an opportunity to contribute to the ongoing scholarly conversation about the multiplicity of experiences in life by relating the personal to the cultural and scholarly in ways that guide the reader through my creative processes of understanding, wherein the process of the writing and research journey is the destination.

Meg: Marion, your words inspire my growth as a person, woman, mother, and scholar. Synchronicity reigned while I was in graduate school as I was pointed to your Work while doing my own self-work and, upon altering my dissertation topic midway through my PhD, this work served as the template for my entire dissertation. Upon reflection of this circuitous dance of doctoral dissonance and dissertation dreams, I see how it was an embodiment of the feminine process. Doing my PhD was a period of several years when I played, paused, and wrangled in the depths of my psyche. All the while, paradoxically, the pressures of
coursework, comprehensive examinations, and dissertation research challenged the rhythm of my everyday life. From this time period, I came to appreciate how I comprehend in everyday life. From this time period, I challenged the rhythmic Being of my coursework, comprehensive exams — one that is linear, rational, and disembodied. You speak to this often in your books.

Marion: Linear thinking does not come naturally to me; moreover, it kills my imagination. Nothing happens. No bell rings; no moment of HERE and NOW. No moment that says YES. Without those moments, I am not alive. And so, rather than driving toward a goal, I prefer the pleasure of the journey through a spiral. And I ask my reader to relax and enjoy the spiral too. If you miss something on the first round, don’t worry. You may pick it up on the second or the third or the ninth. It doesn’t matter. The important thing is that you are relaxed so that if the bell does ring you will hear it and allow it to resonate through all the rungs of your own spiral. The world of the feminine resonates. Timing is everything. If it doesn’t ring, either it is the wrong spiral or the wrong time or there is no bell. (Woodman, 1982, p. 8)

Meg: Verisimilitude. Yes. The ring of truth. I hear it in my mind, body, and soul, but I still gasp for air when questioning my place within academia. I feel as though I must put on a mask in my academic life — speak a language that is not mine — in order to be accepted within the Ivory Tower.

Marion: The persona is necessary because people at different levels of consciousness respond to a situation with very different antennae... Naively or deliberately, making oneself vulnerable to psychic wounding without good reason is foolish. To be wary of casting pearls before swine is not conceit but plain common sense. (Woodman, 1985, p. 22)

Meg: Will I need this mask forever? Will I always have to disguise the person I wish to be?

Marion: If we lived behind a mask all our lives, sooner or later — if we are lucky — that mask will be smashed. Then we will have to look in our own mirror at our own reality. Perhaps we will be appalled. Perhaps we will look into the terrified eyes of our own tiny child, that child who has never known love and who now beseeches us to respond... As life progresses, we may continue to abandon our child by pleasing others — teachers, professors, bosses, friends and partners, even analysts. That child who is our very soul cries out from underneath the rubble of our lives, often from the core of our worst complex, begging us to say, “You are not alone. I love you.” (Woodman, 1985, p. 25)

"Perhaps we will look into the terrified eyes of our own tiny child, that child who has never known love and who now beseeches us to respond..."

Meg: My dissertation was an embodied autoethnography of lived experiences in hockey, figure skating, and yoga (Popovic, 2010a, 2012a, 2012b). Within my writing stories (Richardson, 1997), I showed how we shape and are shaped by the process of meaning-making through a blend of traditional prose, memory-work, evocative writing, reflexivity, and poetic representation. I knew my alternative approach to understanding was meaningful for the individual readers and meaning-full for the theoretical and methodological expansion of my academic field. To this day, I continue to receive affirmations of this assertion from scholars and students around the world. However, as a student, I was met with great resistance by various older faculty members in my department and when sharing this work at academic conferences. Many scholars are critical of autoethnographic research and label it narcissistic, navel-gazing, self-indulgent, and solipsistic (Sparkes, 2002). Why do many traditional academics dismiss reflexive work as lesser-quality than objective ways of doing research? Why is personal work shunned in academia?

Marion: People will go to great lengths not to hear the inner voices. Even when they’re jogging they’ve got music in their ears. They’re terrified of silence because in silence they experience inner nothingness. The imagination’s dead or at least dormant. Here we are back to the missing feminine principle. Words like “process” — not interested; “presence” — nobody there; “paradox” — makes no sense. Things are either black or white. “Receiving.” “trust.” “surrender” — they’re just sissy words. All or nothing. (Woodman, 1993, p. 66-67).

Meg: What is a person like who lives in that place of process, imagination, and paradox?

Marion: She finds herself saying things she never said before, verbalizing questions she never asked before. She tries to speak from her feminine reality while at the same time aware of the masculine standpoint. Often she is caught between two conflicting points of view: the rational, goal-oriented, and just, versus the irrational, cyclic, relating. Her task is not to choose one or the other, but to hold the tension between them... The rhythms there are circuitous, slow, born of feeling that comes from the thinking heart. Many people intuitively know that such a place exists; few have the confidence to talk or walk from that center. (Woodman, 1985, p.22)

Meg: I composed a chapter titled, “Her figures in the rink: Sk8ing with the Feminine through autoethnographic spirals” (Popovic, 2010b). Writing — in ink — from my position of doctoral researcher — in the academic arena, or “rink” — I wove my struggles with writing about paradoxical experiences and finding meaning in the memories as a competitive figure skater, and the comprehension of feminine/ity within both the sport and academic arenas. Using personal reflections, journals, photographs, and recorded performances from skating, I intertwined autoethnographic techniques into the tapestry of this feminist text to explore such theoretical issues as overcoming dichotomy, a critique of patriarchy, an embrace of paradox, striving for solidarity, and feminist awakening. In recalling a memory of being part of a synchronized skating team that performed to the music from the movie, Chaplin. I wrote, “Our
faces were painted white with a solid black moustache drawn onto our faces above our bright red lips. I have often played with the symbolism of that program. Black and white made the costume, while the red highlighted the mask. I have a hard time finding the words to express the feeling of that team experience…” (Popovic, 2010b, p. 104-5)

Marion: Words are inadequate to express intense passion even when language assumes its most symbolic form. Moreover, words can be dangerous for a woman because they tend to encase her in a personal realm and in a realm of masculine formation of ideas. The more she talks, the more her inner voice is saying, “No, that’s not it at all.” (Woodman, 1980, p. 103)

Meg: Yes. That’s exactly what I hear when trying to articulate the meaning of figure skating into a clear, academic rationalization. It is impossible to filter the mixture of memories, emotions, and bodily sensations into a single, concrete explanation.

Marion: I am often criticized for the way I speak, because it’s not orderly, it’s not going toward a goal, it’s not linear. I purposely do not lecture that way anymore because for me it’s boring to know exactly where I’m going. I love the pleasure in the journey. I have a plan in my head; there are three or four points I want to make – but exactly how those points are going to be expressed, I don’t know. I trust that something will happen. Most people are terrified of spontaneity. They don’t know how to be in the now so they’ll do anything to follow a preconceived plan. This is the exact opposite of the feminine, which lives in the present. (Woodman, 1993, p. 117)

Meg: How do you define “feminine”?

Marion: The word “feminine,” as I understand it, has very little to do with gender, nor is the woman the custodian of femininity. Both men and women are searching for their pregnant virgin. She is the part of us who is outcast, the part who comes to consciousness through going into the darkness, mining our leaden darkness, until we bring her silver out. (Woodman, 1985, p.11)

Meg: Your archetypal definition resonates for me in a way that my body comprehends. I strive to bring this alternative understanding into the academic space as another way to contemplate feminine/ity. However, I hesitate sometimes when using your interpretation of the feminine in academic circles because of my fear that I will not find the right words to distinguish it from other conventional sociological definitions of gender.

Marion: Much of what we learn at universities is related to “head knowledge.” When we have the words, we think we have the meaning. Words and ideas are necessary containers, but they take on meaning only through reflection on lived experience...We have the desire, the quickening of intuition about what we must do or say, but it dies under the weight of habit. Without the intuitive, symbolic language of the feminine soul, the seamless mirror of the mind is easily shattered by conceptuality and literalness. (Woodman & Dickson, 1996, p. 53)

"If we focus the fire of our imagination, our own metaphors begin to heat and transform, opening up new energy channels in our body. In taking the imaginative leap, we embody the metaphor. In becoming the metaphor, we become whole”

Meg: I always experience negative reactions to this way of theorizing. Sometimes it is in people’s verbal response, but most times it is something I feel in the space of this conversation.

Marion: Part of the resistance to the words masculine and feminine lies in our inability to accept that each of us contains both masculine and feminine energy and that both energies are divine. We play lip service to the concept consciously, but if we listen to ourselves, we hear the archaic, gendered, pigeon-holed thinking plop out of our mouths like an unexpected toad. (Woodman & Dickson, 1996, p. 2-3)

Meg: To be deeply honest Marion, I get nervous when exposing my self to others in the academic rink knowing that the sharing of my inner thoughts leaves me vulnerable to personal and professional rejection...

Marion: We see the other with the eye of the heart, an eye not clouded by fear manifesting as need, jealousy, possessiveness, or manipulation. With the unclouded eye of the heart, we can see the other as other. We can rejoice in the other, challenge the other, and embrace the other without losing our own center or taking anything away from the other. We are always other to each other – soul meeting soul, the body awakened with joy... Love exists in the moment-to-moment flux of life. (Woodman & Dickson, 1996, p. 221)

Meg: Earlier you mentioned that you are criticized for the way you write. When in graduate school, a reviewer questioned whether we have “lowered ourselves to the use of metaphor?” in his assessment of my paper for a graduate student paper competition. What would you say to that?

Marion: Metaphor captures the passion, the movement, the meaning. In one image, it brings together a total response——emotional, imaginative, intellectual. Meg: I love how you use metaphor to portray metaphor.

Marion: Metaphor is the language of the soul. (Woodman, 1993, p. 8)

Meg: In your work, you write about women trying to connect with their voice. What have you witnessed over the years through your work?

Marion: We hear a great deal these days about women stepping into their own shoes, or finding their own voice. In other words, they are trying to live their own feminine potential and speak with their own feminine voice. If their voice is coming from their own musculature and not from a complex, it is a real voice ringing with feminine truth. (Woodman & Dickson, 1996, p. 137)

Meg: You often connect consciousness with the feminine. Can you explain this combination?
Marion: I am still asking, “What is conscious femininity?” The question still remains. Each time I try to answer it, I answer from where I am. One thing I do know. The answer asks the question. So long as I keep asking the question, I know the answer is there, struggling to speak in a way that I can finally comprehend. (Woodman & Dickson, 1996, p. 7)

Meg: Can you explain it using metaphor?

Marion: It would have much more to do with leaping through the air from lily pad to lily pad, leaping intuitively with imagination, or swimming through water. Leap—leap—out of sheer faith in my froggy instincts. Leap—trusting in another lily pad. Leap—knowing that other frogs would understand. Leap—leap—remembering my journal that looks like a Beethoven manuscript—blots, blue ink, red, yellow and green, pages torn by an angry pen, smudged with tears, leaping with joy from exclamation marks to dashes that speak more than the words between, my journal that dances with the heartbeat of a process in motion. How does one fashion a pipe that can contain that honesty, and be at the same time professionally credible? How can a woman write from her authentic center without being labeled “histrionic” or “hysterical”? Splat! Long Pause! (Woodman, 1985, p. 9)

Meg: What can be done to bring about change?

Marion: The new paradigm must not repress the existing one as it emerges, but rather, integrate it, establishing a continuity with the past. (Woodman & Dickson, 1996, p. 209)

Meg: Sometimes I become very angry when writing and trying to find a hole to squeeze myself into within my professional setting. I catch myself writing through this cynical, critical mindset, but do not like this part of my self. Must I create from this place to fight for my positioning?

Marion: Rage and bitterness do not foster femininity. They harden the heart and make the body sick. Trust that can dare to stand against all rational logic opens the heart to love. (Woodman, 1985, p. 16)

Meg: But...

