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Cover art: *Unfurling Heart Wings* (2023), acrylic painting by Heather Taylor-Zimmerman

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Hope

Rebecca Livingston Pottenger

I want to weep with the hope
I am connected to something
lasting, solid, encompassing.
The warm brown earth, a tangle
of roots, mine among them.

And what if down is up?
A tree or me turned over,
rooting into a muddy above
floating over blue air. Roots
are branches; branches roots.

This is my round sky-earth vessel.
My world, where I will leave
my flesh and the heart-breaking
vulnerability, the
delicate imperfect strength
that is my love. Joining it
to the ancestors' and the bones
of those who have not yet come.

I weep with the hope
that in the egg of the
earth, I mean something.

Editor's Introduction

Dennis Pottenger

Early in the 1930s, C. G. Jung delivered a series of lectures, the Visions seminars, in Zürich. In one of these talks, Jung made a statement about deep change that fingers the pulsebeat of the 2023 volume of the *Journal of Jungian Scholarly Studies*. "If you are completely destroyed by the world," Jung (1931) said, "then the world which you destroyed must be completely transformed, because you looked upon it with the eye that transforms, the eye that contains the germ of what is new" (p. 361).

We live in a time of widespread suffering and divisive, often violent, conflict. There are also joy, beauty, and numinosity, and there is Jungian psychology, a discipline that excels at revealing the healing already present in the wound. With an eye toward the transformation of what is into what can be, in this volume of the *Journal* we present five scholarly papers, two essays, five book reviews, and a handful of poems and artistic images. The writers, scholars, poets, and artists whose work appears here are people of incomparable bravery—for it takes courage to run toward the roar, as an African proverb once put it (Meade, 2012, pp. 25–26, 44–45). Using ideas, images, and insights to push for change, these gifted scholars and artists sift into the unconscious forces of psychological complexes and systemic forms of oppression in a bid to bring new perspectives to difficult problems. With these thoughts in mind, I would like to say a bit about the works featured here.

Matthew A. Fike's richly sourced essay, "The Castaway Archetype in Two Tales of an Island Year," explores the depth psychological underpinnings of a man and woman who lived together for a year on an island in the Torres Strait north of Australia's Cape York Peninsula. Through the experience of two people who are psychologically unsuited for one another, Fike discovers that the castaway archetype "centers on the instinct to survive" and "manifests in modern persons as a back-to-nature drive to have an experience remote from civilization." Building from Jung's writings on our experience of the prehistoric person who dwells within us, Fike compares the relationship between castaways on an island to the bond people have with the Earth itself. With this pairing in mind, he suggests that "we are all castaways, born into an environment of pain and struggle, both physical and psychological, in order to learn lessons in service to the lifelong unfolding of our personality."

In "Warriors in Liminality," Adrian Campbell uses alchemical metaphor to pinpoint the psychological harm inflicted by the military's collective consciousness on the individual psyche. Engaging with dynamics she experienced during active duty, Campbell illuminates a process that presents each military member with profound difficulties related to identity: the ability to engage in a vibrant relationship with the Self and the ability to

face "the moral weight of acknowledging and integrating injured or conflicted aspects of their personality that were impacted by military experience." The intent of Campbell's essay is twofold. First, she pinpoints the psychological pain military members face during active duty and then during their transition from active duty to civilian life. She then pushes for change through creation of practices that support the warrior's adjustment to civilian life. She works from a holistic perspective that includes image, soul, and conscious connection fostered between the ego and the archetypal forces that animate human life.

Christina Forbes-Thomas offers a soul-stirring engagement with the destructive forces of patriarchal oppression in her richly imagined essay on the myth of Ambrosia. In the myth, Ambrosia, a nymph and nursemaid to Dionysus, is attacked with an ax by King Lycurgus of Thrace. She is then ensnared by a vine, a violent immobilization that leads to her liberation. "In the gift of the vine and the deepening of vision," Forbes-Thomas writes, "Ambrosia looked for and found herself. This looking, searching, noticing, corresponds to the reflective function of the psyche—psyche reflecting upon itself, gaining clarity and new perspectives. It feels significant to affirm something we already know, but with more insight as we deepen into this event, it now has more intensity and value." Through piercing insights and powerful prose, Forbes-Thomas invites us into a feminine mystery for the purpose of experiencing what remains alive in a woman's soul even in the face of unrelenting oppression and torment.

The psychological complex is a cornerstone of classical Jungian theory. In the practice of Jungian psychology, the complex is typically associated with unconscious material that has become constellated in an individual. A modern version of the complex, one active not only in the individual but also at the levels of group and culture, continues to gain traction as practitioners of Jungian psychology endeavor to bring new insights to human experience. Using depth psychological concepts and methods, Cynthia Schumacher exposes a cultural complex at work in the unconscious substrate of the public school system. Her research links cutting-edge theory around cultural complexes with the trauma of child labor. Pushing for change, her intent is to expose a psychological phantom: "the dissociated and emotionally charged memory of child labor that haunts the cultural unconscious of public schools."

In a fifth scholarly paper, Juliet Rohde-Brown grounds her look at the forgotten child in a Jungian perspective that reveals a wound: the forgetting, through abuse or neglect, of the human relationship with the archetype of the divine child. The problem, she suggests, is potentially perilous: A person cut off from the child has no access to the bridge back to the Self, which cannot be discovered without the animating presence of the divine child. Blending classical Jungian theory with an imaginal perspective, Rohde-Brown explores the engagement with the child as guide, catalyst, and "archetypal presence that invites deep listening to inner voices and embodied engagement with multiplicity."

Building on the strength of the longer papers, two Conversations in the Field essays pinpoint problems related to patriarchy. In the first of these pieces, Barbara Joy Laffey examines unconscious bias and white privilege in her own dreams and writing. "Our everyday language and imagery can often be fraught with unintended stereotypes that perpetuate racism," she writes. "Choosing to bring a newly conscious awareness to our writing and our dreamwork can only result in greater equity and impact for our work in the world." In a second essay, Janiece Anjali descends into the archetypal underbelly of a public school system that inflicts trauma upon children and female teachers. With

heartbreaking intensity and a moving commitment to unearthing the good that can come from bad, Anjali draws upon feminist and Jungian perspectives, along with an excerpt from her novel, *Illusions of More*, to reveal how the patriarchal need to "corral female power into male-defined caricatures" harms the soul of children and their female teachers.

The section on book reviews features five cutting-edge pieces that explore everything from a psychodynamic analysis of Homer's mind and the creation of the *Iliad* to the psychological dynamics that engage between the perception of an external stimulus and the conclusion that one has seen a UFO. One of the book reviews, written by Dylan Hoffman, the Book Review Editor of the *Journal*, engages with the Jungian vision of the psyche that informs Matthew Quick's novel, *We Are the Light*. Hoffman's take on the book is one "that touches the heart of trauma, shows the meaningfulness of our severest symptoms, their capacity to keep us alive, and how they can paradoxically symbolize the psyche's teleological, purposeful movements towards healing and wholeness in the very things that are taking us apart."

Here, at the end of this beginning, I invite each of us to remember what Meade (2012) said more than a decade ago in his book about renewal in a time of loss. "What life wants," Meade wrote, "is meaningful change" (p. 32). With this orientation, Meade pointed to what can happen when we are willing to suffer our suffering for the purpose of growing beyond that suffering. "Only by suffering the tension that grows between one thing and another," he said, "can a person learn what is trying to surface and become known" (p. 30).

On behalf of those who came together to bring forth this issue of the *Journal*, I invite you to read the words of the writers and engage with the images of the artists. The new and better place we are all trying to get to may be as close as your fingertips . . .

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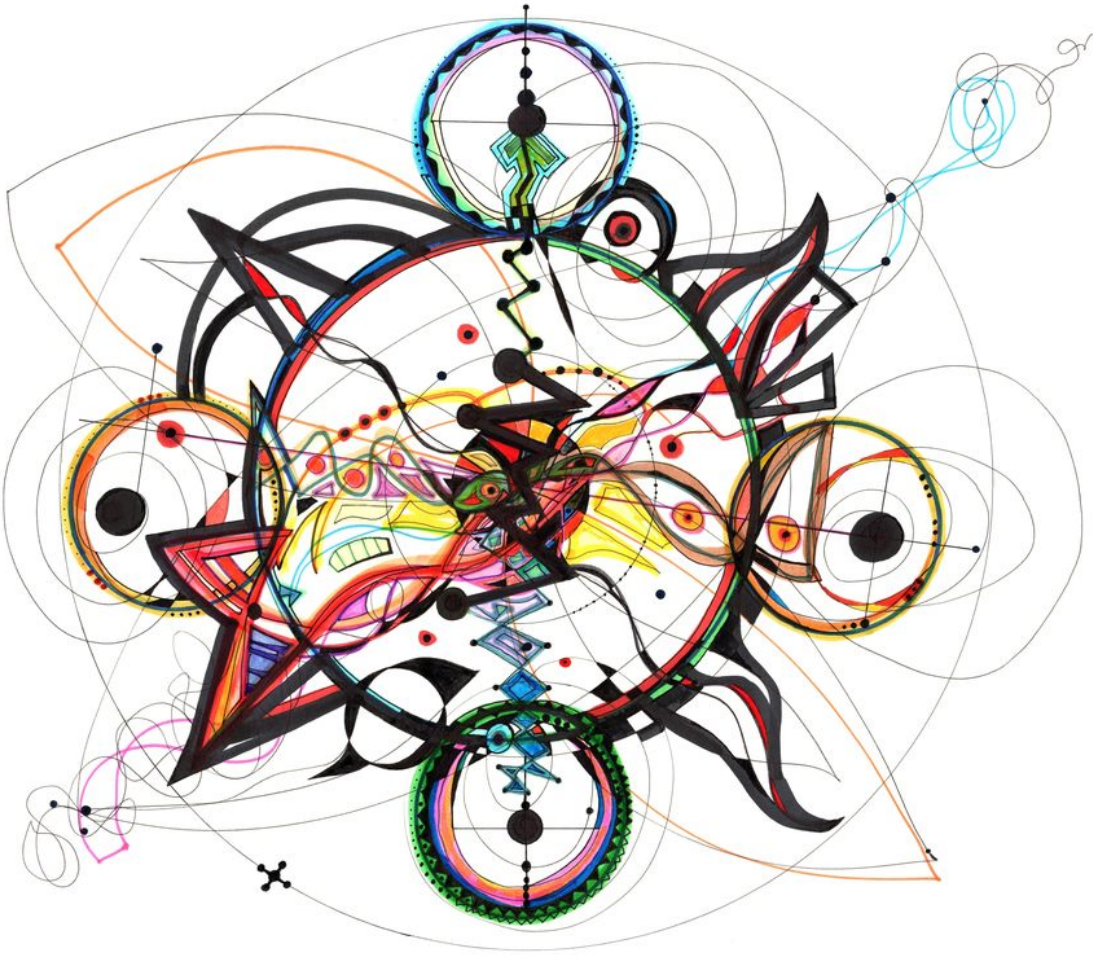