Marion: As I see it, this moment in history is demanding not a slow transition but a mutation, a leap in consciousness. Our task—men’s and women’s both—is to release ourselves from the power of patriarchal oppression into the love that radiates at the core of our own authentic lives. Intellectually, you may say, “So what else is new?” Feelingly, strip yourself naked and you will understand. (Woodman, 1990, p. 111

“"Our task—men’s and women’s both—is to release ourselves from the power of patriarchal oppression into the love that radiates at the core of our own authentic lives""

References


Megan Popovic, Ph.D. serves as a faculty member in the School of Leadership and Social Change at Brescia University College in London, Ontario. She also serves as a researcher for the New Leaf Yoga Foundation, a charitable organization that makes yoga and mindfulness accessible to marginalized and incarcerated youth. Megan is a lifelong student of depth psychology and the BodySoul works of the Marion Woodman Foundation.
“Hallo!” said Piglet, ‘what are you doing?’
‘Hunting,’ said Pooh.
‘Hunting what?’
‘Tracking something,’ said Winnie-the-Pooh very mysteriously.
‘Tracking what?’ said Piglet, coming closer.
‘That’s just what I ask myself. I ask myself, What?’
‘What do you think you’ll answer?’
‘I shall have to wait until I catch up with it,’ said Winnie-the-Pooh. --(Milne, 1926, p. 32)

Among the many worlds which man did not receive as a gift of nature, but which he created with his own spirit, the world of books is the greatest. --(Herman Hesse, 1931)

The world into which we are born is brutal and cruel, and at the same time of divine beauty. Which element we think outweighs the other, whether meaningless or meaning, is a matter of temperament. --(Jung, 1989, p. 358)

I must declare from the outset of this short essay on the Jungian concepts of individuation and archetype, that I am an avid reader. I began reading early and for more than fifty years I have carried a book with me always; as a companion, a distraction, a source of inspiration, and at times as a guide in the more troubled periods of my life. Of all the stories I have read, Winnie-the-Pooh (Milne, 1926) stands out as an exemplar of the journey to psychological wholeness that C. G. Jung called individuation.

Jung suggested that individuation is a process of maturation that has as a fundamental aim and requisite the character of an “affirmative response to life” (Le Grice, 2013, p. 9). It is this positive reaction [even in the face of pain and suffering], that ultimately leads to a deeper understanding of our lives, thus developing our capacity to engage in a meaningful, or as I prefer to say, meaning filled existence. Winnie-the-Pooh, as the main character in British author A. A. Milne’s remarkably popular book, possesses a temperament and attitude to life that is one of an unerring “yea-saying” (Le Grice, 2013, p.9).

Pooh is a bear who, although described by himself on occasions as being “a Bear of No Brain at All,” (Milne, 1926, p.38) ironically has been studied by neuroscientists, literary critics, psychologists, Taoists, and even ecologists since his creation by Milne in 1926. Shea, Gordon, and Smith (2012), a group of neurodevelopmentalists, recently studied Pooh and his companions as examples of DSM-IV pathological disorders such as Attention Deficit Hyperactivity Disorder (ADHD) and Obsessive Compulsive Disorder (OCD). Heneghan (2013), an environmental scientist investigated whether “there is more to this bear of very little brain than meets the eye” (para. 4) by suggesting in his essay The Ecology of Pooh, that Pooh might inspire us to take up again the ancient and revolutionary tools of walking and listening as a means of reconnecting with nature.

In this paper I will add the Jungian lens to previous scholarly research of this timeless book, building on Jung’s suggestion in The Spirit in Man, Art, and Literature (1966), that it is the non-psychological novel that offers the richest psychological illumination (p. 88). Viewed from a Jungian perspective Pooh, Piglet, Eeyore, Rabbit, Tigger, Christopher Robin, Kanga, and Roo become aspects of a single psyche comprised of universal archetypes. This “collective a priori” beneath the personal psyche, that is the pre-existing repository of patterns as archetypes, has distinguishable attributes which form part of the psychological substratum of the human mind, in what Jung named the collective unconscious (Jung, 1989, p. 161). From a psychological viewpoint, we can see The Hundred Acre Wood, the enchanted woodland home of Milne’s characters, as a vessel for the psyche, inhabited by archetypal patterns, which include the shadow, the anima and animus, the child, the Great Mother, the hero, and the Self.

The human psyche transforms and evolves throughout a lifetime as the relationship between the ego and the contents of the unconscious unfolds (Jung, 1989, p. 209). The collective unconscious consists of “latent predispositions towards identical reactions” (Jung, 1967/1978, para. 11), which carry certain core principles or archetypal images from the psyche that have been repeated in myths and stories throughout human history. It is the craft of writers, such as Milne, to translate these universal energy structures into characters that leap from the page giving us the opportunity to glimpse, if only fleetingly, both the deeper potentialities of our own individuation and those of others.

Here I will endeavor to interweave the influence that more introverted Eastern traditions such as Taoism had on Jung’s work by discussing Pooh as the embodiment of the Taoist principle of the Way; the movement towards unity of the two – life (Yang) and consciousness (Yin). In the context of the Jungian point of view, it is only fitting that I pass these moments of reflection over to Pooh himself, as he is already on the trail, “tracking something” (Milne, 1926, p.32), and he has a way with words. Perhaps my return to Winnie-the-
Pooh, a companion throughout my life, is a means of investigating a complex psychological unfolding, through a recursive or circular action which provides a means of reflecting on my own individuation process – each revisited story becoming a measure of my psychological maturation. This circling or “circulation” is an example of *circumambulatio*; what Jung described as not only a movement in a circle, but also “a marking off of the sacred precinct and, on the other, fixation and concentration” (Jung, 1967/1978, para. 38). This preoccupation is “nothing less than self-knowledge by means of self-brooding” (CW 13, para. 39). I place this important marker of circularity and the individuation process here, as it echoes English poet, literary critic, and philosopher Samuel Taylor Coleridge’s statement: “That must thou make thyself to become...for the highest human reason reaches when at the end of the scale the unity of the beginning, but in a functioning that incorporates all the intervening stages of differentiation” (as cited in Abrams, 1971, p. 270).

In the inner world of the human psyche markers help us to create a boundary or frame that protects “the unity of the consciousness from being burst asunder by the unconscious” (Jung, 1967/1978, para. 47). As we move through the individuation process these markers are continually moved as our consciousness expands and contracts, is made and remade, through a series of disintegrations and reintegrations. It is as if the shape of our psyche constantly transforms and the outermost markers attenuate accordingly as we bring to consciousness the contents of the collective unconscious filtered through our own subjective experiences.

The boundaried world of Pooh and his companions is encompassed within the borders of the Hundred Acre Wood, a container for psyche far from the constraints of the outside world. While there is much of the Wood that is known to its occupants, there is also much that is unknown. Here we find another marker of the human psyche; the distinction between what is directly accessible to our consciousness and that which resides in the unconscious. Jung called this unknown or repressed aspect of the unconscious the shadow, and it often appears in myth and modern literature as a beast, a monster, or as a shadowy form which is dark, threatening, and indiscernible. In *Winnie-the-Pooh*, Milne touches on this shadow by situating the darker, unexplained aspect of the psyche in the centre of the densest part of the Wood, and by creating the elusive Woozle, an animal never seen, but suspected to be “hostile” (Milne, 1926, p. 34).

Jung (1989) wrote that “a polarity underlies the dynamics of the psyche” (p. 350). There is a tension that exists between the opposites of the poles – we can imagine night and day, the Taoist consciousness and life, yin and yang, light and darkness. In psychological terms if we return to the circularity described earlier, we find that this psychological circling becomes a “movement in a circle around oneself” as the “poles of light and darkness are made to rotate” (Jung, 1967/1978, p. 27, CW 13, para. 38). Pooh Bear’s House is located on the Western edge of the wood, while Christopher Robin, the only human in the book, lives on the Eastern edge. These two aspects of psyche are diametrically opposed in their positioning – the young boy representing a stage of development at the beginning of childhood. He has a burgeoning ego that has begun to articulate rational thought and an understanding of some of the rules of the adult world. His “instinctive spontaneity” (Le Grice, 2013, p. 42), although still present, is beginning to disappear, and he functions in the psyche as the conduit to and interpreter of the outside world. He could be seen as the ego; that part of us that attempts to be in control.

Perhaps this is a timely moment to introduce Pooh more formally as he appears for the first time in *Winnie-the-Pooh*. We find him momentarily in the outside world, bumping repeatedly down the stairs on the back of his head, held by one paw, under the control of Christopher Robin. We learn in this first paragraph that Pooh “feels that there really is another way if only he could stop bumping for a moment and think of it. And then he feels that perhaps there isn’t” (Milne, 1926, p. 1). Encapsulated in this short sentence we find a beautiful rendition of the human experience. A search for meaning, a deep knowing that there is another way outside the bounds of the repeated and mundane actions of daily life, a remembrance of an “essential or original image” (Hillman, 1996, p. 7).

Individuation means becoming an individual through acceptance of one’s distinctiveness. This quality of uniqueness is discovered by seeking out a relationship with the superior archetype that Jung called the Self. It is worth noting here that Jung himself put forward the self as a paradox calling it both “an archetype amongst others and also standing for the totality of being” (Rowland, 2012, p.14). I would suggest that this “Bear of Very Little Brain” (Milne, 1926, p. 67) is in fact an embodiment of this paradox as he is simultaneously at the beginning, middle, and end of the path to individuation. A Taoist might describe Pooh as being an “Uncarved Block” for he possesses the capacity to just be. He is unable to describe being, “he just is it” (Hoff, 1982, p. 10). In this context the Bear holds the place of an “adap” - what the martial arts practitioner Bruce Lee called having the capacity of being “consciously unconscious” or “unconsciously conscious” (as cited in Le Grice, p. 76).

In Jungian terms, the transition from the unconscious to the self is mediated by the internal balancing of another pair of archetypes: the anima (inner feminine principle, the goddess, the Great Mother, emotion,) and the animus (inner masculine principle, rationality, logic, self-assertion). It is misleading to think of these archetypes in terms of biological gender as both principles exist within us all, and it is a function of individuation to develop both the anima and animus. In literature it can be helpful to illustrate the attributes of these principles in clearly drawn gendered characters. In doing this we must keep in mind,
however, that “myths reflect the inherent gender biases of the culture from which they originated” (Le Grice, 2013, p. 193). In Chapter Seven, in which Kanga and Baby Roo come to the forest and Piglet has a bath (Milne, 1926, p.81) we witness a delicately articulated illustration of the balancing between the masculine and feminine principles, and we are introduced to the archetypes of the Great Mother (Kanga), animus (Rabbit), and the child (Roo):

Nobody seemed to know where they came from, but there they were in the Forest: Kanga and Baby Roo. When Pooh asked Christopher Robin, “How did they come here?” Christopher Robin said, ‘In the Usual Way, if you know what I mean, Pooh,’ and Pooh, who didn’t, said ‘Oh!’ Then he nodded his head twice and said, ‘In the Usual Way, Ah!’ Then he went to call upon his friend Piglet to see what he thought about it. And at Piglet’s house he found Rabbit. So they all talked about it together. (Milne, 1926, p. 81)

Here we see the arrival of a “Strange Animal” whom Rabbit describes as “an animal of whom we had never even heard before! An animal who carries her family about with her in her pocket!” (Milne, 1926, p.83). To make sense of this new challenge to the ego, the aspects of the psyche that are known step into reconcile or compensate for the instability caused by the new stimulus.

The “individual ego-consciousness is born from the Great Mother’s womb and sustained by her” (Le Grice, 2013, p. 196). The Great Mother is simultaneously nurturing and destructive; she is the giver of life, but can also “threaten the integrity of the conscious personality and the independence and ongoing development of the ego” (Le Grice, 2013, p. 196). As an Australian marsupial who is capable of carrying a number of offspring simultaneously in several different phases of their lives, Kanga embodies the Great Mother in her multiple aspects. Christopher Robin describes her as being “Generally Regarded as One of the Fiercer Animals” (Milne, 1926, p. 85). Roo is in the joey stage of development, an adolescent animal, spending time on the ground, partially autonomous and curious, roaming further afield over time, but always returning to the pouch when in danger. From a Jungian perspective, Roo represents the stage of psychic maturation where it is imperative that we resist the temptation to return “to the arms of the Great Mother” (Le Grice, 2013, p.198) if we are to achieve selfhood.