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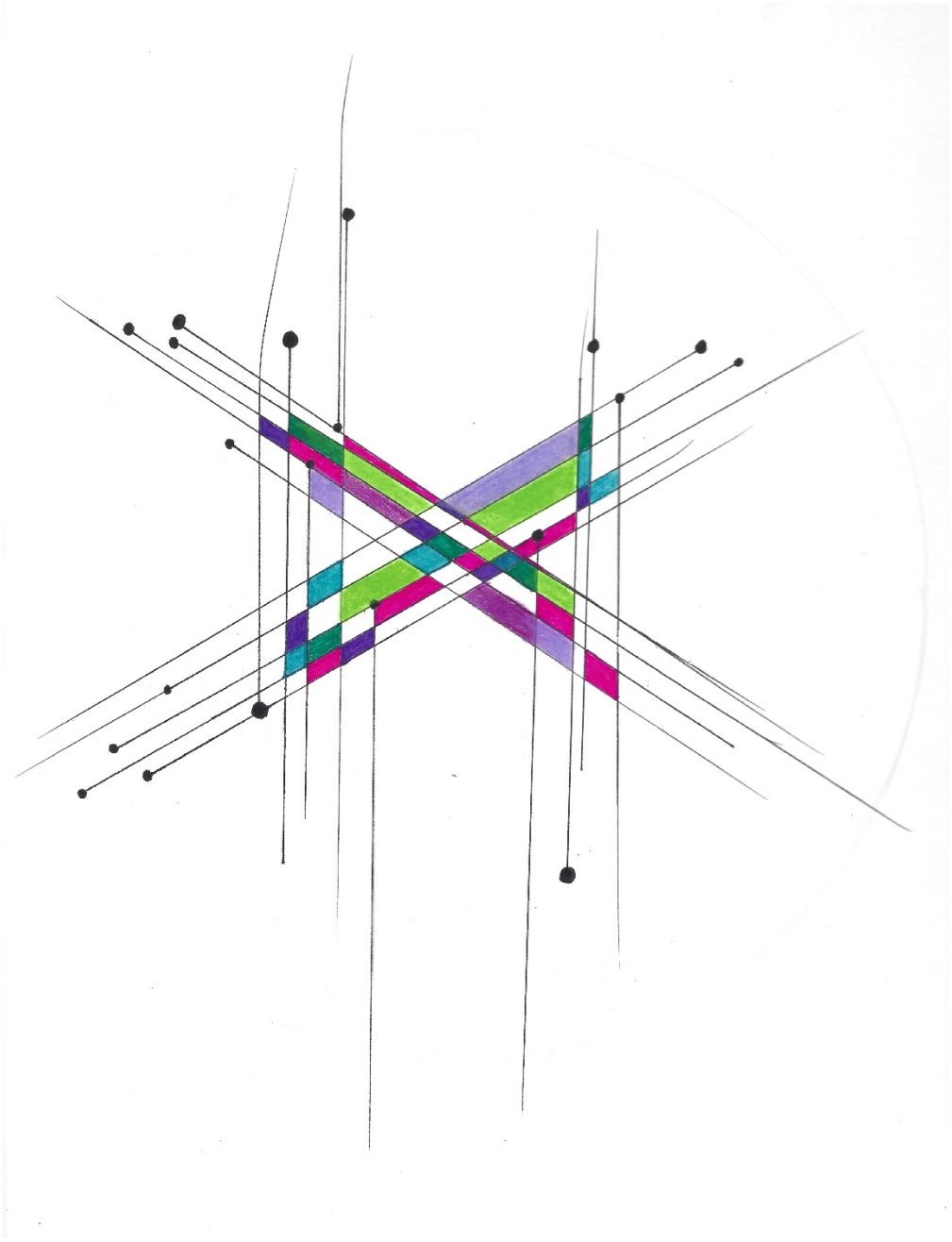
Pen and ink drawing with color markers by John Dotson



Spindle of Necessity

Pen and pencil on paper by Elizabeth Èowyn Nelson

SCHOLARLY PAPERS

The Mop Bucket

Rebecca Livingston Pottenger

The Hall—
Long and pillared–
On the polished floor
A mop bucket and
A Matron mopping.
A soldier enters,
Epaulets on his arms,
Seizes the mop, pokes
Hard into the bucket
At his wife's grey and
white striped dress
floating there
and demands
Where is my wife?
The Matron answers—
If you put me in there,
You best be sure I'm dead—
And steps into the bucket.

The Castaway Archetype in Two Tales of an Island Year

Matthew A. Fike

Abstract. The castaway archetype is examined in Lucy Irvine's *Castaway* and Gerald Kingsland's *The Islander*—dual accounts of a year spent on Tuin Island in the Torres Strait north of Australia. The castaway archetype adds a survivalist theme to C. G. Jung's interest in living simply and close to nature—as he did at Bollingen—and intersects with his ideas in the essay "Archaic Man." In general, castaways' exposure to extreme isolation, survival conditions, and perils both physical and psychological activates an inheritance from ancient humans. However, contrasting markedly with Jung's positive ideal in "Marriage as a Psychological Relationship," Irvine and Kingsland live at cross-purposes because they constellate incompatible archetypes, which results in what Anthony Stevens calls the "frustration of archetypal intent." Kingsland enacts the husband, but Irvine enacts the castaway; he loves her erotically, but her passion is for the island. Although projection, compensation, and enantiodromia complicate matters, the experience proves psychologically instructive for both, though the lessons are hard won.

Keywords: C. G. Jung, Lucy Irvine, Gerald Kingsland, *Castaway*, *The Islander*, archetype, archaic man, marriage, desert island, individuation, sexual life.

Introduction

C. G. Jung writes, "The sea is the symbol of the collective unconscious, because unfathomed depths lie concealed beneath its reflecting surface" (*Psychology*, *CW* 12, par. 57). Elsewhere, he states, "By virtue of its indefinite extension the unconscious might be compared to the sea, while consciousness is like an island rising out of its midst," adding that the comparison "must not be pushed too far" because the relationship between island and sea is always in flux ("Marriage," *CW* 17, par. 102). But flux is exactly why the homology works well: the sea is to the unconscious as an island is to consciousness precisely because the tide ebbs and flows along the island's shore just as dreams, visions, intuition, and instinct demonstrate the movable boundary between consciousness and the unconscious. It follows that an island's coastal region is an apposite location for the exploration of both parts of the psyche and that a castaway experience on a desert island without modern amenities would enable, to some degree, an experience of the prehistoric person who dwells within us. Indeed, Jung notes that "every civilized human being, however high his consciousness development, is still an archaic man at the deepest level

of his psyche" ("Archaic," *CW* 10, par. 105). What this assertion means becomes clearer if we examine the "castaway archetype."

Two accounts of one of the most engaging castaway experiences appear in paired texts: Lucy Irvine's *Castaway* (1983) and Gerald Kingsland's *The Islander* (1984). Kingsland had advertised in *Time Out* magazine for a "wife" to accompany him, and they spent May 1981 through June 1982 on Tuin Island (pronounced *too*-in) in the Torres Strait north of Australia's Cape York Peninsula. "Wife" appeared in quotation marks apparently to signal an expectation of sex, not because he wished to wed; unfortunately, the Australian government would not let their project proceed unless they were married. Therein lies the problem. Irvine and Kingsland were spectacularly mismatched in age and temperament. They turned 26 and 52 on the island, respectively; she was disciplined and ascetic, whereas he was more laissez-faire.[1] The present essay argues that their island sojourn constitutes a deeply psychological image of the castaway archetype and a warning against relationships in which archetypes—in this instance, castaway and consort—are at cross purposes.

Two objections should be addressed at the outset. The first is that the pair are not really castaways because they chose to leave civilization and to live together in a remote setting. Can one really be a castaway by choice? Is one really a castaway if one brings a companion? Is not being a castaway a state that is forced upon a solitary survivor of shipwreck? In reply, the assumption that one is either a castaway or not a castaway is black-and-white thinking, a false dichotomy. As Kingsland and Irvine illustrate, it is possible to be a castaway not in the purest sense of the term but to a significant degree. Therefore, it is possible to choose to be a castaway, and the presence of others does not invalidate the concept. The experience on an island may begin with a self-determination rather than a shipwreck, but in either case a survivalist existence is the desired and necessary result. Of course, Kingsland and Irvine have different degrees of engagement with the castaway experience, as their book titles imply. Kingsland is *The Islander*, a man who visits various islands with companions, but Irvine is a *Castaway* in a purer sense. He seeks breadth of experience in repetition; she seeks depth within a single experience. Therein lies a major reason for their incompatibility.

A second objection—that there may be no castaway archetype—is more easily overcome. Anthony Stevens reminds us that "archetypes precondition all existence" ("The archetypes" 90); James Hillman states that any image can be archetypal (*Archetypal Psychology* 20); and Roger Brooke reminds us that "Jung conceived of the archetypes as the sources of the typical actions, reactions, and experiences that characterize the human species" (145). In other words, if they are the forms or propensities that structure all human behavior, then how could the castaway situation not have an archetypal root?