When Roo is kidnapped by the others, albeit under strict guidelines as outlined by the logical but misguided Rabbit, Kanga observes that “Christopher Robin would never let any harm happen to Roo” (Milne, 1926, p. 93). To fully engage with life we need to engage with our desires. The Great Mother is aware that the next stage of the child’s development requires interaction with desire and passion so that self-knowledge and discernment can be attained. Kanga operates at the deepest level of the anima as an expression of heart, that part of us that is commonly understood as “the living, pulsing emotional core within us” (Le Grice, 2013, p.203). Her goal is to guide the self to its ultimate destination.

In 1906 the celebrated French author Marcel Proust wrote that reading is a manifestation of the human psyche, and through the process of reading we are able to access myriad different realities as well as it being a “fruitful miracle of a communication in the midst of solitude” (as cited in Wolfe, 2007, p. 7). In his book, The Spirit in Man, Art, and Literature (1950/1966), Jung goes further by suggesting that the psyche manifests itself in all forms of art, and that we must look to these evocations of the human mind to find ourselves:

Since it is a characteristic of the psyche not only to be the source of all productivity but, more especially, to express itself in all the activities and achievements of the human mind, we can nowhere grasp the nature of the psyche per se but can meet it only in its various manifestations. (p. 85, CW 15, para. 161)

Hesse believed that our experience of literature is a “great and mysterious thing” that changes over time, as we develop our capacity to be more discriminating, “the more sensitively, and the more associatively we read” (as cited in Wolfe, 2007, p. 156). In psychological terms, as we age we bring to the familiar text the impact of our lived experiences. I often returned to books that I have read at significant...
times in my life, occasions when I faced a crisis, a crossroads, or even just sought out a much needed excursion into the land of enchantment, for as Moore (1992) wrote, “The soul has an absolute, unforgiving need for regular excursions into enchantment” (p. ix).

After a recent period of immersion in the world of Jung and the complexities of the human psyche, it does not surprise me that I might return to a book that speaks to psyche’s intricate and miraculous psychological structure in such a tender and gentle way. Milne’s writing resonates across cultures and time as all great literary works do. “A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is always ambiguous” (Jung 1950/1966, p. 104, CW 15, para. 161). This ambiguity allows for complexity, and the inherent uniqueness of the psyche.

Heneghan (2013) writes of Milne’s masterly work that it captures a “special, intimate relationship between a child and landscape,” (para. 10) and indeed Pooh’s world resonates deeply with my early experiences of a home populated with animals and soft toys. From Heneghan’s environmental science viewpoint Pooh is a marker of our connection with place as “cradle and companion,” (para. 21) while from the Jungian perspective, he can be seen as a guide to the “fruit of individuation (Le Grice, 2013, p. 222).

For me, Pooh and his companions are a reminder of my capacity to daydream, to wonder, and to ponder my own existence: to self-reflect and to consider my place in the order of things. And so as we come around the circle again – returning to our starting point let us join Pooh and Piglet as they continue on the trail of the elusive Woozle:

‘Tracks,’ said Piglet. ‘Paw marks.’ He gave a little squeak of excitement. ‘Oh, Pooh! Do you think it’s a-a-a Woozle?’

‘It may be,’ said Pooh. ‘Sometimes it is, and sometimes it isn’t. You can never tell with paw-marks.’ (Milne, 1926, p. 32)

In retrospect, towards the end of his life Jung touched again on the idea that our view of life is a matter of temperament. Despite all he had discovered and learned, Jung was not capable of determining his own worth or worthless-ness, and there was nothing he was quite sure about as he had no definite convictions (Jung, 1989, p. 358).

As a fellow philosopher I think Pooh echoes Jung's realizations simply and profoundly when he is confronted with a choice: Pooh looked at his two paws. He knew that one of them was the right, and he knew that when you had decided which one of them was the right, then the other one was the left, but he never could remember how to begin (Milne, 1928, p. 75).

As I wander the pathways of the Hundred Acre Wood I am in the company of others whose view of the world is wonder filled and simpleminded. Pooh is the true hero of *Winnie-the-Pooh* for he always moves towards life with a resounding yes. I appreciate the wisdom of the Bear and sense that he has found the meeting point of East and West that Jung often sought.

"The soul has an absolute, unforgiving need for regular excursions into enchantment"

In our modern world we are often urged to put aside the things of childhood if we are to become adults, but as Christopher Milne touches on in his memoir The Enchanted Places (1974), “It was here… I would find that splendour in the grass, that glory in the flower, that today I find no more” (as cited in Heneghan, 2013, para. 17). My current work as a clinical psychotherapist involves time sitting in the company of clients whose worldview is often pessimistic and filled with despair. Spending time with the Bear reminds me that my own worldview is far more hopeful and that the splendour in the grass is only a heartbeat away.

Given that Pooh has been a guide for much of my life, it seems only fitting that I end this essay with a final observation from Milne’s last book on Pooh, The House at Pooh Corner (1928) that speaks directly to individuation as an integration of all the aspects of the psyche: “So they went off together. But wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the Forest a little boy and his bear will always be playing” (p. 176).

References


Lisa Schouw (BCHC, MA, CMPACFA) completed her M.A. in Engaged Humanities and the Creative Life, with an emphasis in Depth Psychology, at Pacifica Graduate Institute, USA. She has a particular interest in the part creativity plays in the individuation process. She presented at the IAJS Conference in Santa Fe 2016 and currently works in Australia as a clinical psychotherapist, theater maker, singing and voice coach, singer/songwriter, and corporate trainer.
Dr. Susy Sanders is a psychologist living in the rural mountains of Maine. She has been studying depth psychology in one form or another since 1968, when she began a lifelong practice of partnering with the I Ching.

Susy is presently developing a retreat center in rural Maine where people can learn the method of Emerging Image painting and reflection.

“Birth of the Phoenix,” at left, also appears on the cover of this issue of Depth Insights, Summer 2016.

Each original artwork is done in Golden Fluid Acrylics on 36” x 36” canvas.
Susy writes:

“My method is a form of active imagination using the language of paint and image to dialogue with the unconscious.

Beginning with a background that has many nuances, like the clouds, having no plan or idea in my mind when I begin, I stare at it for as long as necessary, rotating the canvas so that it can be viewed from all angles. I stare until images begin to emerge.

I continue in this venue until I feel as if the painting is beginning to heal me deeply when I gaze at it. Each of my paintings is done in this manner.”
spring eternal
By pm eagles

this weather dampens my fuses
with every molecule of wet air
glomming onto my dear skin, for life
all resistance, now overrun and laid bare
by fused rivulets of mist and sweat
that seek refuge in entanglement

the good and the wholly unhealthy
are clinging all together now
this stuff of cloven hooves,
of vines and roots
and poisons that heal
have diverted me from my usual route

the air is too soupy for light travel
and so it seems,
that by foot and not wings
this journey will bring earth energies
and healer spirits that walk lightly
despite their cloddish feet
they know of the ground and streams
through which their lives eternally spring
instinct keeping amnesia at bay
they hold the secrets of that womb securely
and challenge the rest to not forget

the moist foggy blanket of molecules
ferrying tree knowledge and animal pheromones
whispered through the howling, cackling and groans
is short circuiting the usual pathways
beckoning the old wisdom

Compassion
by pm eagles

the heart grows best when breaking
and through the skillful taking of
suffering and sorrow into its breast
left are the remnants that grow love
and other nutrients that feed the
roots of empathic connection
its torus field vested only
in reaping and sowing
the seeds that yield
mira culous
healing
turns
ever
more
porous and transparent
with each act of blessed sharing
Towards an Alchemical Politics: On Green Hermeticism
By Jonathan Marshall

Alchemy is perhaps the West’s most developed mode of writing about transformation and change. Historically, alchemists have worked in chemistry, medicine, spirituality, agriculture and politics, without necessarily respecting any formal divisions between these subjects. Alchemical thought was central to the writings of C. G. Jung and underlies his later development of depth psychology (Marshall, 2002). This essay explores the relationship and difference between alchemy and those strands of esoteric philosophy known as “hermeticism,” with the aim of discovering the insights these philosophies may have for our political and ecological life.

Faced, as we are, with a series of ecological crises, there may be an easy temptation for Jungians and others to argue that science has failed, and that we should turn to alchemy or hermeticism to address our growing problems. This is similar to what I shall argue here. However, with examination, difficulties arise in the philosophy of hermeticism, and I shall attempt to make the difficulties and virtues clearer by discussing a very useful book by Peter Lamborn Wilson, Christopher Bamford and Kevin Townley called Green Hermeticism: Alchemy and Ecology (Wilson, Bamford, and Townley, 2007).

Despite their apparent connections, alchemy and hermeticism express very different trends, and these trends need to be made distinct. While alchemy directs attention to the world in all its messy splendour, hermeticism can promote an elitism that demands the world be a particular way, separating the practitioner from perceived reality. It seems likely that such a hermetic attitude would exaggerate the conceptual problems we already have.

While critical of hermeticism and some, perhaps unintended, trends of Wilson, Bamford, and Townley’s book (2007), this essay will go on to argue that the authors’ insight that alchemy can lead us to challenging new and useful approaches to politics is valuable.

Alchemy and Hermeticism
The surviving hermetic texts attributed to “Hermes” (usually identified with the Egyptian god Thoth), were probably written sometime in the second century AD, or later, in Alexandria, a place where Greco-Roman and Egyptian cultures intersected (Copenhaver, 1995). With the fall of Rome, these texts were lost to the West until the mid-fifteenth century when they were brought from Byzantium to Florence. Famously, Cosimo de’ Medici (1389-1464), the Doge of Venice, commanded the Platonic scholar Marsilio Ficino (1433-1499) to translate these texts into Latin, before finishing his translation of the works of Plato, as the Hermetica supposedly described ancient Egyptian wisdom and were the original font of all knowledge. Scholars still dispute the issue of how much ancient Egyptian philosophy the texts contain, but the general consensus is probably not that much (Yates, 1964; Fowden, 1986; Copenhaver, 1995). Despite differences between the hermetic books, Roelof van den Broek—a scholar of Hermetic, Gnostic and early Christian thought—argues (2006, p.559) that they all suggest an “indissoluble interrelationship between God, cosmos and man,” and that “all things have their unity in God.” The hermetic texts are primarily contemplative, occasionally suggesting spiritual activity or “magical” operations.

From its beginnings, alchemy tends to be more inclined to observation of the world and practical manipulation of materials than is hermeticism, although the language of that manipulation is often wildly symbolic and obscure. Some of the earliest alchemical illustrations clearly show chemical equipment (Marshall, 2002). The supposed connection between alchemy and hermeticism comes about because Hermes was considered to be proficient in all the occult arts, including alchemy, with a very few alchemical texts and fragments being attributed to Hermes—most notably the very short Emerald Tablet (Marshall, nd). However, while the two streams of thought and action may intersect in places, they are largely separate: hermeticism tends towards isolation and contemplation, and alchemy to action. Thus in the mid-seventeenth century in Great Britain (the period I am most familiar with), hermeticism tended to be the meditative philosophy of an elite who favoured withdrawal from the world and focused on the unchanging eternalities of being, whereas alchemists often aimed at providing affordable medicines or uncovering practical secrets of general benefit. The alchemists of the period tended to be entangled in radical politics and socio-technical reform (Debus, 1965; Webster, 1975). Hermeticism tends to focus on divine order, while alchemy acknowledges both the order and chaos present in the world.

Neither alchemy nor hermeticism are complete and unified entities; alchemists constantly made innovations and new interpretations (Marshall 1995). Indeed, it is probably impossible not to innovate given the obscure nature of alchemical texts, and the necessity of constantly reinterpreting the symbols as one progresses in the work. Both alchemy and hermeticism change, differentiate, and separate with time and situation, as does nature itself, consequently they both have developed many different strands.

The authors of Green Hermeticism, Wilson, Bamford, and Townley (2007)...
recognize that there is more than one strand of hermeticism, but in practice, they blend all hermeticism and alchemy into one. If the two significantly differ, then this may well lessen the impact of the more useful strands. The authors also ignore any problems around hermeticism as a philosophy of nature by sanctifying it as an alternative to science. However, these problems are fundamental. Many hermetic texts express an attitude in which the body is either a prison, a distraction, or something to be transcended. Even the texts, which are sympathetic to the existence of bodies, place the true reality of human existence outside of the body and outside of nature. Although the authors argue they are not within this stream of hostility to bodies but within a Renaissance version of “defense of the earth,” (Wilson et al., 2007, p. 51) they can, for example, assume that nature is inherently “sick” or fallen (not just that we currently are poisoning or damaging nature, but that it “contains in it a principle hostile to it,”) and that this sickness can be diagnosed and cured by the human possessing traditionalist spiritual insight (pp. 45-6). Such an attitude seems to express the same arrogance that the authors accuse scientists of possessing. It implies that the hermeticists alone know what is best for the natural world. They know what absolute order should be, even if they do not observe it in the world, and they then can hold that the real cosmos should conform to this ideal of order, which is said to be divine.