The castaway experience's frequent appearance in literature establishes a pattern of behavior, which is one of the definitions of "archetype," yet the exact nature of the underlying archetype is more elusive. According to Hillman in *Re-Visioning Psychology*, "We find ourselves less able to say what an archetype is literally and more inclined to describe them in images" (xix). In order to understand the archetype, then, we must look to the archetypal. Undergirding these statements, of course, is Jung's distinction between archetype and archetypal image: "We must . . . constantly bear in mind that what we mean by 'archetype' is in itself irrepresentable, but has effects which make visualization of it

[1] By an interesting coincidence, Friday is 26 when he meets the older Robinson Crusoe.

possible: namely, the archetypal images and ideas" (*Structure, CW* 8, par. 417). In other words, archetype is latent in the unconscious, but its influence manifests in human life—in imagination, idea, and behavior (which are all considered "image" in a depth psychological sense, as in a representation or expression of the archetype). As Susan Rowland notes, "A Jungian image is a manifestation of the psyche, where the archetype seeks realization in consciousness via an archetypal image pointing toward meaning" (170).

A literary iteration of this distinction appears in Shakespeare's *A Midsummer Night's Dream* when Theseus states that the poet's imagination gives to "airy nothing" and to "[t]he forms of things unknown" (archetypes) "[a] local habitation and a name" (image) (5.1.15–18). If the image—the manifestation, representation, action, datum, idea—encodes information about the archetype that undergirds it, then images in texts should provide clues about the nature of their generative archetypes. That assumption approximates Hillman's view of image as summarized by Quintaes: "We should now consider the archetype as a value, an attribute, a quality of the image. . . . Working with images is not literal but literary" (81). As "the tree is known by its fruit" (*Harper Study Bible*, Matt. 12.33), so may the archetypes be known by the images that spring from them. In *Castaway* and *The Islander*, however, castaways are both literal *and* literary, nonfictional and fictional, for embedded within the two texts, as we shall see, are a host of allusions to historical and imaginary persons whose experiences illuminate Kingsland and Irvine's island year as well as the nature of the corresponding castaway archetype.

The Castaway Archetype

Although there is no reference to "castaway" in *The Collected Works of C. G. Jung* or in his other writings, his outdoor experiences in rural conditions illustrate some characteristics of the castaway archetype. He enjoyed camping and cooking outside, and his tower compound at Bollingen was the work of his own hands, though he did enlist the aid of quarry workers and other craftsmen. At the isolated site on the shore of Lake Zürich conditions were primitive: Jung chopped wood and grew a vegetable garden; kerosene lamps provided lighting; and the dwelling lacked electricity, running water, and telephone service. Of course, his life there also *departed* from a castaway's existence: he lived only partly off the land, a rail line was a mile away, the shore of Lake Zürich is hardly a desert island, the compound was close to two towns (Bollingen and Schmerikon), and he could sail to and from his larger home in Küsnacht. Nevertheless, Jung self-consciously attempted to create a space reflecting the indigenous conditions that he had observed in Africa.

Of his first tower, Jung writes in *Memories, Dreams, Reflections*: "I more or less had in mind an African hut where the fire, ringed by a few stones, burns in the middle, and the whole life of the family revolves around this center. Primitive huts concretize the idea of wholeness, a familial wholeness in which all sorts of small domestic animals likewise participate" (223–24). He also states that he wanted his compound to be "a place of maturation—a maternal womb or a maternal figure" to provide "a feeling as if I were being reborn in stone"; therefore, the place was "a concretization of the individuation process" (225). In the tower, Jung was able to step out of the world of "modernity . . . rationalism, materialism and scientific progress"; model his life on Lucien Lévy-Bruhl's characterization of indigenous peoples (Hayman 223, 250); and be, "as it were, completely

in his No. 2 personality" (Hannah 155)—the introverted and inward-facing aspect versus the extraverted, world-affirming No. 1 personality (*MDR* 45, 57). In other words, Jung's experience at Bollingen suggests that there is a connection between some characteristics shared with the castaway and the individuation process. Because life there was a bare-bones existence close to nature, the setting fostered and reflected inner growth and well-being.

Jung was well aware that Bollingen enabled him to experience not only a more naturalistic lifestyle but also a more ancient frame of mind. "At times I feel as if I am spread out over the landscape and inside things, and am myself living in every tree, in the plashing of the waves, in the clouds and the animals that come and go, in the procession of the seasons" (*MDR* 225–26). What Lévy-Bruhl calls *participation mystique* informs Jung's statement, for he experienced the blurring of the boundary between subject and object, the phenomenon that Stevens calls "projective identification" with the natural world (*Two Million* 54). Irvine nicely captures the spirit of *participation mystique* in stating, "The concept of heart and power invested in inanimate objects is one of man's specialities" (*Castaway* 182). For example, both *The Islander* and *Castaway* describe "'pourri-pourri,' the mysterious dark forces which, commanded by certain men [witch doctors], had the power to kill" (Irvine 271). *Participation mystique* also lies at the heart of the former practice of cannibalism, according to Irvine's statement that "only the meat from the brow area of brave young men was consumed, in the belief that their strength and admirable qualities would pass into the eater" (272). Cannibalism is not a current practice in the Torres Strait, but the natives on neighboring Badu Island do wonder if Kingsland might be a pourri-pourri man when he repairs small engines—they assume that the repairs are supernatural rather than technological. The experience illustrates Jung's statement in "Archaic Man" that "primitive man is no more logical or illogical than we are. Only his presuppositions [regarding supernatural causation] are different, and that is what distinguishes him from us" (*CW* 10, par. 107). Thus, Kingsland and Irvine's castaway experience brings them into contact with a native people's ways of thinking, which are incommensurable with Western rationality.

In dealing with the castaway theme, both authors are highly referential in placing their tale in the context of previous archetypal images from fiction and nonfiction. Foremost among these, of course, is Daniel Defoe's *Robinson Crusoe*: the references to this "'oh, so necessary romantic escapist dream'" (Kingsland, *Islander* 135) are a leitmotif in both accounts and too frequent to catalog. In brief, Kingsland is Robinson Crusoe, and Irvine is his Girl Friday or "Mrs Robinson Crusoe" [sic] (240), but the point requires heavy qualification because Kingsland departs from Crusoe in fundamental ways. On the one hand, both men are reduced to basic survival in an isolated natural setting, though Crusoe is better provisioned with ship's stores. In addition, Kingsland would probably resonate with Crusoe's initial view that "*the Island of Despair*" is his "Prison" (Defoe 56, 77), though Crusoe revises his opinion, later calling it "so exceedingly pleasant, [and] fruitful," unlike Tuin (126). But there the similarities stop, and two fundamental distinctions emerge.

First, Crusoe's life on the island enables a religious metanoia from disobeying his earthly father to embracing our heavenly Father, and he throws himself "wholly upon the Disposal of his Providence" (107). According to J. Paul Hunter, Crusoe enacts the "familiar Christian pattern of disobedience-punishment-repentance-deliverance" (376–77). As John J. Richetti states, "Crusoe awakens from religious indifference to a sense of heightened

awareness, both of himself and of God's role in his fate" (55). Here is Kingsland's contrasting summation of his own religious position in a passage from *The Islander*:

> We [Kingsland and a fellow named Bernardo] touched upon religion and I told him how I had tried to imitate Selkirk and Crusoe by reading the Bible in the evenings in the bungalow. "I'm afraid it still seems the mumbo-jumbo it has always seemed since I was thirteen. My grandfather was a parson, but I just couldn't believe and turned from the gospels of my own volition." (143)

A similar point appears in Kingsland's memoir of military service in Korea, *From the Whores of Montezuma*, when the Kingsland figure, Sergeant Kenneth Thomas "Katy" Calton of the Royal Artillery, discusses the possibility of an afterlife with his American comrade, Private First Class "Manny" Mandrake. Katy says, "'If there is a God, I'll just look him straight in the eye when I get there and tell him, sorry, but he just didn't ring true to me at the time'" (*Whores* 139; *Quest* 166).[2]

In accord with his earlier agnosticism, Kingsland's progress on Tuin is psychological rather than spiritual, and he puts his well-being in Irvine's hands rather than God's—a perilous move, as she warns in *Castaway*: "Woman is a vessel. Good luck to all who sail in her" (249). Before their arrival on the island, the couple is happily sexually active; Irvine-enforced celibacy causes Kingsland's misery; paradise is regained, at least for him, when sexual relations resume; but finally Lucy's solitary return to England leaves him deeply sad. Despite major bootstrapping in the course of their island year, Kingsland ends up heartbroken. Whereas Crusoe's trajectory is a steady rise, Kingsland oscillates between happiness and negativity because of Lucy's changing attitudes, ending up only somewhat better off than he was to begin with. Whereas Crusoe lacks "the *Lust of the Flesh*" (101), which is fortunate because there are no women on the island, Kingsland's sexual desire becomes a constant plague on his psyche for most of the time he and Lucy are on the island—her youth and beauty constantly remind him of what she does not provide. In short, Crusoe is to logos as Kingsland is to eros.

The second major difference is that Crusoe is a national character who embodies "[c]ourage, practical intelligence, [and] not making a fuss . . . according to the English pattern" (Watt, "*Robinson Crusoe*" 330). In the words of James Joyce, "The whole Anglo-Saxon spirit is in Crusoe: the manly independence; the unconscious cruelty; the persistence; the slow yet efficient intelligence; the sexual apathy; the practical, well-balanced religiousness; the calculating taciturnity" (qtd. in Richetti, *Daniel Defoe* 67). More broadly, Crusoe also represents Western man's desire for power and control through "economic individualism" (Watt, *The Rise* 63), colonization (Novak 51–52), and "technological transformation of nature" (Richetti, *Daniel Defoe* 59). No reader would conclude that

[2] Kingsland wrote two nearly identical accounts of his service in Korea, *From the Whores of Montezuma* and *In Quest of Glory: Korean War Memoirs*, which feature third and first person points of view, respectively. There is no doubt that Kingsland is writing about himself when Katy says a few lines later that his grandfather was a Wesleyan preacher, a fact that he attributes to himself in *Quest* (47, 166). A substantive difference between the two accounts is that *Quest* refers to Kingsland's correspondence with his unfaithful girlfriend Sylvia, whereas in *Whores* the betrayal is by Manny's stripper sweetheart Sadie. Like Manny in *Whores*, Kingsland in *Quest* receives a "Dear John" letter and replies with an envelope of Korean dirt. When Manny is killed, Kingsland, with survivor's guilt, notes the irony: "He'd had his Sadie, loving and waiting for him, and he was dead. I had no girl waiting for me, and I was alive" (*Quest* 176).