This view tends to put the spiritual human at the centre of the world as peak of creation: “The human being is central... creation is creation in human nature” (Wilson et al., 2007, p. 131). Thus, human imagination and spiritual knowing is truth or a representation of truth. If you think you understand a creature, then you do. There is no sense of fallibility of vision here at all; fallibility is always elsewhere, say, in science. The spiritual-imaginal becomes the really real, while nature itself becomes a shadow of this vision; and it had better conform to those visions. Without the possibility of recognizing that our insights, no matter how compelling they may be, could be wrong, we cannot relate to the world or the unconscious; we only relate to our limited ego, and condemn what we dismiss.

This rendering of concrete reality secondary to a view of tradition and soul seems to naturally flow into ideas that supposedly unspiritual nature must be escaped. Matter “is a sickness of nature,” elements can be “contaminated” by matter, physical bodies must be abandoned, the alchemist aims at creating “glorious immaterial light bodies” (Wilson et al., 2007, p. 155-6ff), darkness is falsity rather than part of a natural cycle and so on. The move to what is called “spirit” can demand that we transcend both nature and our normal ways of interacting and perceiving each other, as these seem to involve space, time, matter, motion, memory, desire, pain, plurality and so on, which are supposedly not present to God. The idea becomes to perceive as we imagine God to perceive. “Things the eye cannot see are the realities” (p. 40); the mess of reality is to be ignored or tidied out of sight. This spiritual adeptship leaves little room for the humility of Paracelsus (1493-1541) and other alchemists’ suggestion that we could learn from the knowledge of the disorderly “common folk” who live within reality’s mess (p. 174-5; cf. Debus, 1965). As a result, hermeticism can keep us within a closed academy of magi, and potentially leads to attempts at dominating nature and people, through its spiritual ideals.

Psychologist Abraham Maslow (1966) suggested that cultivating the supposed objectivity of science can act as a defence mechanism against a sense of chaos present in nature. However, the call of spirit can also help repress recognition of chaotic aspects of the world. If we must always transcend, or suppress, our unruly emotional self or our bodies, can we honour the apparent disorder of nature, or of life itself? Ordered perfectionism, may have no way of relating to chaos, “impurity,” multiplicity and conflict, other than to repress it, or dismiss it as unimportant, unnecessary, illusory or evil. Potentially this spiritual order could generate massive alienation from the world, and a sense of human superiority (indeed the superiority might be a way of compensating for the alienation). That a “green” science or philosophy, or any new constructive harmonious relation to nature, could arise out of such a potentially contemptuous attitude, seems improbable. This does not mean that “soul” has to be ignored. Alchemists thought their spiritual condition was important for the work, and the alchemist known as Ramon Lull (not the theologian) thought of matter as condensed spirit, which is a very different kind of perspective to saying matter is sick or contaminating.

If the world resembles divine imagining, and thus calls out to our own imagining, then why do we have to demand almost the same order and regularity in that world as we would using “scientific reason”? Can we not accept that things may appear disordered to us, and that this is not something to be suppressed by our imagined order, but engaged with? There is no reason why nature cannot be stranger than we imagine, rather than something which simply mirrors us. Alchemy, rather than hermeticism, accepts disorder, incomprehension and order as natural, and as part of needed and ongoing processes.

Jung seized upon alchemy because it presented an analogy to the way unconscious and conscious processes interact. The order of the ego, when insisted upon too much, is subject to disruption by the (dis)orders of the world and the unconscious, and this can appear chaotic and threatening to us, even when it is part of a natural process of healing. Alchemy teaches that disruption, decay, maiming, darkness, “matter,” and disorder are as much a part of our lives, cosmos and nature, as are growth, healing, harmony and unification. Disorder has its place, and its dynamics, and cannot be entirely left behind. We
cannot be conscious of everything that matters; we always are only partially conscious and at least partially deluded. Alchemy, more than hermeticism, recognises this murk, and is therefore more expressive of the complex and confusing processes of both our psychologies, and of the world and its ecologies.

This is important, because the lessons of ecological theory match quite easily with a non-hermetic alchemy. First, humans are not the centre of the cosmos, we are not the centre of nature, we are not the peak of creation; we are a changing part of creation, dependent upon, and emerging from, that creation like any other creature. Creation is not just centred on us, our will, our imagining, our ‘spirit’, or our sense of order. Neither is any “world soul” focused on us or our particular culture. This is not to say we are insignificant to world processes. Second, we cannot control or order nature completely. The world (including ourselves) is in constant unstable flux. It forms a complex interactive system, subject to accidents. Our interactions with it routinely produce unexpected and unintended results. Third, we cannot transcend the world. Without the rest of the natural world or cosmos, we cannot survive. We have grown out of the world and remain within it. Our fates are entangled with the disorderly fate of the world and, in the wider sense, with the fate of the solar system and so on. We cannot leave nature behind.

While some more hermetically-inclined alchemists wrote of the possibility of humans redeeming nature, they seemed to mean the gradual, experimental working with nature to bring out its inherent perfections. They did not mean imposing human specifications on the world or aiming for human separation and transcendence. Instead of projects of transcendence, alchemists made preparations to allow nature to appear to us, put questions to it, and then listened to the answers, whatever those answers were. Alchemically, we act to help nature follow its own pathways. This approach would seem to require humility and an ability to respond; it does not require us to demand that nature be a particular way, or claim that our imaginations or reasons automatically portray nature correctly or intuitively. Imagination, or reason, may do this; more likely, it may not. Truth is not easy and is always provisional. This is the nature of symbols, and we cannot work without them.

As Jung further suggests, symbols may have their own dynamics beyond our intention. We may learn from those dynamics, and from engaging with images that spontaneously arise from wherever it is that they originate, or they may carry us along. Our images, our feelings, intuitions, panics, reasons and so on, are part of the wider process, and we learn by paying attention to them; but they are part of that process, they are not the end of the process. Failure is also part of the process, and discovering whether our image of the world is moderately accurate, or useful, requires constant and caring interaction. We wait for answers in hope, we try proposals, we see if they appear to work and abandon them if they do not. Certainty is dangerous and we do not assume that truth and order is already completely within us. Knowledge, in so far as we attain it, comes from repeated interaction with othernesses, and recognising failure is vital to learning.

"Our images, our feelings, intuitions, panics, reasons and so on, are part of the wider process, and we learn by paying attention to them; but they are part of that process, they are not the end of the process"

The alchemical movement is endlessly cyclic: ascension and descent, imagination and objectivity, dissolution and coagulation, moving towards and drawing away from. These contrary movements aim at correcting a one-sided perspective, even when that one-sidedness is not intended. This is the move Jung learned; of listening to many apparently contradictory voices, of not denying the apparent darkness, or fleeing to the light, but facing that darkness and chaos, hearing it as best we can, and withdrawing our projections. Relating to the natural world is an ongoing process, it is messy and it is not solved by one type of insight alone.

Non-hermetic alchemy accepts that nature is both a plurality and a unity; neither point of view subsumes the other and renders it invalid or secondary. There is no “one” in control. We have our place “alongside with” as well as in potential “unity with.” As Plato is quoted as saying in Green Hermeticism, the humans of old believed that “All things that are ever said to be consist of a one and a many, and have in their nature a conjunction of limit and unlimited” (Wilson et al., 2007, p. 114). Just as a drop of water is not the ocean, but the ocean could be thought of as drops of water, so we humans are a part of nature, but not the whole of nature.

Granted plurality and unity, then we don’t have to value one state of consciousness over all others. We can assume that different states have different uses, and different purposes, but that they all need to work together. The same is probably true of our senses, as the authors imply in a quotation from the late 18th century Romantic philosopher Novalis (1772-1801): “Not one of the senses must slumber, and even if all are not equally awake, all must be stimulated and not repressed and neglected” (p. 20). It is through this continual correlation of the senses and our processes, that we deal with the failures of our awareness to sense the world in its disorderly completeness.

As the authors of Green Hermeticism suggest, alchemy usually accepts that the cosmos is alive – “mining and metallurgy were thus originally a kind of agricultural obstetrics” (Wilson et al., 2007, p. 35) – and that we can have a responsible relationship with that cosmos. This also implies the acceptance of change, growth and apparent disorder as life takes its generally unpredictable course. The idea of alchemy is not to dominate nature but to engage with it, to aid it, to follow or imitate “nature in her mode of operation” (p. 41) so the alchemist “participate[s] in the world process” (p. 44). In Paracelsian terms, we learn to listen to and “overhear” nature’s workings (Pagel, 1982, p. 51). Hence, we must learn to be present in nature and not reduce it entirely to our orders. This is why alchemy is not “magic”; it is not
Towards an Alchemical Politics

about domination or making things happen in accord with a localised will at whatever cost, but a surrender to the wisdom of the system while still moving ahead. Another metaphor we might use is that we tack our sails to sail into the wind; we don’t try and change the wind. The possible does not depend upon an act of power but, as it were, of grace; a gift, wherever that gift comes from.

Another difference between alchemy and hermeticism is that alchemy also suggests that psychological or spiritual work by itself is not enough. If anything, it suggests that we must try and work on the physical, psychological and spiritual planes simultaneously, so that any ignorances between these levels are diminished; otherwise, if our work remains simply spiritual then it will remain unconnected to reality, ignore the effects it generates, and possibly become disruptive or even hostile to, and demeaning of, a world that disrupts its ideal visions. To remain connected, we need to test out our development and understanding by observing our effects on the world. We need to work with our disorder (spiritual, emotional and otherwise) without cutting it off.

However, alchemy does suggest that the alchemist must be changed as they engage in altering materials, and interacting with the world. They must wait, and pay attention to the things that are discarded by the world. If we faced up to rubbish, mess and decomposition and turned this detritus into something valuable rather than hidden, then we would start to become alchemists. Perhaps in slightly Heideggerian terms we can say that the alchemist waits for a clearing to emerge: for a symbol to emerge, which encapsulates and includes both the dynamics of ‘matter’ and the dynamics of the psyche, the Self, all at the same time. The alchemical symbol (in motion) is in this sense a bridge, which may then be suggestive to others, but is not programmatic; it is not a technical instruction alone. We realise that the symbol conceals as it reveals. This movement recognises that we do not know in advance what will be valuable. To make gold we must give up the desire to make gold; we surrender our ultimate desire, in order to allow something precious to occur.

This suggests that rushing towards a goal is not always the way to success and this realisation might lead us to a contemplative politics. Again, we accept that we do not know what the transformed ego or organization will look like in advance; so we do not force it, but encourage new growth and change. Rushing implies that we have a limited view, a fixed solution that we cannot be bothered to test or explore. Rushing removes events from consideration, so that some aspects of the situation and ourselves remain unconscious. As an example of fatally rushed politics, we might instance the Bush Administration’s response to the attacks of September 11, 2001. They seem to have seen the question as “Why do they hate us?” and the answer as “Let’s bomb them into loving us, or fearing us.”

“We accept that we do not know what the transformed ego or organisation will look like in advance; so we do not force it, but encourage new growth and change”

The contemplative response would involve pausing to see the world as a complex interactive system, with the high possibility of unexpected results, and then moving on to observe the results of our actions, and the paradoxes they create. It would mean moving beyond binaries, and being able to see the world as more than just those who support us and those who hate us. It would mean wondering whether our projections and fantasies are truths. Pausing long enough to recognize our ignorance might lead us to look for more than just human perspectives, and more than just repressing one side of a paradox. For example, if everyone travels to a food coop by car, this may produce new levels of pollution, and building solar panels may consume large amounts of energy; but what is the considered and experiential response to these problems? We cannot talk usefully about nature without being sure that we are in nature and being mindful of that complexity and its apparent contradictions.