Kingsland is a twentieth-century English Everyman or that his meager accomplishments on Tuin compare positively to Crusoe's successful ingenuity.

Other allusions are present but lack the significance of the frequent references to *Robinson Crusoe*. In the first part of *The Islander* about his experiences on Cocos Island, Kingsland mentions Robert Louis Stevenson's *Treasure Island*, Captains Cook and Bligh, and *Mutiny on the Bounty* (17, 52, 152); however, William Golding's *Lord of the Flies* (96) perhaps aligns more closely with the psychological misery that Kingsland and Irvine later experience on Tuin.[3] Regarding the lives of indigenous peoples, there is also a probably unintentional allusion to Michel de Montaigne's "Of Cannibals" in *Castaway*: Irvine's "I had learned by now that need creates a situation of potential savagery in an individual, but it takes the savagery of refined civilisation to create need among thousands" (273) echoes Montaigne's "We may then call these people [new world natives] barbarous, in respect to the rules of reason: but not in respect to ourselves [civilized Europeans], who in all sorts of barbarity exceed them." Taken together, the various allusions confirm Brooke's sense that the archetypal images "have different meanings depending on the context" (156). One's castaway year may involve solitude or companionship with a single person, promise benefit or reward (treasure, book royalties), include psychological peril, and provide an encounter with both the supposed fallen human nature of the natives and the heightened ignominy of the civilized.

Another set of archetypal images animates the two texts. In *The Islander*, Kingsland recounts how a lovely twenty-year-old woman named Jeannie wanted to accompany him (then age 50) on his next island adventure; he turns her down but says, "Over the next years I had great cause to regret that I did" (148).[4] The vignette makes Kingsland an Odysseus who denies the not-so-subtle option to start life over again with the nubile Princess Nausikaa of Phaiakia. Like the older Odysseus, two young sailors (Peter and Derek) arrive on Tuin, but this time the reference is to a Native American. Irvine writes, "I did not feel like G's wife but I was not Derek's Minnehaha either" (118). She maintains that she does not have sex with either sailor, but she is not her husband's lover either, and Minnehaha's death of a fever in Henry Wadsworth Longfellow's *The Song of Hiawatha* perhaps anticipates Irvine's own nearly fatal experiences on Tuin (poisoning, starvation, and severe illness). There may also be an auditory pun: Irvine is not Derek's mini-*haha* (little joke). The castaway life on a desert island, then, may involve companionship-in-isolation between a man and a much younger woman, but their experience may be plagued by psychological discontinuity, temptation by strangers, and the risk of death.

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[3] The rancor between Kingsland and Irvine never escalates to the homicidal tribalism found in Golding's novel. Despite deep mutual disappointment, they have each other's back when the chips are down.

[4] "Jeannie" is a Chilean woman named Yeannie Ackermann. Four years later, she wrote Kingsland a letter that set in motion the experiences he recounts in *The Voyager*. Together with his sons Redmond and Rory, they first attempted to live like Robinson Crusoe in the Galapagos Islands but due to bureaucratic problems ended up in Tumaco, Columbia. Their main objective there—to build a canoe from a huge tree and sail it to England—was also unsuccessful. Departing without any sea trials, Kingsland and crew encountered such rough conditions that Yeannie and Rory refused to venture out to sea on her again. The boat's name, incidentally, is *The Voyager*. Yeannie is a great lover and friend for Kingsland but admits that he is a puer—"'very juvenile, like a little boy at times, but very lovely'" (119). The book concludes with Kingsland and Yeannie together on her 700-acre farm in Chile.

Irvine's allusions, however, generally favor the classical and British canons. She has a copy of Robert Graves's *Greek Myths* with her on Tuin, which may account for the following allusion: "It was a stone of Sisyphus situation: every time I succeeded in digging out a good space, one of the sides would suddenly cave in and fill up the pit" (77). The image nicely represents Kingsland and Irvine's early experience on Tuin: no matter how hard they work at hunting, fishing, and gathering, their bodily health slips slowly away, for the island cannot support human life all year round. A reference early in *Castaway* underscores the futility of the whole project when Irvine notices what happens to crabs: "All the moisture left their bodies and presumably when the tide came up fish ate them, because all that was left at the next low tide was the cleaned-out carapace and the odd claw, shield and sword of another small Ozymandias" (43). The reference is likely to Percy Bysshe Shelley's sonnet "Ozymandias" whose point is that time erodes all accomplishments (what remains of Ramses II is the wreck of his statue, which is partially covered in sand).

Moreover, human striving is especially futile if Kingsland and Irvine are Shakespearean characters. Early in their stay on Tuin, his sandfly bites become infected, but eventually two white nurses visit the island and bandage his wounds. Irvine compares the appearance of his legs in bandages to Malvolio's cross-gartering in *Twelfth Night* (108; 2.5.136–75). Certainly ill will (*mal volio*) characterizes the island couple's assumptions about each other. Much later, when Kingsland asks if she would like to go with him on a boat ride to test his latest repaired outboard motor, she "strike[s] Lady Macbeth attitudes of distress" (287). Malvolio and Lady Macbeth represent the ridiculous and the tragic, respectively; however, it would be too cut-and-dried to say that Irvine sees Kingsland as ridiculous and that he sees her as tragic. Although the pair eventually avoids those extremes and achieves something permanent in their books, the original plan for their Tuin year is unachievable in the Sisyphean sense: if the people on Badu had not come to their rescue, their bones would have been overtaken by the jungle much as "'[t]he lone and level sands stretch far away'" in "Ozymandias" (line 14). Castaway life is often futile, the environment is overwhelming, and best-laid plans do not ensure survival.

The most fundamental image of the castaway archetype, however, is not an actual tale of someone left on an island but the story of the original couple. "Tuin" means "garden" in the language of the Torres Strait's native people, and both Kingsland and Irvine allude to the story of creation in the Garden of Eden. She refers to "Adam and Eve Crusoe" (153); and Kingsland, commenting on his own guarded emotions, notes dryly, "as they say in Biblical terms, that Kingsland and Irvine did not enter the Garden of Tuin hand in hand" (167). Further, Kingsland asks, "how could I tell her she was wonderful when she obviously had so little regard for me and even disliked the feel of her hand in mine?" (179). In *Paradise Lost* Adam and Eve's handholding marks their togetherness, their separation leads to the Fall, resumed handholding marks their reconciliation, and they are hand-in-hand as they leave the garden. The poem ends with these lines: "They hand in hand with wandring steps and slow, / Through *Eden* took thir solitarie way" (XII.648–49).

Lack of handholding implies that the island year is rancorous as though Kingsland and Irvine were Milton's Adam and Eve after the Fall but before their reconciliation. As for the serpent, there are fortunately no poisonous snakes on the island, though there are pythons, sharks, poisonous plants, and coral-poisoned water in the ocean (the setting is definitely east of Eden). The two tales, however, do echo the notion of original sin. First,

Irvine commits two major offenses, not against God but against Kingsland, her very human partner-in-survival. Their provisions include two packets of dried fruit, and one morning she eats a whole packet, "an unforgivable sin" (Irvine 80; cf. Kingsland 187). She also commits "the sin of falling in love with the idea of an island, and not with G" (Irvine 50). With great psychological acuity, Irvine employs a nice antithesis to ask a rhetorical question: "But if a woman will not share her body with a man, how can she expect him to share her infatuation with a few grains of sand and a lot of sea and sky?" (87). Second, as their bodies wither from a pure-protein diet, Kingsland and Irvine fortuitously discover a sweet potato garden and "like the original pair, took the forbidden fruit" (Kingsland 213). It turns out that the plot belongs to a woman on Badu, but she understands their need and forgives their transgression—they are not banished from their garden island for the infraction. Once again, the allusions reflect elements of the castaway experience, though Eden is far from the sea. They live off the land, encounter dangers in the environment, make mistakes, and struggle with their relationship.

The two memoirs provide some further specifics regarding the nature of the castaway's experience. Although it is tempting to conflate castaways with pioneers—the two are similar in Kingsland's mind when he equates Irvine with "'pioneer women'" (Irvine 136)—the terms are not a perfect match. The castaway's goal is usually not to push back the frontier, establish a permanent residence, and civilize the wilderness (as Crusoe does) but to leave civilization behind and survive in the wilderness on a temporary basis with a small footprint. Castaways are not colonizers. As Irvine puts it, "our main aim is simply to survive, not to achieve" (123), and when outside assistance arrives she expresses disappointment that "'survival' on Tuin was rapidly becoming a farce" and that "all feelings of independence had gone out of Tuinlife" (248). That is, when the "Fourth World dimension of Tuin" puts Kingsland and Irvine on track for starvation, they are rescued by "Third World benefactors" (237). Being reduced to the level of basic survival means that they are doing what Jung describes in *The Red Book*: "I want to be poor and bare, and I want to stand naked before the inexorable. I want to be my body and its poverty. I want to be from the earth and live its law. I want to be my human animal and accept all its frights and desires" (377). For example, Irvine notes "animal responses and animal adjustments" (69), uses the phrase "to crouch animal-childlike" (168), and calls herself a "greedy animal-child" (169). No one would accuse her and Kingsland of not living their animal. Sleeping in a tent and having an insufficient diet place them somewhere above wild animals but below the first level of Maslow's Hierarchy of Needs. They are like King Lear and his friends on the heath, only with sandflies and fishing gear.

Under such dire circumstances, various strategies and attitudes are required of the castaway, including extreme self-reliance, trial and error, inventiveness, openness to "making fresh discoveries all the time" (Irvine 47), and, most of all, "the castaway's religion of adaptability" (292). Irvine states that "[t]he most basic survival commodity for a castaway is adaptability; he must be prepared to accept positive changes in his circumstances as well as negative, and generally keep up with the times" (254). In her book *Runaway*, a memoir of her younger years published in 1987, she provides a nice gloss on the adaptability that figures so prominently in *Castaway*: "In years to come I was to find that a dead set on the final aim but flexibility on the way was a healthy policy for most things" (7). Kingsland and Irvine's end is survival, and their means is a hunter-gatherer lifestyle that taps into instinct, "the age-old unforgotten wisdom stored up in us" (Jung,

"The 2,000,000" 89). Stevens mentions "the hunter-gatherer existence for which our psyches were formed" and "the shared responsibilities of hunting, gathering, and defense, the working interaction with nature" (*Two Million* 5, 35). All of these imperatives are part of the castaway's experience in general as well as life on Tuin in particular, and when Kingsland shoots two birds with his shotgun, several archetypal roles coalesce in Irvine's enthusiastic response: "'My hunter! My hero! My husband!'" (Kingsland 234). Most of the time, of course, Kingsland is none of these things to her, and her outburst does not diminish their incompatibility. Nevertheless, in that moment of enthusiasm, the castaway's simple, adaptable lifestyle enables the constellation, enactment, and examination of ancient archetypes.

In summary, the referential material in *Castaway* and *The Islander* suggests that the castaway archetype motivates the desire for a survival-level existence in a potentially dangerous natural setting with little to no companionship. Like all archetypes, it is a potential or possibility (Jung, "Archetypes," *CW* 9i, par. 136) that is inherited from what Jung refers to in an interview as "the 2,000,000-year-old man that is in all of us" ("The 2,000,000" 89).[5] The castaway archetype centers on the instinct to survive, manifests in modern persons as a back-to-nature drive to have an experience remote from civilization, and is later recorded in media such as story, myth, art, and literature. Indeed, according to Defoe's critics, *Robinson Crusoe* has become a modern myth along with *Don Quixote*, *Hamlet*, *Frankenstein*, *Oliver Twist*, and *Faust* (Watt, *The Rise* 85; James 1). Kingsland and Irvine's island year probably falls short of becoming a modern myth, but Kingsland is consciously motivated by the romance of the castaway stories he has read (he wants to be Crusoe). Irvine, on the other hand, understands that something deeper and akin to the archetypes undergirds human experience. Sounding Jungian, she writes, "It is those things beyond words, unconnected with intellect, that are the real force behind the major steps one takes" (305). Clearly Irvine has a more sophisticated understanding of the human psyche: we do what we do because a behavior fulfills a potential of which we may not be consciously aware because it is preverbal. Archetypal forces drive experience, which the two authors concretize in print and share with the public. The story that unfolds in these texts yields the following nexus: two archetypal *figures* (husband and wife, both castaways by choice) experience an archetypal *situation* (initiation, survival off land and sea) fraught by archetypal *motifs* (near starvation, emotional abuse) in an archetypal *setting* (a dangerous desert island) that features archetypal *symbols* (moon, tides, seasons, marine creatures). As we shall see in the next section, their story enacts extreme psychological dysfunction rooted in conflicting archetypes.

Adam and Eve Crusoe

The Islander is a triptych divided among Kingsland's three castaway experiences: on Cocos Island north of the Galapagos with his sons and his first Girl Friday, Anne Hughes; on Robinson Crusoe Island, Juan Fernandez Archipelago, in the South Pacific with another woman named Ann; and on Tuin Island with Irvine. How he arrived at this extended

[5] Jung makes the same point in "On the Relation of Analytical Psychology to Poetry": "There are no inborn ideas, but there are inborn possibilities of ideas . . ." (*CW* 15, par. 126).

castaway lifestyle deserves mention.[6] As a young man, he served in the British military, fought in the Korean War, and subsequently got into journalism, becoming the editor of two successful magazines, *Mayfair* and *Curious*, and later "a wine grower in Italy" (Kingsland 49, 9). As he explains toward the end of *The Islander*, "I had once been the focus of attention of a board of directors, spoken to Prince Philip and even offered Racquel [sic] Welch a job after having a few drinks with her at the Playboy Club!" (235). Irvine acknowledges his breadth of experience: "G had been through it all; worked himself up from farmboy to publisher, been married, had children, divorced, set up home number two and had more children, gone bankrupt, been on the dole, fought in a war, travelled and mixed with all kinds of people" (153). Prior to Cocos, Kingsland had two wives and two mistresses as well as three sons, but by the time he and Irvine arrive on Tuin he is a broke, recovering alcoholic. He sums up his life one day when the boat he and Irvine are fishing from gets caught in a Torres Strait current: "'This,' said G, encompassing the whole absurdity of the situation with a broad gesture, 'is the story of my life'" (229). Despite being an impressively accomplished man of the world, he feels swept away by forces beyond his control. The implication is that he views being cast away as not entirely a matter of choice; he is shipwrecked all right, just not literally. As he puts it, Sod's Law (that is, Murphy's Law or perhaps the Trickster) is definitely in effect in his life (228).

Kingsland's psychological problems stem from major wounds caused by the Korean War and the breakup of his marriage to a woman named Rosemary. First, the Korean experience haunts him during his early castaway experience on Cocos Island. When questioned, he admits to shooting five enemy soldiers, but he probably caused hundreds of deaths by directing artillery fire (34). Kingsland's *In Quest for Glory: Korean War Memoirs* registers anger with the Americans for bombing "the wrong hill" and killing Royal Engineers (123). Of war, he writes, "It had left an impression on me that would never leave" (*Islander* 34). For example, in a long passage in which he is unsure whether he is awake or asleep, he sees a male figure and knows that "the man's face had looked so very much like the face of the first man I shot in Korea" (86). Kingsland's *Quest* provides details of that face: "the sniper's big, brown eyes . . . [were] set in a large, rather gentle and round face" (30). The experience harkens back to "a bad series of terrible nightmares" he experiences after returning to England from Korea; in those dreams the Korean man shreds his stomach with a machine gun. He writes, "The nightmares became so severe that I was forced to seek medical and psychiatric aid" (*Quest* 214). Although his stay on Cocos is decades beyond his military service, he remains haunted—literally, it seems—by what he

[6] In the Foreword to *Quest*, Kingsland states that his purpose in writing the book is "to answer the oft-asked questions of why I am as I am: recalcitrant, irresponsible and irreligious; and why I wanted to be Robinson Crusoe, in search of something more than the secure mundane" (viii). *Quest* provides various hints: Kingsland becomes "a changed man . . . impervious to other men's deaths, cold-minded and confident—a veteran of the line" (70); if he makes it out of Korea alive, he will never again complain about anything (122); he likes the way the social classes blend together on the front lines (134); he wants to get out of the army because he "want[s] to be an individual" (165); he cannot take anything seriously after enduring "the degradation of war" (187); and the island life he sees on his way back to England influence him to undertake castaway experiences twenty-three years later (194, 208). In *The Voyager: The Further Adventures of the Man who Wanted to be Robinson Crusoe*, he suggests a desire for three things that drives his castaway exploits: peace of mind (37), freedom (38), and closeness to nature (118).

did on the battlefield. Second, of losing his beloved wife Rosemary because of his excessive drinking, he remarks to a friend, "'I don't think I'll ever get over losing her. I'll never be able to find anyone to take her place'" (*Islander* 50).

What is left to do? He decides to be the world's "'second Robinson Crusoe'" (50), and thus begins his series of island years in which war-related enantiodromia ("the emergence of the unconscious opposite in the course of time" [Sharp 50]) and compensation for the loss of Rosemary figure prominently. With regard to war, Kingsland might assert that the opposite of the soldier is the whoremonger (these are the poles between which he swings in *From the Whores of Montezuma*); however, the true opposite of the warrior is not the brothel patron or even the farmer but the castaway. It appears that Kingsland understands on some level, as do Jung and Jungians, that the hero (Siegfried, for example) must die (Jung, *The Red Book* 163; Stevens, *Two Million* 51). What better way to achieve that outcome—and to dry out a little—than enantiodromia, a swing to the opposite of the sufficiently fed, technologically armed artillery sergeant-cum-entrepreneur, by starving himself on a desert island?

Perhaps his Tuin account also implies a desire to achieve atonement for killing fellow humans. As for the wound left by his divorce, spending a year with his sons and his female companion on Cocos, which he identifies as feminine, is clear compensation for the loss of Rosemary. He believes that the island is "[d]efinitely a she—a beckoning, challenging, haughty and majestic female" and states, "I thought Cocos was a beautiful lady in green" (*Islander* 25). "Like me, Anne was convinced that Cocos was a 'female'—vulnerable but strong. 'Man could easily destroy or deface her,' she said. 'Yet she could easily destroy a man'" (54). Anne understands that Kingsland has what Connie Zweig and Steve Wolf call "an ex-spouse complex" (196): "'You're just running away,' she said. 'You don't want me, you want Rosemary. I can actually feel your resentment'" (*Islander* 51). Along with the failed attempt to compensate for his marital loss with Irvine and his previous Girls Friday, Kingsland knows that there are "two kinds of loneliness—mental and physical" (94), both of which he experiences with Irvine in another botched attempt at compensation. The couple are temperamentally ill suited, and she denies him her body for most of their time on Tuin. Misery results for both of them until he pulls himself up by the bootstraps by swinging back toward technology and civilization as he works on a science fiction novel and repairs various types of engines.