One of our current problems is that many people tend to characterise political endeavour in terms of freedom, dominance and independence when we are interdependent: not only with other humans upon whom we depend for food, shelter, goods, politics, power money and so on, but with “nature” which we depend upon for air, water, food and so on. We may now also depend upon human activity for our air, water, food as well, just as current-nature depends on humans. This, to me, is a practical example of what it means to see ourselves as spilling into the world, or the world as ensouled, or as soul not being only internal to us. Humans are not self-sufficient and never can be; there is always an interdependence with the World, with the unconscious (which is collective), and with others. If we wish liberty to be absolute, and to mean separation from all limitations, then this world and nature can be seen as threatening to our freedom. By this kind of psycho-logic, we could conclude that we destroying the world makes us truly free; and then we would die.

The world is not our wish fulfilment, or an unchanging spiritual vision, even if the world is part of us, because it has its own complex interconnectedness and dynamics which are beyond us. However, unless we are capable of listening to and interacting with our own unconscious and our own bodies, it is doubtful as to whether we can listen to the wider world. But perhaps the two movements go together. If we suppress our flesh or feelings, and refuse to listen to them, then we will more readily suppress the world. If we attempt to listen to the wider world, we could be more likely to hear the Self speaking.

At that moment, communication with nature has the potential to move to a mutual co-creation as nature can no longer be taken as just an object responding to our action. That our conceptions are always symbolic, and thus change the ways that we can relate to nature and what we see of as natural, does not affect this. Symbols also can come from nature and participate within the movement of nature. We think with the world, with “sensory analogues” which lead to the world, provided those images are not rendered purely abstract. In this bi-directional communication, nature is a participant with us, and us with it. We can both come into the
continues, then it diverges and faces accepted. Alchemy's paradox is that if it into literal truths that seemingly must be guarantee transmission can lead to sterile organizations of alchemists. Attempts to is why there are historically so few alchemy's weakness: it cannot guarantee “being” (p. 135). This, however, is also metaphysic or a philosophy but a way of speaking. If this is so, then relying on the wisdom of spiritual or psychological adepts is dangerous, especially when those adepts display a nostalgia for priestly wisdoms and hierarchies, as frequently happens in this book. Green Hermeticism risks becoming another doctrinaire and established church, which dismisses input from outside.

Alchemy’s drives are different, as the authors of Green Hermeticism point out in passing. Alchemy guards against sterile orthodoxy because it is an “experimental religion” (Wilson et al., 2007, p. 41), and importantly an experimental science. “Each alchemical text is singular and unique to its author’s experience” (p. 143). Alchemy is “not interested in concepts, but experience. It is not a metaphysic or a philosophy but a way of being” (p. 135). This, however, is also alchemy’s weakness: it cannot guarantee an accurate or orderly transmission. That is why there are historically so few organizations of alchemists. Attempts to guarantee transmission can lead to sterile traditionalism, with metaphors fossilising into literal truths that seemingly must be accepted. Alchemy’s paradox is that if it continues, then it diverges and faces collapse, while if it stays the same and is taught within organizations then it dies. If it ever becomes the dominant paradigm, then it undermines itself, and less subtle and less experimental ways take over. To work, alchemy must always be somewhat disreputable and uninstitutionalised.

Therefore, green alchemy, if it is to be a part of the way ahead, should probably accept a minor position as an opening, rather than risk foreclosing itself in a ‘tradition’ where everything is already known by an elite engaged in spiritualising their distance from the world. But then, in nature, it is often the small and apparently insignificant, which proves truly important and truly necessary for life.

Conclusion
An alchemical politics is a politics of patience, but not of waiting aimlessly. It is a politics of participation, of allowing symbols to rise, of working with both symbols and observations, of treating dreams as messages, of listening, of acting, of interacting, of testing and retesting. It accepts that life is disorderly, and that order is limited, temporary, and debateable. It is a politics of modesty, an unheroic politics, which recognises our aims may not be realisable as we currently conceive them, but that we may learn as we go. It acts, while aware that acting will have repercussions that come from our inevitable lack of understanding. When repercussions come, then it recognises them and does not think it weak to change course when confronted with failure.

“When repercussions come, then it recognises them and does not think it weak to change course when confronted with failure”

In all, an alchemical politics would accept that we are part of nature and that nature is part of us. It would accept that we are psychological, spiritual and material, and that we don’t know where the boundaries are. It would accept that we are both conscious and unconscious, individuals and interlinked. It accepts that life is full of unknowns, paradox and disorder, and that there are always current limits. It moves gently, no faster than required, with sensitivity to the materials it is working on. It is open to failure and the possibility of beginning yet again, in a new direction. It has no vision, or purity, to which it sacrifices others. It is a politics of endless adaptation to the world and to ourselves. It is a politics of experiment.

References

Dr. Jonathan Paul Marshall is an anthropologist and Senior Research Associate at the University of Technology Sydney, currently researching the politics of coal use and the transition to renewables. Previously he has worked on questions around online social life, and the relationship of alchemy to the history of science. He is the author and editor of a number of books including Jung, Alchemy and History; Depth Psychology Disorder and Climate Change; Environmental Change and the World’s Futures: Ecologies, Ontologies and Mythologies; Disorder and the Disinformation Society and Living on Cybermind: Categories Communication and Control.
When Herons move as One shimmering body of white against the teal sea of sky, forms take shape in some archaic language that only whales and angels speak with heads bowed like the bow of violin on Spiders’ strings.

This is when crickets making love on the desert cactus leaves leave us breathless as autumn’s empty branches, breathless as the dead and I fall away to nothingness and become an empty reed. This is when I hear my voice and understand the weight of my own authority: the ground I stand on; the granite that flows.

This is when I close my eyes and see through years and ages. When I feel the push and pull of our flock-bodies migrating back to primordial nesting grounds.

When Herons move as One we harmonize as wisps of wind; molecules which hold and lift the weighty avian body beak, bone and claw. When we allow for lightness, I am you and you are me and we are us! Aloneness recedes deep underground. This is when we fly and move as mercury, as hot lava at Mt. Vesuvius covering the dead, as Eros and Psyche’s love reunited after all of Aphrodite’s impossible tests—perched, now, on the lap of a golden thrown of feathers high on Mt. Olympus.

When Herons move as One, God breathes and we become the pause between the inhale and the sigh; we become the lift between the current and the mighty wing; the sun shining through the clouds that frame this dream of flight, of destiny’s movement.

When Herons move as One, we become safe landing.
The meeting of philosophy and psychology is an important space to discover new and deeper ways of viewing human life. A fruitful intersection between these two fields of knowledge arises within the meeting of hermeneutics, a philosophy of meaning and interpretation, and depth psychology—“the psychology of the unconscious” (Martin, 1960 p. 5). In hermeneutics, understanding is realized as being inseparable from one’s own cultural and historical influences, while also arising from a shared dialogue with the world and others (Veith, 2015; Orange, 2011 pp. 104-108). Truth is sought in this dialogue as participants risk currently-held convictions to allow new and unexpected understandings to emerge (Orange, 2011 p. 105). Hermeneutic understanding applied to depth psychology incorporates 1) the importance of a shared cultural and historical world, as well as 2) the role of dialogue, in seeking to understand unconscious phenomena.

The concept of the unconscious is highly contentious. In his 1959 volume, *Existence*, Rollo May discusses two important criticisms which challenge the validity of the unconscious. First, May addresses “the doctrine of the unconscious as a convenient blank check on which any causal explanation...or... deterministic theory can be drawn” (p. 90). He further disputes the implied dualism between consciousness and the unconscious. This dualism is problematic because, “being, in any living sense, is at its core indivisible” (p. 90). For May and other practitioners of existential psychology, a person is a whole, a *gestalt*. The psyche, like the body, does not exist as a collection of parts; instead, when divided, both lose the quality of life.

May’s comments highlight the complex relationship that psychology has with the theory of unconscious phenomena. On one hand, this concept has expanded the understanding of human psychological phenomena. On the other, May’s criticisms of the unconscious are valid and must be addressed by any who put forth a case for depth in psychology. Applying a hermeneutic understanding to the concept of unconscious phenomena begins to address these criticisms. This way of understanding unconscious phenomena proposes that individuals live out various cultural and historical meanings. Some of these meanings are concealed by the pre-reflective (or unreflected upon) positioning of the intentionality of consciousness. However, concealed meanings can be explored, as they announce themselves through revealed objects of consciousness.

Consciousness and the Unconscious

Inquiry into the nature of unconscious phenomena begins with an examination of conscious phenomena. By developing a sketch of what is conscious, a corresponding outline of the unknown and unconscious is implied. A fundamental aspect of consciousness is that of being “characterized by intentionality” (Valle, King, & Halling, 1989, p. 11). Intentionality of consciousness is the proposition that the act of consciousness always has an object upon which it is focused.

The connection between a continuous and ongoing process of consciousness, and the objects upon which it is focused, renders consciousness inseparable from objects of consciousness (Valle, King, & Halling, 1989). In other words, “We are never merely conscious but are always conscious of something” (p. 11). These objects of intentionality are not existence-dependent; they do not need to be physically existent in order to be taken up by the mind (McIntyre & Woodruff Smith 1989). This allows one to be conscious not only of tangible objects, but also concepts and other seemingly intangible phenomena. Consciousness, understood as intentionality, is an ongoing process of relation to objects of consciousness. This relation is what creates a world of understanding and experience called consciousness.

Human consciousness, however, lacks omniscience; the totality of experience is not illuminated by the intentionality of consciousness. An implication of this limitation is, that while consciousness illuminates some aspects of the world, others are cast into shadow, a principle which Heidegger (1953/2010) called *concealment*. Phenomena can be concealed as either undiscovered, or submerged. Undiscovered phenomena are simply what one has not yet encountered: “There is neither knowledge nor lack of knowledge about it” (Heidegger, 1953/2010 p. 34). Undiscovered phenomena need only be encountered in order to have a chance of becoming revealed objects of consciousness. Submerged phenomena are what have once been “discovered but then got covered up again” (Heidegger, 1953/2010 p. 34). Most often this submersion is not complete, and traces of the phenomena remain in the conscious life of individuals.

Heidegger (1953/2010) further elaborates on the covering up of submerged phenomena in his discussion of two modes of submersion—“accidental coverings and necessary ones” (p. 34). Accidental coverings are
Consciousness and World

Hermeneutic Depth

is not only the intentionality of thought; it is also the pre-reflective experience of being in the world. This experiencing being-in-the-world Heidegger terms Dasein, or “being-there.” For Heidegger the exploration of Dasein replaces inquiry into consciousness, because being-there is prior to the activity of consciousness.

"The two-fold action of the intentionality of consciousness allows awareness to exist while, simultaneously, the concealed aspects of the world are beyond conscious awareness"

Dasein is understood as an open experiencing that cares, has possibilities, and engages in dialogue (Heidegger, 1953/2010). For the purposes of this inquiry, care is most central. Heidegger discusses how the world discloses itself through care, by saying “The totality of the structure of being ... has become explicit through the phenomenon of care” (p. 212). It is one’s cares that orient a meaningful world of experience and render the world that is encountered intelligible. In refocusing to pre-reflective being in the world, the conceptual notion of intentionality is supplanted by the engagement of care (Wheeler, 2015). Instead of consciousness engaged in an intellectual intentionality, Dasein is engaged in an experiential care towards its possibilities and the world. This care is lived through a stance toward what is encountered; structuring one’s world while also occluding stances which oppose one’s care. Unconscious phenomena are what becomes covered over in one’s pre-reflective structuring of a world that is incompatible with the submerged unconscious phenomena.

Heidegger’s work is an inquiry into the most basic aspects of being, what he calls “fundamental ontology” (Heidegger, 1953/2010, p. 12). He sees being as existing prior to conceptual thought, which is only a representation of being (Guignon & Pereboom, 2001). The acknowledgment of the pre-reflective nature of being fundamentally alters the understanding of what consciousness is in the world. One’s consciousness of being operating through the mediation of the human body. Instead, Dasein, as a dialogic relation of care, is inseparable from the world: one cannot be unless one is a being in the world. From this, it follows that consciousness, as an aspect of a being, is itself in and of the world. Understanding Dasein as dialogue calls for clarification of how Dasein is differentiated from the world. To this end, Heidegger proposes that we “think of Dasein not as a thing, but as a ‘clearing’ or ‘lighting’, in which both practical contexts and roles show up in determinate ways” (Guignon, & Pereboom, 2001, p. 195). In other words, one is in the world as a space where care illuminates a view and possibilities. Seeing Dasein as a clearing allows consciousness to exist without being reduced to either an intangible observer removed from the world that it inserts itself into, or an epiphenomenon of empirical biology. Consciousness remains in and of the world while maintaining its individuality.

The world in which Dasein is a clearing is not only a biological and tactile world; it is also the world of shared history and culture. This intangible world is full of contextual meanings which shape one’s care (Risser, 1997). These already existent meanings Gadamer calls prejudices, or for-understandings; and “it is the fabric of prejudices that Gadamer has in mind when he speaks of one’s horizon” (Veith, 2015, p. 22). A horizon is the totality of one’s experience, containing both one’s personal history as well as the cultural and historical lineage that one is born into. This lineage is encountered by each individual as tradition and heritage. Veith further clarifies Gadamer’s concept of the horizon as the “condition (or medium) of all understanding” (Veith, 2015, p. 23). The metaphor of a horizon is aptly suited to how each individual encounters the world of culture and tradition; as two individuals cannot occupy the same physical and temporal location, no two people ever encounter the same horizon of vision. The view is always the result of a unique perspective within the world. One’s experience with culture and history is encountered in a similar manner. As such, while all come from a connected traditional lineage, the point of contact is never the same for two people.

Combining the concepts of
Heidegger’s *Dasein* and Gadamer’s *shared horizon* allows one to see Dasein as being a clearing within a shared world encompassing both physical and cultural being. The clearing of Dasein exists within the uniquely perspectival experience of the revealed world of history and culture that orients one’s cares. However, the intentionally of this care implies that while some aspects of the horizon are revealed, others are concealed. Despite their concealment these meanings within the shared horizon, continue to shape and orient one’s position toward the world. Frankl (1952/1957) also discusses human existence as fundamentally historical, and that this historicity orders human life in the form of the meanings from which one lives. As such, the horizon—one’s perspectival contact with the shared world of history and culture—contains within it the point of contact to life’s meanings.

This understanding of concealed meanings in the shared horizon brings about a new way of viewing the notion of the unconscious; one that is “situated directly in a populated world of language, history, perception and culture. Its depth is therefore lateral rather than vertical, as it surrounds us as the world in which we primordially dwell” (Brooke, 1991, p. 128). The depth that one sees with introspection is, in fact, a reflection of expansiveness within the shared horizon. Seeing unconscious phenomena as inseparable from a shared horizon, allows a response to the criticism that this proposal artificially divides the living experience of being. Instead, the unconscious exists as the aspects of a horizon that are occluded by one’s current meanings. Covered over unconscious phenomena are not removed from the experience of being; instead these concealed aspects of life are the unavoidable and necessary by-product of having a meaningful orientation within the world.

**The Unconscious and Depth Psychology**

Concealed phenomena have the potential to be active elements of one’s lived experience, as Heidegger suggests:

> Appearance, as the appearance “of something,” thus precisely does *not* mean that something shows itself; rather, it means that something which does not show itself announces itself through something that does show itself. [...] All indications, presentations, symptoms and symbols have this fundamental formal structure of appearing, although they do differ among themselves. (Heidegger, 1953/2010, p. 28)

This process is one where concealed phenomena announce themselves through their effects upon what is currently accessible. Within the context of consciousness as a clearing, within a horizon, the phenomena announced are fundamentally of an individual’s lived world. What is announced, then, are meanings from within one’s horizon that have been covered over often submerged due to their incompatibility with one’s current explicit stance toward the world.

> “Symptoms are pathological because they are discordant with an individual’s life, to the extent that they are significantly distressing”

**Symptoms in Depth Psychology**

The two modes of appearing mentioned by Heidegger that are most significant to the practice of depth psychology are symbols and symptoms. Working with these phenomena provides one with the unique ability to look into the intersection of conscious and the unconscious phenomena. While both are separate avenues of announcing, each provides an important path for the exploration of concealed meanings shaping one’s life.

The concept of symptoms revealing concealed psychic phenomena is a central thesis of depth work. When encountering psychological distress, depth practitioners often “‘suspect’ that more is going on than meets the eye” (Orange, 2011, p. 31). This suspicion portrays the symptom not as a thing to be dealt with on its own or as an isolated problem in living. The symptom is seen as announcing a process, or presence, within the client’s world; that is at this time concealed from conscious awareness. The importance of concealed phenomena cannot be understated for depth practitioners who often posit that, “treating the overt behavior [or symptom] will be useless unless the hidden meanings are dealt with” (Todd & Bohart, 2006, p. 139). In this way, the truly daunting nature of depth psychology’s aim comes into focus; it seeks to treat not only problems in living which bring people to therapy, but also seeks to address the forces and meanings concealed by the very consciousness that would apprehend them.

Symptoms are pathological because they are discordant with an individual’s life, to the extent that they are significantly distressing (Comer, 2012, pp. 3-5). The distressing nature of symptoms indicates that they are not likely to be consciously adopted ways of being; rather, they invoke a paradox where psychological symptoms are at once within and beyond the psychic life of an individual. This reinforces the claim that phenomena can be active within an individual’s life beyond his or her current ability to perceive. In this way, a symptom can be seen as announcing the concealed phenomena that brings it about.

During his early work, one of the founders of depth psychology, C. G. Jung, sought to examine what is announced through psychological symptoms. Using a series of word association tests, he identified that people can have abnormal reactions to thematically linked objects of consciousness, and examination of these related objects of consciousness often uncovered a traumatic event (Jung, 1935/1985). Through this investigation he formed his theory of the complex. The term *complex* is Jung’s label for a grouping of objects of consciousness, linked by a common emotional experience, and thematic elements (Stein, 2001, pp. 35-36). The etymology of the word complex suggests being “twisted together” (Martin, 1960 p. 71). The use of this word is intentional, as the contents of the complex are entwined, as in an “image of a certain psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness” (Jung, 1934/1983 p. 38). The complex, as incompatible with one’s current stance towards the world, has an element of
Heideggerian submerged concealment.

Complexes have the quality of being encountered experientially as, “personality fragments or subpersonalities” (Stein, 2001, p. 50). Understanding this appearance requires further investigation into the nature of personality. As discussed earlier, a fundamental component of a person is their care towards the world (Heidegger, 1953/2010 p. 39). This implies that a foundation of personality is the cares that one lives towards. Also, a person, and their personality, is constituted through a unique encounter with history and tradition, as lived out through the meanings which structure one’s life (Veith, 2015 p. 27; Frankl 1957 p. 31).

With this understanding of personality in mind, the complex can be seen as a fragmented and partially submerged care, a meaning that is not known, but erupts as a symptom. These meanings simultaneously structure a person’s life while remaining discordant with the life in which they appear. A person living out a complex is living meanings that are at odds with each other. As symptoms, complexes may be projected upon others, or they may be intentionally ignored blind spots. Further, the emotional pull of the hidden meaning may be of sufficient strength to override consciously lived meanings; and in so doing the submerged meaning takes hold of and directs a person’s actions (Martin, 1960 p. 72). These eruptions of the complexes are encountered as psychological symptoms. Although often unpleasant, these symptoms announce concealed and discordant meanings in a person’s life.

Given the fact that meaning-making is a social activity, individuals are both the recipients and the creators of meaning and history. As Veith (2015) says, “The enactment of history’s effect constitutes our very being” (p. 27). Since one is always within or constituted by, these meanings, they cannot be examined in their entirety, from an omniscient view; as such, meanings retain a fundamentally concealed element. Exploring the collective component of meaning provides important insight into the nature of complexes. As an individual develops their own complexes, they are also transmitting complexes that become a part of the shared horizon.

The social element of consciousness, and meaning making, did not evade Jung, who discussed this in terms of archetypes (Martin, 1960 p. 71). The archetype itself is neither an inherited idea nor a common image. A better description is that the archetype is like a psychic mold into which individual and collective experiences are poured and where they take shape (in Hopcke, 1989, p. 15).

“For Jung, this molding quality of archetypes is central to the development of complexes. All complexes have both a personal experiential component and an archetypical component in their development (Stein, 2001, p. 52). This is similar to how the meanings of one’s life contain at once both personal and collective elements. The correlation between Jung’s concept of the archetypes and the historical meaning-making discussed above is striking. Both of these concepts represent vehicles of meaning which structure one’s life.

Symbols in Depth Psychology

Like historical meaning-making, archetypes cannot be grasped directly. Instead, they are announced, most often through symbol, as Jung noted: “The archetype is the psychic mold of experience, while the symbol is its particular manifestations” (in Hopcke, 1989, p. 29). A central insight of Jung’s work with archetypes, then, is in seeing how these vehicles of hidden meaning appear in conscious life through symbol.

Symbols, as conceptualized by Jung, are the “best possible representation of something that can never be fully known” (in Hopcke, 1989, p. 29). This aspect of representation has a property of communication: that is, rendering symbols as imminently contextual language (Cirlot, 1962/1978). This contextual nature implies that while a symbol can be known, it cannot be reduced to a simple definition. The irreducible nature of symbols allows them to be more than representation. As Gadamer (1960/2013) writes, “A symbol is not related by its meaning to another meaning but its sensory existence has ‘meaning’” (p. 66).

In other words, while a symbol is representation, it is also something that is directly and powerfully experienced in its own right. This two-fold action of symbols allows them to function as a unique medium in which concealed phenomena within a culture are not only indicated, but are encountered. As discussed earlier, history and culture are experienced directly as the meaning from which one lives. From this, it follows that symbols, as units of cultural representation, are a process that announce meanings from the shared cultural and historical world.

Symbols are not only important to the theory of depth psychology, they are also important to the work of depth psychology. A thorough examination of hermeneutic implications for work in depth psychology is beyond the focus of this endeavor. However, a brief discussion of a common depth encounter with symbols demonstrates the importance of hermeneutic understanding in this context. Dreams are analyzed, in part, to illuminate their symbolic components (Martin, 1960). In the process of coming to better understand revealed themes, the meanings announced within a given symbol are revealed to conscious awareness.

Depth Psychology and Dreams

Martin (1960) discusses three common methods of dream interpretation as follows. First, the dictionary method assumes that a particular symbol has a universal meaning that applies in all situations. Second, it is an “a priori method, which starts with an established theory as to the nature of dreams, and deduces from there what the images represent” (p. 38). Third, is the empirical method; which explores symbols by asking, “What is the mental context for [one] in which this image is contained?” (p. 39). Both, the dictionary and a priori methods of symbolic interpretation are deeply flawed, representing valid targets for May’s (1959) criticism of the unconscious, which suggests it is a blank check for any theory or dogma. However, Martin’s empirical method, which focuses on the individual context of the symbol,
of a different nature. By inquiring into the context in which the symbol arises, one is engaging in a sort of dialogue where unexpected developments may occur. This method of inquiry is essentially hermeneutic; however, the development of a hermeneutic dream interpretation is an endeavor for another time.

Examining unconscious phenomena as being announced through symptoms and symbols, demonstrates that submerged phenomena impacting an individual’s life can be illuminated. The exploration of this subject has led to the discovery that what is announced are meanings lived by an individual. These unconscious meanings have been submerged because they are somehow in conflict with the meanings that one explicitly identifies with. A hermeneutic understanding of unconscious phenomena seeks to learn about the unique contextual experience of “the other’s” world. One attempts to understand the unique encounter with history and culture, as lived by the other, and announces itself through symptoms and symbols. Adopting a hermeneutically informed depth psychology allows a practitioner to engage with unconscious phenomena without falling into May’s (1959) criticism of the unconscious as a blank check. This is achieved because the hermeneutic understanding of unconscious phenomena refrains from assuming a truth that supersedes what is revealed through an individual’s dialogue with their unconscious. This dialogue always occurs within an individual’s perspectival contact with the world, and as such is always unique.

Conclusion

Incorporation of hermeneutic understanding into depth psychology allows lived meanings that are concealed by one’s intentionality to announce themselves. Each individual encounters life from a unique perspective within the horizon of culture and history. This encounter is lived through the meanings that shape one’s cares and structure a world of experience. Through an encounter with, life, history, and culture, one adopts lived meanings, some of which are discordant. Individuals often submerge discordant meanings in order to maintain psychic equilibrium and continuity. Submerged meanings continue to be an active and structuring influence within an individual’s life, and are announced through revealed experience. This process of announcing is often experienced as symptomatic. Thus psychological symptoms, which announce unconscious contents, are an individual’s process of living discordant meanings.