Projection also figures prominently in Kingsland and Irvine's relational dysfunction. As Jung aptly points out in "Archaic Man," "Everything that is unconscious in ourselves we discover in our neighbor, and we treat him accordingly. . . . What we combat in him is usually our own inferior side" (*CW* 10, par. 131). On Tuin projection takes the form of Kingsland's spectacularly profane epithets for Irvine, which pepper her account of their island year, the mildest being "scrawny Scotch harridan" and "traitor" (243, 299). Kingsland's own accounting of his foul language is less detailed, but in *The Islander* he reports accusing her of being "a 'sadistic, cruel bitch'" (237) who is lower than a snake's sphincter muscle and totally nuts (193). It is perfectly clear from these examples and many others that he has issues with the anima and sees his own psychological problems not in himself but in Irvine. Jung calls this state of unconsciousness "disunity with oneself" ("Marriage," *CW* 17, par. 331b). Kingsland wanted a companionable wife and sex partner (an Eve) but ends up with "a bronze-gold Helen of Troy" (Kingsland 243), a manipulator who uses sex when it suits her and who becomes a destroyer of the male psyche when it

does not. Rather than being "a *femme inspiratrice*" ("Marriage," *CW* 17, par. 340), Irvine is a constant reminder of his failures as a man, and he sees in her the worst aspects of woman: boss, critic, disciplinarian, manipulator, tease, whore. Sadly, he does not recognize that, in her own mind, self-discipline and identity, or survivalism and self-discovery, are inextricably linked. In response to Irvine's becoming what Polly Young-Eisendrath terms the *hag*, "the domineering, suffocating and overwhelming mother" who is "associated with the destructive and overwhelming aspects of nurturance" (11, 29), Kingsland erupts with profanity and enacts the bully.

From a depth psychological standpoint, Kingsland's plans are fraught from the very start. As Elizabeth Èowyn Nelson pointed out in a Zoom call, his original personal ad—"WRITER seeks 'wife' for year on tropical island" (Irvine, *Castaway*, back cover)—reflects a "commodity consciousness" and a "blatant transactional approach" to their relationship. These qualities that probably reach back to his soldier days when he procured prostitutes while he was on leave in Tokyo, as he describes in his two books about the Korean War. Putting the word "wife" in quotation marks may mean various things, but it certainly signals that Kingsland wants someone who is wife-like in companionship and in the satisfaction of his emotional and sexual needs, at least within the limited span of the island project. He will provide a unique opportunity, she will affirm his manhood, but the relationship is to be unofficial and nonbinding.

What he imagines is not far from the balance that Jung notices, problematically, in "Marriage": "It is an almost regular occurrence for a woman to be wholly contained, spiritually, in her husband, and for a husband to be wholly contained, emotionally, in his wife" (*CW* 17, par. 331c). In other words, man is to reason and spirit as woman is to body and emotion; husband provides the logos, wife the eros. As a late twentieth-century woman, however, Irvine contemptuously defies this stereotype when she prioritizes the island over her so-called "husband." In archetypal terms, Kingsland's husband archetype constellates because of "similarity" (her recognizably female/wifely characteristics) and "contiguity" (her nearness/presence), but "archetypal strategies malfunction" because of "deficiencies at critical stages of development" (Stevens, "The archetypes" 85–86; cf. *Archetypes* 65). He expects a loving companion and helpmate; she stops sharing her favors. In an example of the "frustration of archetypal intent" and the resulting "neurotic anxiety" (Stevens, *Two Million* 62, 77), Kingsland prioritizes the archetypes of husband and wife, while Irvine prizes her role as the archetypal castaway. As a result, the two are breathtakingly incompatible: like Eve, Irvine succumbs to the seduction of nature; like Adam, Kingsland becomes a lesser priority. The two of them are like horses trying to pull a wagon in different directions.

Their contrasting expectations and personalities lie at the root of their rancor. Kingsland hopes that Irvine will provide what is lacking in him, and he projects his hopes onto her, seeing her as a replacement for Rosemary. It appears that he illustrates Jung's awareness that waning anima accounts for diminishment of vitality in older men: "After the middle of life . . . permanent loss of the anima means loss of vitality, of flexibility, and of human kindness" ("Concerning the Archetypes," *CW* 9i, par. 147). Kingsland hopes to regain his vitality, however, through association with Irvine as anima figure:

> I needed someone to inject in me the somewhat lost exuberance and elation of planning for provisions and equipment. . . . In my imaginings I saw an attractive, intelligent woman who would become a loving companion and

> partner in the adventure from its very outset. . . . I recognized in Lucy the partner I had been so desperately without since Rosemary's leaving. (161)

The wish here—one that Kingsland probably never articulated to Irvine—is not the nostalgia for oneness with the mother in a state of preconscious infancy, which is Mario Jacoby's reading of the desire for paradise (7), but rather a desire for "the *hetaera*, the uninhibited companion of men in sexual pleasure, in wit, and in learning" (Guggenbühl-Craig 56). Kingsland's desire is not for an *alma mater* but for a female partner with whom he is equally yoked in body and mind. That is the surface truth at least.

A more likely reading is based on James V. Fisher's theory of narcissism-in-marriage, "the longing for an other who is perfectly attuned and responsive, and thus not a genuine other at all," or for "states of mind in which the reality of the other is attacked, undermined, and denied" (1–2). In other words, Kingsland privileges the person he desires Irvine to be over the person she genuinely is. What then happens, as Irvine tells us, is that "G had fallen victim to the skipper syndrome. Anything untoward that happened must be the fault of the incompetent crew, who had to be bawled [out] at regular intervals to keep them on their toes" (*Castaway* 226). She does not plug the holes in his psyche; instead he projects his shadow onto her and quickly criticizes the disavowed aspects of himself that he sees in her. Worse than that, "she emasculated me and shattered my dreams" (Kingsland, *Islander* 164), and "For me, the project had suddenly lost most of its meaning" (165). All he feels is "resentment . . . like a malignancy" (174). When one makes another person responsible for one's well-being, disappointment is the inevitable result; and since Kingsland and Irvine do not opt out but remain stuck to each other for the sake of survival, their marriage constitutes what Fisher terms a "sado-masochistic *folie-à-deux* relationship" characterized by "*adhesive identification*" (228, 220; emphases in the original).

Kingsland tells us that he has two cardinal rules. Number 1 is "never stand if you can sit, [and] never sit if you can lie down" (158). Number 2 builds on the old joke about the two bulls, which emphasizes, among other things, that novices should not offer advice to persons with more experience. Irvine violates both rules. First, she manifests "a bubbling buccaneering spirit" of adventure (162), is excessively enthusiastic, talks constantly, "behave[s] in many ways like a man" (203), and strikes him as "quite the Amazon" (170). For example, of a dangerous boat trip, Kingsland writes, "I could see that Lucy was thrilled to bits" (248). Second, she is bossy, will not tolerate instruction or demonstration, thinks that he is a lazy old man, and comes across as dictatorial, disciplined, and impatient. She sums up their differences as her "jolly-hockey-sticks sergeant-majorishness" versus his laissez-faire, "lackadaisical attitude" (62), but the damage has been done. "After the dried-fruit incident, she was nothing to me," he reports, just a "'sadistic, cruel bitch'" (189, 237). In a nutshell, Kingsland perceives in her what Adolf Guggenbühl-Craig calls "Amazonian hatred for men" and "man-killing aggressivity" (68).

Part of the problem is that Kingsland's love for her is erotic and visually oriented. Just after arrival on Tuin, he notices that Irvine, "with her severely-chignoned hair, long, mock-Victorian dress and sweat-streaked face, appeared as a gaunt lady missionary against Jackie's roundness" (154).[7] But Irvine almost immediately strips off all her clothing and

[7] Jackie is a photographer from the London *Sunday Telegraph* who travels with them to the island and departs shortly after their arrival. Although Irvine's "severely-chignoned hair" appears to be a symbol of repression, in the background is the Eurasian madam of a Tokyo brothel whose black hair "was drawn back

spends much of her time on the island in various states of undress. Just before they resume sexual relations, her renewed bodily health having restored her curves, he objectifies her as "that sensuous, swelling-curved piece of pulchritude with its beautiful golden tan that extended even to under her full breasts and high up between her soft thighs" (237). Whereas he lusts for her, she lusts for others. The two young sailors who stop at Tuin to repair their catamarans, for example, resemble the figure whom Fisher calls "the uninvited guest": they are not fully welcomed figures in the drama, and like a therapist give Kingsland and Irvine a better perspective on their relationship (3). When one of them, Peter, tells Kingsland that they would like to take Irvine with them, he explains his situation cogently, summing up as follows: "I felt like a bee that had been humming with what it thought was honey on its knees, then suddenly found it was cow shit" (190). Irvine stays and denies that she had sex with Peter. "'I have never, never, been unfaithful to you,'" she tells Kingsland (Kingsland 226); however, in her own book she writes: "Surely it was quite impossible that I was pregnant. But not quite impossible" (141). Perhaps she is referring to sexual relations before they moved to the island or perhaps not.

During the early months of deprivation and leg sores, Irvine has the top position, and it is largely due to her efforts and discipline that they survive long enough for help to arrive. When the power dynamic reverses after Kingsland starts doing small-engine repair, she begins to lose herself: "I had lost sight of the notion that I had any personal abilities, any character, or strength of mind. Intellect was useless to me" (275). Except for retaining the desire to spend an uninterrupted year on Tuin, she has become Kingsland's woman, a version of herself that *he* desires. For his part, Kingsland experiences a *psychomachia*, a battle between spirit and soul, when forced to choose between a career orchestrated by local leader Crossfield Ahmat on Badu and a sex life with Irvine on Tuin. By "restricting [her] favors" (Irvine 276), she manages to maneuver him back to the island where they enjoy some role playing. Irvine plays the part of "Millicent Farquaharson, debutante and socialite" (Kingsland 265), while Kingsland plays various characters: a "lascivious old country doctor" named Dr. Frobisher as well as vicar, chauffeur, and gamekeeper (Irvine 292). Millie, "that sweet-talking vamp of a woman," is "G's fantasy ideal" (291), and she and Irvine "became quite close friends" (292).