Viewing unconscious phenomena in this way allows a response to the problems highlighted by May (1959). First, being is not artificially divided. Unconscious contents continue to be a part of the totality of one’s psyche as lived meanings hidden through one’s stance within a world. Second, the incorporation of hermeneutic understanding avoids the blank check criticism.

"Through an encounter with, life, history, and culture, one adopts lived meanings, some of which are discordant"

The truth within unconscious contents is discovered through dialogue with what is announced from a fundamentally unique encounter with the world. The implications of hermeneutic understanding for depth psychology have not yet been fully explored. However, as demonstrated here, the incorporation of hermeneutic understanding into depth psychology is an important step, addressing several important criticisms. This philosophical examination of the existence of unconscious phenomena may aid proponents of depth psychology who have an endeavor for another time.

References


Andrew Carnahan is currently pursuing a master’s degree in Existential Phenomenological Psychology at Seattle University. Prior to graduate school he worked as an addictions counselor in Seattle treatment centers, and holds a degree in Alcohol and Chemical Dependency Counseling. His primary academic interests reside within the intersection of Jungian and Existential-Phenomenological psychology, as well as Humanistic approaches to addiction treatment. Andrew lives with his wife in the Seattle area.

**Art by Patty Sabatier**

Patty Sabatier is 66 years old, has been diagnosed and treated in traditional psychiatry as Schizo-Affective for 38 years and has been in Jungian Psychotherapy for 31 years. She lives in California where she is a public health nurse for the HIV Program.

She gives herself primarily to the community at large as an artist, writer, speaker and teacher. She struggles today with the only call she has ever known which is to know herself as one. The game of relating seems to her as superfluous when she knows her truth that all is one.

*The Gaze of the Self*

*The Instinctual Experience of Thought*

*Experience of Dynamic Opposition as the Centered Unifying Force of Life*
"Revelation is always imminent . . . we will find it in the shape and body of things in the world.” Mark Tredinnick, *The Land’s Wild Music*

The old myths and stories tell us that words and stories, memories and dreams, and the rocks, flesh, and sap of the earth, are bound up together. Maintaining these ties is the central human task. If they break, or worse, if we cut ourselves loose from them, humans will no longer have identity, purpose, or place. Unfortunately, these are broken times, violent times of chaos, suppressed grief, and forgetting. *Deranged* is an extended meditation on the conscious experience of collective fragmentation and the power of memory to heal it.

This meditation takes the form of three overlapping stories. In the first, titled “Reckoning,” Anna tries to bury an urn of ashes that won’t stay buried. This is followed by “The Looking Back Woman of Scantic Gap,” which traces the dialogue between the living past, held by the elderly Sophia in service to home land and ancestors, and the cyclical movements of the natural world. In the final story, “The Taxidermist’s Daughter,” a young girl named Louise tries, for a while, to satisfy her father’s longing for a son and learns his bloody trade.

A number of themes bounce and echo in the space of Jamieson’s stories: the bonds between father and daughter, or mother and daughter, the power of grief, the search for redemption, sacrifice, and how a thing is remembered or forgotten. “Some are driven insane by the attempt to forget, and some seem insane trying to remember” she writes. According to Jamieson, the madness implicit in forgetting is a poison we can stop making and spreading if we are willing to bear our guilt and grief. But the insanity (or derangement) of remembrance may not be a choice. Memory is a palpable force and active agent in these stories.

Individuals are born to “carry the holy longing” of the dead.

The crucial task of remembering that Jamieson explores falls largely to women, women who are still living a life in regular contact with a deep sense of home, home as in homestead, a place where families have lived for many decades if not centuries, where the trees are as familiar to them as the bowls in the kitchen. This embodied connection to place and rooted memory is increasingly rare but *Deranged* creates a longing for it, and an appreciation for those individuals, fictional and otherwise, who remember for all of us.

*Deranged* is a book that works on the permeable soul of the reader. I occasionally got tangled up in Jamieson’s word strings or felt buried by her densely packed images. The details of water, food, fire, hands, and blood were a thicket that I needed to beat my way through, like the undergrowth in the pine forests where her characters reside. Later, I realized that this immersion in sensory detail is part of the book’s power. Like seeds dropped into the damp soil, they sent down roots in my psyche, encouraging me to consider the choices that I am making, the memories I refuse to carry.

Who knows if there is time left to rejuvenate the deep layers of lived memory that Jamieson evokes, to restring the beads on the necklace of life? Books like *Deranged* keep the necessity of this project in awareness and remind us that in the great round the elders called life, “even a learning that comes so late and with no one to tell it is a force for good, a force for remembering how to be a real human being.”

**References**


Catherine Svehla, Ph.D. is an independent myth scholar, storyteller, and artist. She is the founder of Mythic Mojo, where she creates story-based classes and programs that demonstrate the relevance of mythology to contemporary life, and the host of Myth in the Mojave, a weekly online radio show that airs on Radio Free Joshua Tree and reaches an international audience. Visit www.mythicmojo.com and www.mythinthemojave.com and find Myth in the Mojave on Facebook.
Review of Edward Tick’s 
Warrior’s Return: 
Restoring the Soul After War

By Dennis Patrick Slattery

“The well-being of warriors and their societies are inseparable” (2014, p. 237).

Every war creates its own narrative to justify itself. Each must find, create, fictionalize and mythologize its reason for both being and for the lives lost, maimed and often permanently afflicted. These lives include not just family members and friends, but the citizens and leaders who insist on the war’s purpose and efficacy. Too often, as Edward Tick reveals in this new expose following War and the Soul (2005), the reasons for war are less than honorable, and more in keeping with profiting from the service of others. The extremes of such greed and rapaciousness can rise to new levels of moral obscenity.

His work as well as his works find a home in a tradition of war-related texts. A few that I am familiar with include two by Jonathan Shay: Achilles in Vietnam and Odysseus in America; Chris Hedges’ War is a Force That Gives us Meaning; Pat O’Brien’s The Things They Carried and James Hillman’s A Terrible Love of War. While there is a growing library of studies that interrogate the underbelly of war, reading each of these books was by turns unnerving, revelatory and in some instances, terrible but necessary. One will not find their discoveries on either national or local news stories. Our earlier war texts, Tick points out, are Homer’s Iliad and the Bible.

Since 2006, when Tick and his wife, Kate Dahlstedt founded Soldier’s Heart (www.soldiersheart.net), they have concentrated on studying the mythology of wounding on spiritual, physical and psychological levels and working directly with veterans from Vietnam, Afghanistan and other wars, using myth, ritual, storytelling and pilgrimages to war sites in order to retrieve and heal the soul of veterans, many of whom have been separated from the source of their lives for decades. As a therapist of over 40 years, Tick is well-versed in the deeper dimensions of the psyche that becomes infirm in war, often to the degree that suicide, unfortunately, becomes for greater number of vets, the solution to their soul sickness. Such a dramatic contrast and ending to former vice-president, Dick Cheney’s affirmation that “war creates good business opportunities.”

“War, killing, wounding and being wounded, dismemberment, recovery and restoration of the soul are all archetypal actions, conditions and situations. They are… universal patterns that are often ignored in more traditional, sociological or political or strategic studies of war”

In addition, and one of many areas I found worthy of further meditation, is what role does the leadership of a country like ours play in sending its citizens to war and what responsibilities do they incur, often reluctantly or not at all, in the ravishing of war on the nation’s citizens? Finally, what of the citizens themselves who send their youth to war to protect them from real and imaginary monsters, some created by the very country shipping tens of thousands off to die or be maimed for life? What is their role beyond “Thank you for your service” addressed to a youth in fatigues waiting in line at airports around the globe?

Many vets, as Tick relates, find it akin to an insult, even dismissive, for as he reveals, those who benefit from the protection of veterans are often the most skittish about asking them how they are and what they have suffered. Such questions bring the shadows of war too close to the security enjoyed by their citizens.

First of all, Warrior’s Return is a courageous book—courage on the part of its author, courage on the part of all those who have served to preserve ideals that, many learn, were not the true purpose of a war they gave themselves over to, and courage in those who speak their stories in its pages and whose deep desire to come home overrode their fears and afflictions that battle and bloodshed forced upon them. Tick’s study exposes what most citizens and leaders seeking ends other than what veterans were told was the purpose of war, do not wish to deal with. One witness of this denial shows itself in the treatment of a burgeoning number of vets who struggle for treatment from the Veterans Administration and other organizations whose purpose it is to ease their suffering and their reentry into civilian life. Many are consequently never able to cross over the threshold they once negotiated in their initial ritual training as a warrior. Rituals fail them on their return.

Structurally, Warrior’s Return is divided into two parts: “Part I: The War After War”; “Part II: Bringing Our Warrior’s Home.” Chapter titles are helpful because they offer a quick portrait of the book’s content. Of the fifteen chapters, here are a few titles: “War Wounds Us All”; “The Journey Through Hell”; “The Invisible Wound Today”; “The Transformational Journey”: “Religion and Spirituality for War Healing”; “Redemption of the Wounded Warrior.” The titles reveal something of the archetypal and mythological level that Tick’s study will negotiate. War, killing, wounding and being wounded, dismemberment, recovery and restoration of the soul are all archetypal actions, conditions and situations. They are, as he writes, universal patterns that are often ignored in more traditional, sociological or political or strategic studies of war. But for Tick, “it requires an archetypal
approach because the individual’s story must be joined to the stories of the ages and to the universal and eternal patterns in these stories” as well as tapping into “the spiritual dimensions of warriorhood” (2014, p. 162). Only then will the imagination experience a full measure of war’s horrors, hindrances and possibilities for veterans’ restoration and renewal.

That war’s intensity and violence transforms the soul is a central thread that holds the entire work together as a piece. His fabric is myth itself as well as the spiritual journey the veteran undergoes, often from innocence to the experience of killing another human being. To assist warriors struggling to come fully home, many of whom relate to him and to their brother and sister warriors, their souls were left behind in the arenas of countries where they fought. To help them with this most difficult of journeys, Tick pulls from other, much older traditions to reveal the absolute necessity of rituals to assist the warrior’s return. No conventional “debriefing” is adequate enough for this act of soul retrieval, the success or failure of which means a life of affliction and violence or perhaps suicide, or it can include fully integrating back into the culture.

In chapter 11, “Lessons from Chiefs of Old,” Tick focuses on Sitting Bull’s treatment of warriors: “he considered the most important to be medicine chief of the Hunkpapa Warrior Society. As a medicine man, shaman, teacher, healer and leader he was responsible for the spiritual health, healing, and well-being of the tribe’s warriors” (p. 176). Sitting Bull and other tribal leaders like him understood the devastating trauma of war and its afflictions to the soul of the warrior. In reflecting on Sitting Bull’s wisdom in treating his warriors, Tick believes that “to the degree that war’s invisible wound is to the soul, we must practice soul medicine for warriors. Soul medicine teaches, strengthens, guides and heals” (p. 176).

In all of the United States’ wars, stretching from Afghanistan back to the Civil War, we find alarming statistics on suicide rates among Vietnam vets (100,000, fn.8, p. 275), as well as a current rate today of 23 suicides per day. This figure reveals an epidemic right in front of us but not accepted, much less acted upon with the angle of understanding Tick calls for. “Thank you for your service” glides safely past such a plague of despair and defeat as well as domestic violence, divorce, severed families and crippled relationships that swirl out to include millions more wounded souls.

"Healing the spirit dismantled in war requires a spiritual approach and an attitude of serenity and prayer"

Soul wounding runs deeper than physical loss of limbs, loss of memory, concentration and mental functionings as a result of concussions. Today, PTSD, a clinical term that avoids soul loss, is only the latest in a series of over 80 names and diagnostic terms given to this debilitating condition since antiquity (p. 53). PTSD masks war’s horrific effects; like the word “stress,” it trivializes and makes more palatable war’s true brutal reality (p. 53).