A cynical interpretation is that she manages to tolerate sex with a man she does not love whole-heartedly by hiding behind an alter ego. More positively, it may be that the fantasy is liberating for both of them and allows Irvine to explore who she is, a possibility in the spirit of Guggenbühl-Craig's view "that sexual life, above all as it shows itself in fantasy, is an intense individuation process in symbols" (98). Perhaps the roles in the couple's play, especially the images of male and female restraint, symbolize a connection with something that needs to be liberated from the unconscious. Most of all, the fantasy enables them to overcome the black-and-white thinking of sex versus no sex and to meet on a neutral ground where mutual playfulness enables Irvine to manifest a more mature version of the coquettishness she experimented with as a teenager, as reported in the early chapters of *Runaway*. To say that Kingsland is totally infatuated would be an understatement; as a result, he is heartbroken when she departs, but he eventually does end up with an age-appropriate woman named Jill Levison. Mutuality with her takes him some

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into a sleek chignon" (*Quest* 112). She had sex with Kingsland for free because of his red hair. From Kingsland's point of view, therefore, it is possible that chignoned hair masks sexual wildness.

time to achieve, but he gets there. *The Islander*'s final sentence reveals that he finally achieves what he has been hoping for all along: "I was able to return the love that was waiting and to be completely captivated by those warm, misty, sea-blue eyes" (272).

Whereas Kingsland's experience on Tuin prioritizes Irvine and the archetypal husband-wife relationship, her experience there is one of greater engagement with the specifics of the castaway archetype, and her narration conveys a corresponding archetypal image that is characterized by enantiodromia. In *Runaway*, Irvine describes swinging between opposites earlier in her life: from school to the vagrant life and back again, multiple times. The context for these swings includes a broken family, numerous jobs, predatory male sexuality, a mental breakdown, and vandalism of the home of her former lover and mentor (she narrowly avoids imprisonment for that infraction). Eventually Irvine settled down into a job as a clerk at the Inland Revenue (similar to the American Internal Revenue Service), a life she leaves behind to spend a year on Tuin—another swing to the opposite. At one point, she puts her individual decision in a broader cultural context: "My generation, born on the heels of the postwar mob, who still tended to adhere, at least superficially, to a reasonably clear set of values, were both the victims and the perpetrators of *a chaotic pendulum swing* away from all that" (*Castaway* 152–53; emphasis added). It is little wonder that she is attracted to a survival situation that enables her "to scrape away the superficial layers of my environment—and of myself—until I was right down to the raw stuff of existence" (*Runaway* 254). The "blessed simplicity" of island life attracts her and contrasts with the "confusions" of civilization and adolescence (*Faraway* 8, 21, 28). Once on the island, she concretizes that transition by developing a sense of time that is neither Chronos nor Kairos—neither quantity nor quality—but "Tuintime" (72)—time measured by natural rhythms like night and day, high and low tide, the lunar cycle, and the seasons. As a result, she fosters "patient acceptance of our own limitations" (124), being over doing, and a relationship to nature characterized by unity rather than force.

Jung's appreciation of life at Bollingen bears some similarity to a specific effect that life on Tuin has on Irvine: namely, the deepening of consciousness. Of Jung's previously quoted statement about his unity with the natural world (*MDR* 225–26), Ronald Hayman comments: "Given silence that was almost tangible, it seemed possible to make contact with thoughts that were centuries old, to experience trees and birds as an extension of himself" (251). The feeling is not only *participation mystique*, a projection of psychic qualities, but also a sense that Jung was perceiving the *unus mundus*, the one world or unitary world (composed of matter, psyche, and spirit), which rolls through all things. In a similar way, Irvine tells us in *Castaway* that Tuintime deconstructs the normal boundaries that make it possible to live in the West, starting with the dominance of the left brain: "The sights and sounds and textures of Tuin numbed the analytical side of my mind. I was not conscious of thinking in words or of naming the things around me" (32). Then the mind/body dichotomy begins to blur: "Every part of me reacted to the sun, which slowly burned away the division between mind and body and rolled me into one sun-undulating being" (71). When blending with the island's rhythms dims conscious observation (101), the result is a sense of oneness that features "keeping mind, body, all one" (86). She even seems to become a purely sensuous thing, feeling but not thinking: "On Tuin I found that away from the world of words and attitudes my mind seemed to dissolve into my body, becoming less of a separate organized entity. The impressions that fed themselves in [sic] came in shapes, textures, colors, temperatures and sounds; I was a receptacle of sensation

as opposed to an instrument of [conscious] observation" (139). As these reflections suggest, it is as though Irvine is making love to the island, which has in both material and psychological senses become her beloved. She has swung from the rational analysis required in her revenue job to an expanded awareness centered on sensation and unbounded by clock time. Toward the end of the Tuin year, however, she finds herself swinging back toward Western ways of thinking as she prepares herself to leave the island and Kingsland: "When I move over the body of Tuin now, it is as though its impressions come into me through two separate sets of senses. Looking at it consciously at all, feeling thus distanced, I have lost something" (300). A bit later there is further evidence that conscious thought reasserts itself: "instead of waiting for the sun and scents to take me as they had before, I would find conscious reflections creeping in. Aware of being a creature with a will once more, I was thinking. It was both a loss and a gain" (305).

Irvine's close identification with the island is also present in her description of it as her masculine lover. "The island," she writes, had me like a lover" (100), and she gives herself "heart, mind and body to the Island Year" (222). She is "married to the island" (111) and "more possessive of Tuin than I had ever been of any man" (200). She views the island with deep longing: "All I wanted to do was reach out and throw my arms around Tuin's lovely waist and bury my streaming face in its thick chest hair of green" (317). Harsh though the island proves to be at times, Irvine has a better relationship with it than she has with Kingsland, who spends a year insulting her. In other words, the harshness of nature (natural evil) is less onerous to her than his emotional cruelty (moral evil). She writes: "Later I was to discover how profound an effect being called a cunt for a year had on my feelings of worth as a woman. Because it was all I could really be to G, in the end, I felt that it was all I really was" (291).

As a result, toward the end of their year together "the proud golden girl of the island" has become a "fat anxious-looking housewife" or "Mrs. desirable Fatty Tuin" in another swing to the opposite (302–03, 251). She is chameleonic in adapting to circumstances as they arise but does not seem to have a stable center of identity and self-worth—a typical outcome of sexual abuse. At times when she is off the island with Kingsland, she suffers a loss of identity, which resurges, but not fully, when they return to Tuin. Even psychological compromise negatively affects her identity: "In the first months I had learned of the adaptability of the body; later on the need for adjustment had been extended to the regions of mind and emotion, and it was somewhere here that I had lost track of what was real and what was compromise" (304). The adaptability that is the castaway's central doctrine recoils upon itself, for excessive psychological adaptation to another person's needs abrades one's identity. Kingsland and Irvine are castaways by choice, but life together on Tuin finds them cast away from each other in disturbing ways.

Irvine's actual sex life departs from the norm that Jung sets out in "Marriage as a Psychological Relationship." Normal sex life, as a shared experience with apparently similar aims, further strengthens the feeling of unity and identity . . . [and] is described as one of complete harmony . . . a great happiness . . . a genuine and incontestable experience of the Divine" (*CW* 17, par. 330). Stevens adds "that individuals who can depend on the physical and verbal expression of attachment from an intimate companion enjoy a vital social asset protecting them from depression and neurotic distress" (*Two Million* 87). Sex with Irvine has this type of positive effect on Kingsland; however, for Irvine, sex with Kingsland is plagued by psychological complications and old scars. As she describes in

Runaway, she was raped at age 16 by a man with whom she hitched a ride in Greece, an experience that spawns a series of trauma-related complexes. She believes that men who do something for her expect sex in return, a nexus no doubt reinforced by her brief time as a topless waitress in a gentlemen's club and, on one single occasion, as a prostitute (248–53); that sexuality and danger are linked (248); and that the way to deal with a traumatic event is to repress it into the shadow, which she likens to pretending that it did not happen, pulling a curtain across her mind, blocking off the traumatic experience, and relegating it to the nonverbal region of the mind (124, 143, 217, 239). Although the psychic pain of the rape is largely alleviated by the time she arrives on Tuin (thanks mostly to her friendship with two undemanding male friends [*Runaway* 182]), she still carries with her the sense that sex is transactional. In that spirit, she considers the sex she had with Kingsland in England to be "the original act of prostitution" (*Castaway* 251) and acknowledges that his love makes her feel like a "criminal" (300). Thoughts like these account for why Kingsland calls her "a little whore" (251) and belie her claim just two pages earlier: "Never have I used my body for sex without wanting the man" (249). Eventually, insofar as sex becomes "the foreign actions of [her] body" (251), she experiences the common symptoms of surviving abuse.

Indeed, she admits that her "acquiescence had been calculated as opposed to spontaneous" (251): she uses sex to get to the island; however, a fair-minded reading of her sexual relations with Kingsland prior to the Tuin year is that she is already in love, not with him but with the island. "It is Tuin that has entered my body," she explains (249). Kingsland's flesh is just a prop that substitutes for her true love object. Then, in another enantiodromia, she decides to deny him sexual relations for reasons he cannot fathom, but she shares them with readers of *Castaway*. She is "not in love with him" (218); has "doubts . . . concerning G's character" (19); cannot "stand the thought of his body on [hers]" (116); regards it with "complete rejection" (248); views marriage to him as "the worst mistake of [her] life" (119); and considers him "a lazy, ignorant, boring old fool" (116). Even when they begin to get along better, she notes that "there were still enormous differences in the ways in which we regarded our relationship which could not be reconciled" (290): he wants to be with her after the island year, whereas she is with him only because of it. With two people so badly out of sync, sex becomes a zero-sum game in which one person inevitably suffers a loss of identity (Irvine) or of well-being (Kingsland). In such a context, her infected IUD signifies the breakdown at the heart of their psychological relationship.

Irvine stresses that her "love was not an equal return for his" (288). "His love is man to woman in all respects. Mine, and I will not quibble about calling it love, is a warmth born of a shared struggle . . . not the love of a woman for her man" (249). She previously savored "the aching joy of [her] own body answering another" (251) but knows that she cannot experience it with Kingsland. In a longer statement, Irvine lays her psychological torment on the line.