Tick goes on to reveal how the United States is committed to serving the war god, Ares, at all costs and continually. The author points out the astonishing statistic that in our country’s 200-year-old history, the United States has not been at war only 12 years. Clearly, not at war is akin to the length of time of a commercial break in a television show. Yet, with all this warring, our country has not yet learned the terms and conditions of the hidden wounds that must be acknowledged.

Vets continue to anguish over the at-times indifferent and/or hostile treatment that demoralizes so many of them on their return from combat (p. 125); they are forced to carry traumatizing consequences of being dishonored. The large question such treatment insists on is: how is restoration of the soul and transformation of identity after war possible? Honing in on this question is at the core of www.soldiersheart.net, an organization that is rare in facing the deeper debilitations of warriors. “War trauma is a soul wound. The acronym could be translated as Post Traumatic Soul Distress (p. 144) or even Post Traumatic Soul Disconnection. Eliminating such disconnection requires nothing less than fully developed and conscious rituals, wherein “dismemberment and death circle into remembrance and wounded rebirth” (p. 144).

On pages 158-160 appears the heart of recovery. Tick lists dozens of actions that communities benefitting from the sacrifices of warriors could and must enact. Let me list only a few here:

- Offer immediate response to any soldier, vet or family member crying out in unbearable pain. Family members are often victims of a veteran’s anguish, affliction and rage.
- Invite vets into schools and community centers to educate our young about the realities of war and service.
- Evaluate vets in the criminal justice system for the impact of military service upon criminal activities.
- Pair elder vets with new returnees, much as Twelve Step program do, so that the latter never have to be alone with their nightmares and despair.

Tick states forcefully and clearly what consequences follow from our failure as citizens who refuse or deny their part in the return of warriors: “When we do not tend our warrior’s wounds, or when we treat them as pathologies, we and they have no clear path for a successful return journey” (p. 206). He goes on to suggest the right attitude towards returning warriors, which should not include the idea that we “are rehabilitating broken people” or helping them cope. Rather, and his language is crucial here, for what he calls for has not been done adequately to date: “On the warrior’s return journey we co-create and co-participate in educational, moral, and spiritual practices in the context of a caring community” (p. 206). Required, then, is a shift in attitude from one that feels almost indifferent to returning vets’ conditions to one that actively participates in their successful reentry. Memorial Day once a year is a pale substitute for such an embracing alternative.
Healing rituals occur largely through remembrances. But one must feel that s/he is in a safe place where their remembrances will be held as valuable elements in healing. Rituals used by Tick and his organization include many that assist vets retrieve what of value had been lost in their deployments. Kate Dahlstedt, for instance, runs women veterans’ retreats in which she “uses a statue of Athena or her mother’s World War II nurse cadet medallion to help conjure the feminine Warrior archetype” (p. 220) which will become increasingly important as woman are now permitted into combat in unprecedented levels of intensity. In addition, rituals also include self-forgiving, re-humanizing, giving full expression to emotions as well as events, pilgrimaging to the country or city where one fought, killed, was wounded, lost comrades, or some combination of these, as well as reciting a “Veteran’s Prayer” written by Hugh Scanlen that begins:

O God, as I begin my walk out of the darkness
and turmoil of conflict,
give me the strength to find a lasting and gentle existence.
Give me the desire to treat all living creatures with respect. (p. 235)

Healing the spirit dismantled in war requires a spiritual approach and an attitude of serenity and prayer.

In the book’s closing pages, Tick laments, as so many do today, the absence of mature elders whose wisdom could be a balm for those who fought and those who welcome them home: “Instead we have too many immature, unworthy people grabbing and manipulating power in abusive and greedy ways. Theirs is the behavior of the uninitiated” (p. 259). Often these are the same body of powerful people who bungle us into wars without understanding either the mythology or the cultural ground rules of the adversary. Poor in leadership, depleted in their humanity, they take the youth of our country into abysmal and protracted battles; veterans return to a public often in denial by deflecting what they have suffered. Their wounds deepen as a consequence.

Edward Tick is one of our mature elders who sees a problem that most of us are blind to; he has made significant progress in restoring our veterans back into their cultural home through story, ritual and respect for what they have suffered. Would that every soldier before being deployed could read this wisdom book for themselves.

References
Boulder, CO: Sounds True.

Dennis Patrick Slattery, PhD. is Core Faculty, Mythological Studies Program at Pacifica Graduate Institute. He is the author, co-author, editor or co-editor of twenty-four volumes, including six volumes of poetry, as well as over two hundred articles. His latest book is Our Daily Breach: Exploring Your Personal Myth Through Herman Melville’s Moby-Dick (Fisher King Press, 2015). He offers Writing Myth retreats in the United States, Canada, Europe and Ireland using the works of Joseph Campbell and others.
www.dennispslattery.com

Poetry

In the Mean Time
By Nance Harding

I know there’s not much left
I’ve done the math, I see
the lines, the sags, I feel
the aches, the pains,
the losses, the gains.

So what to do with this shadowy
in the mean time?
Purple doesn’t look good on me.
Too much yellow in the skin I hear her
say through a white chicklet grin.

I say do nothing to be the light
of your own magnificence!
Quietly rise up within
remembering from where you came.

Worship the mystery of who you are
and where you’ll be in the far and far
away place we all call home.
The heart of where we all come from.
Strip the wheat from the chafe
drink the milk so sweet from
the teat of loving kindness.

Let the earth be your mother and
the sky be your father.
Make amends, plant a flower.
Make yourself ready for the final hour.

Then watch the leaves turn in color
as they luxuriate in their own splendor.
Awakening

No map, nor compass, has art made to show or tell, or wright the way no cart, nor ferry, might be paid for passage to the land O’ Fae. The Fae tho’ wee are beauteous fair, once captured, they’ll compel your stay, in a world o’ dreams, their bonnie lair, all green and gold, pure nature’s fleur. Your heart will rest from every care, ’till fresh, renewed, your spirit’s cured. In wake or sleep, now clear you’ll see, what ere’s ahead you might endure. ‘Tho begged I long upon my knee, to tarry there and serve the queen, her majesty denied my plea, and sent me back to where I’d been. I woke to forest still and dark, no way or path was to be seen. ‘Tho others here had left their mark, ’twas long ago, no words to hear, no breath, no breeze, nor meadowlark. Stealth silver mist crept like my fear, and would have froze my feet in place, but for the love of ones so dear, a mother’s mem’ries of their face. So dragged I up from out the fern, and entered back into the race. Blindly stumbling on to learn, how those who spun and wove my fate, intend for me now to return, and start anew if not too late. Soaked and bruised, thus I emerged, into a meadow song’ed with birds.

The Passage

Soft and warm upon my face, the sun, he beckoned me to rest, lay covered or’ with Queen Anne’s lace, in grasses green to make my nest. While eyes with gaze toward heaven bound, my ear did hearken from the West, a horses rhythm swift and sound! A mounted steed with friend or foe, not knowing if I should be found, creeping forward, keeping low, I tried to spy just who had come at breakneck speed and with what woe? “Lady, rise and tarry some!” He bid me sweetly, join him there. Despite misgivings I did go, to see who’s banner he might share. The Knight o’ Green was faire o’ face, an emerald armor he did wear. “I am your escort, from this place, through yonder woods, your future lies.” Behind me dark, ahead the race, “Then to the forest!” was my cry. His ungloved hand he offered me, his counsel too, both brave and wise. This darkened road was meant to be, away we galloped thru the wood. He promised me that I would see, where all before me, once had stood. A castle soon came into view, he left me gently, as he should, in a garden maze, now fresh with dew. The labyrinth’s path I braved alone, the door ahead remembrance knew.
The Return

I struck the knockered threshold thrice,
All thoughts becalmed, all speech run dry,
to enter here one pays a price.
A hag did answer, old and wry,
no words were spoken twixt us two,
all knowing passed between the eyes,
she bid me enter, fear, it grew.
In splendid great hall, candle lit,
a host of ancients came to view,
what ‘er I’d brought with which to knit,
a future lived in sovereignty.
Near roaring fire she bid me sit,
revealing all her majesty,
now old, now young, entwined in one
the thrice-fold Goddess, Hecate!
From birth to night thru setting sun,
She rules all gateways from within.
"From Father Time you cannot run,
yet, now is your time to begin,
to know yourself, your power too,
your time of Regency, to win.
A task there is, a drink to brew,
your draught of life, from vintaged vine."
The time was coming soon I knew,
by entering, I’d crossed the line.
The twists and turns of life’s hard road
had made me like these shades in kind.
They bid me leave my heavy load,
“Drink life’s cup, you cannot pass,
and you’ll remember all once know’d.”
Next, handing me a looking glass,
awash in curiosity,
I hoped I could complete the task.
When gazed within, what did I see?
Myself within eternity.

Andrea Slominski received her M.A. in Mythological Studies with an emphasis in Depth Psychology from Pacifica Graduate Institute, where she is currently pursuing her Ph.D. With a background spanning 30 years as a storyteller in the theatre, she is now helping women in midlife recreate themselves and write their next chapters.

"By identifying and understanding our myths, we will be empowered to begin to create our chapters for the next 30 years.”

Editor’s Note (Continued from page 1)

individual soul and the soul of the Earth.
Maggie Hippman, M.A., contemplates the evolution of language as it has shifted from being used to engage with outer phenomena to a role of being used to express the inner phenomenon of thoughts, emotions and concepts. She reflects on how alchemy, archetypal psychology, and imagination come into play in the evolution of language, while returning contributor, Gerald Kegler, M.Ed., assesses five verses from the biblical book, Jeremiah, which Jung also expounded on in The Red Book, and draws conclusions about prophetic roles of both Jeremiah and Jung.

Megan Popovich, Ph.D., makes a creative contribution representing some of renowned Jungian analyst Marion Woodman’s best work through Popovich’s “The Dance,” in which she envisions a conversation with the legendary Woodman. Psychotherapist Lisa Schouw, who has a particular interest in the part creativity plays in the individuation process, offers an engaging look at how the tales of Winnie the Pooh, who has been studied by neuroscientists, literary critics, psychologists, Taoists, and even ecologists since his creation by Milne in 1926, connect us to Jung’s individuation process.

Two thoughtful works on philosophy and depth psychology round out our essays for this issue. Anthropologist Jonathan Marshall writes about “the relationship and difference between alchemy and those strands of esoteric philosophy known as ‘hermeticism,’” with the aim of discovering the insights these philosophies may have for our political and ecological life, and Andrew Carnahan, whose academic interests include Humanistic approaches to addiction treatment, shares an enlightening essay on how hermeneutic understanding applied to depth psychology reveals how both symptoms and symbols offer important information for the exploration of concealed meanings shaping one’s life.

Book reviews from Catherine Svehla and Dennis Patrick Slattery present wonderful opportunities to expand your horizons through new and relevant publications, with Svehla’s assessment of Nora L. Jamieson’s Deranged, an extended meditation on the conscious experience of collective fragmentation and the power of memory to heal it, and Slattery’s review of Edward Tick’s Warrior’s Return, which focuses on healing the warrior’s spirit after war.

Now, at the five-year anniversary of Depth Insights, I invite you to take advantage of these works—not only in this issue, but in past issues as well. All efforts have truly been a labor of love on the part of both the volunteer editorial team, as well as the authors, poets, and artists who have contributed over the years. Wishing you, in small part through Depth Insights, the greatest of gifts: to find meaning in your life and work.

In Soul,
—Bonnie Bright, Executive Editor

CALL FOR EDITORIAL BOARDMEMBERS for Depth Insights™
Visit www.DepthInsights.com
to view qualification requirements and application process for candidates
ONLINE COURSE WITH FREE BONUS INTRO CLASS

Jung 101: An Introduction to Jungian Psychology

DEEPEN YOUR KNOWLEDGE.
Refresh or learn core principles and methods of Jung’s psychology online in this 8-week college level course

Led by James Newell, Ph.D.

FREE Bonus Intro Class, Open to All September 24, 2016

www.DepthPsychologyAlliance.com

ONLINE COURSE WITH FREE BONUS INTRO CLASS

The Way of The Wild Feminine

Find your New Story, Draw a New Map of the World
A 6-Week Online Course

Reclaim your wild genius, your native, indigenous intelligence, your feminine power in a deep exploration of storytelling

Led by Jungian Psychotherapist Marilyn Steele, Ph.D.

FREE Bonus Intro Class, Open to All September 21, 2016

www.DepthPsychologyAlliance.com