> How can you tell a person that you love them but not as a lover? You cannot, if you have made yourself their lover, so you lie. You lie there lying in the full knowledge that with each breath taken in misunderstanding, the dawning of the realization of the truth will be far more cruel. If only I had never known what it was to soar, to arch and ache and wing, G would truly have had his woman from that time on and I need never have had to answer the demand to fly again. Whereas the mind will compromise, the body will

> go so far and no further, and my twentieth-century body spoke louder than my mind and belied the "little woman" inside who, when horny urges struck, saw no reason not to throw in her all with this man who loved and wanted her. (251)

In other words, Irvine desires the kind of all-encompassing sense of being in love that she reports in *Runaway* when she has sex with her mentor and experiences an orgasm as part of a synergy of body, heart, and mind (202), the exact formula that she applies to her relationship with Tuin.

In contrast, Kingsland and Irvine, harboring erotic and comradely love, respectively, are at cross-archetypal purposes. In the words of Zweig and Wolf, he sees her as "goddess . . . [and] romantic ideal"; she sees him as "brother, and friend" (161). His axis of interest is husband-wife; hers is castaway-island. He frustrates her desire to merge her being with the island; she frustrates his desire for a fully erotic experience with a woman on a desert island (a fantasy such as *The Blue Lagoon* depicts). He plays Apollo to her Daphne: male pursuit versus female disinterest. As a result, the marriage of Kingsland and Irvine is a *coniunctio oppositorum* on an epic scale; the archetypes constellated within them are so poorly matched that misery results; and whether he catches her or she escapes, one of them always loses.

Conclusion

One night in their tent, Irvine is terrified by what she believes to be "some horrible new insect," which "seemed to have a large slimy body and two sharp horns at the front." It turns out to be something of Kingsland's—"his two front teeth" whose originals had been knocked out during a boxing match when he was 19 (Irvine 286; Kingsland, *Islander* 133). Although they have been living together for about a year, only now does she learn that his front teeth are dentures. Kingsland's attempt to fill a hole in his smile with a technological device encapsulates his entire situation: he has a hole in his psyche because of psychological blows in life—war, divorce, poverty, unhappy union with Irvine—for which prowess in small-engine repair compensates. Although one suspects that his psyche remains as permanently damaged as his teeth, Irvine gives him credit for shifting from "the resentful, directionless man" he was at the beginning of their Tuin year to a better sense of self (309).

Is there a corresponding achievement on her part? She goes from being the "scrawny Scotch harridan" to what exactly (Irvine 243)? "The year on the island," she writes in *Runaway*, "proved to be one of the richest, and most instructive, experiences of my life" (257) despite, or perhaps because of, its being "fantastically irresponsible" (*Faraway* 340). In *Faraway* she comments more darkly: "My experience on Tuin had done me good, but lessons learned there had been harshly meted out" (21). Regarding marriage, the experience on Tuin illustrates Guggenbühl-Craig's sense that "the goal of marriage is . . . salvation, individuation: to seek and find God, soul, and oneself" as well as the possibility that "this [growth] can also happen without sexuality" (125). In contrast to her years as a wanderer, she experiences one place and one relationship in great depth because "[p]roblems in a small space tend to be concentrated, not diluted," she says of island life (*Faraway* 94). She attempts a relationship with Kingsland despite there being "wide areas which still lie in the shadow and which preclude to that extent the formation of psychological relationship"; in short, she begins with "only an incomplete understanding

of [her]self" (Jung, "Marriage," *CW* 17, par. 327). But as a result of the island year, she emerges with a better sense of what she needs to have a fulfilling relationship: an age-appropriate partner, similar levels of experience, heart-mind-body unity, and like-mindedness or "a meeting of minds" (*Faraway* 218). Her leaving Kingsland for lack of these things illustrates the transcendent function, "the profound human longing to evolve toward a higher level of personal integration and consciousness" (Stevens, *Two Million* 117).

We began with Jung's understanding of island and ocean as images of the relationship between consciousness and the unconscious. *Castaway* uses similar imagery to offer a more general observation: "The whole world is one big island floating in the sky [in space], with great pools of water on it called oceans" (182). If castaways are to a specific island as humanity is to Earth itself, then by implication we are all castaways, born into an environment of pain and struggle, both physical and psychological, in order to learn lessons in service to the lifelong unfolding of our personality. As Jung believes, "[t]here is no birth of consciousness without pain" ("Marriage," *CW* 17, par. 331). Pain on the island leads to psychological growth that participates in civilization's overall psychological evolution. The development of psyche on Tuin thus hopefully suggests how rancor may run its course on the planet: the castaways' disciplined economy, close relationship with nature, and eventual rapprochement point the way toward a more sustainable, if not conflict-free, future. But as Irvine finally realizes regarding her relationship with Kingsland, civilization must eschew unsustainable situations, lest the consequences of our dysfunction overtake us.

Postscript

Kingsland had seven children from five marriages and lived in Samoa until being diagnosed with colon cancer. After returning to England, he died of a heart attack at age 70 in 2000 ("Gerald Kingsland"; "Bizarre end"). Irvine never remarried but had three sons by two different fathers. Her boys accompanied her to the Solomon Islands, as documented in her third book, *Faraway* (2000). She is also the author of *One Is One: A Novel* (Hodder and Stoughton, 1989) and a collection of short stories entitled *Cherries* (The PotHole Press, 2015). She now lives in Bulgaria among the Roma people. The Lucy Irvine Foundation Europe (LIFE) strives to improve the situation of animals in that region ("Lucy Irvine"; Lucy Irvine Foundation Europe). An autobiographical chronology appears on her personal website, lucyirvine.com.

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Warriors in Liminality: An Alchemical View of the Transition from Military Service to Civilian Life

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Abstract. This paper uses alchemical metaphor to examine the psychological challenges United States military veterans face as they attempt to reintegrate into civilian society. The arc of the research tracks a military member's progression from Basic Training to the transition back into civilian life. In particular, it pinpoints the psychological harm inflicted by the military's collective consciousness on the individual psyche. Examining the process of military training from the perspective of a Jungian understanding of the psychological stages of alchemy, the paper illuminates a process that presents each military member with profound difficulties related to identity, the ability to engage in a vibrant relationship with the Self, and the ability to reenter civilian life. In conclusion, it highlights the need for civilians, elected officials, and the mental healthcare community to help military veterans address the psychological pain of their service through practices that support their adjustment to civilian life from a holistic perspective that includes image, soul, and conscious connection fostered between the ego and archetypal forces that animate human life.

Keywords: adjustment disorder; alchemy, archetype; civilian; ego; individuation; military, post-traumatic stress; reintegration; veterans

Introduction

For thousands of years individuals have gone through different rites of passage to become warriors who fight and protect those whom they love. Individuals who choose to become warriors in the United States join one of five branches of military service and may serve anywhere in the world, each experiencing a variety of environments and challenges. The United States has been consistently involved in overseas conflicts since 2001, the longest period of consistent warfare activity in the country's history (Bandow, 2019). Though many people are familiar with the physical demands experienced by military personnel, as a global society we are only beginning to understand the long-term psychological impact of military training and service (Mobbs & Bonanno, 2017; Carta, et al., 2009; Tick, 2005).

The Veterans Administration (VA) is the primary organization providing veteran health care in the United States and has traditionally focused on treating post-traumatic stress disorder (PTSD). In recent times, however, a growing number of veterans are being diagnosed with Adjustment Disorder, which can be caused by significant changes or

stressors, including, but not limited to, changes in living situation, loss of a job or loved one, or potential financial issues, all of which are common challenges for newly separated veterans (Reger, et al., 2015; Veterans Administration, 2018a Mobbs & Bonanno, 2017; Mayo Foundation for Medical Education and Research, 1998−2019). In a study done from 2001 to 2004 by Rundell on military personnel returning from Operation Enduring Freedom (OEF) and Operation Iraqi Freedom (OIF), "the most common diagnosis was adjustment disorders (37.6%)," not PTSD (Carta, et al., 2009, para. 41). This shift in diagnosis illuminates the fact that one of the greatest challenges currently facing America's warriors is that of reintegration, in particular the search for identity and purpose (Tick, 2005).

Once separated from the military, the group they were so closely bonded to, military members experience a psychological tear in their identity, often struggling to move through the world as individuals. As they physically are severed from the military body, their weakened ego is no longer contained by the "superior, more comprehensive viewpoint" of the military collective consciousness, and the newly separated individual must decide on their own where to live, what to wear, who to be (Edinger, 1994a, p. 56). This life-altering event can trigger the beginning of the often lonely process of individuation (Jung, 1942/1967), which for some can be more traumatic than their actual military service. This paper suggests that to better provide U.S. veterans with the care needed for the transition from military service to civilian life it is imperative for civilians and mental healthcare providers to understand the influence of the military's collective consciousness on the veteran's sense of self and the impact that severance from it has on the process of individuation.

An Alchemical View of the Transition from Military Service to Civilian Life

Jung (1942/1967) believed that alchemy was "a concretization, in projected and symbolic form, of the process of individuation" (para. 140). The alchemical metaphor provides a uniquely holistic structure through which to view the transition from civilian to military member to veteran. Alchemy, as "a highly elaborate philosophical and psychological system" based in symbolic imagery, makes it possible to better understand the influence and impact of collective consciousness on the individual psyche (Hopcke, 1999, p. 162). This paper explores the stages of *calcinatio*, *solutio*, *coagulatio*, *sublimatio*, *mortificatio*, *separatio*, and *coniunctio* to elucidate how the influence of the collective military consciousness creates a contaminated psychic mixture for military members in which the individual's sense of self is overcome by the collective and is thus forfeited to ego identification with the group, increasing the potential for death of consciousness and loss of life for America's veterans (Edinger, 1994a).

Military Enculturation Through the Alchemical Lens

Basic Training Weeks 1−2: Calcination

In alchemical practice, *calcinatio* is the process of purification through fire (Edinger, 1994b). What is left, whatever survives this stage, is considered a pure substance. During the first week of Basic Training the individual is stripped of their clothing in the presence of others and forced to give up all jewelry and personal items, for the fire of calcinatio burns away all "such luxurious pleasures and earthly loves" (Edinger, 1994a, p. 27). If the

military member is male, his head is shaved. The military member (in alchemical terms, the initiate) loses all removable forms of individual identity and anything physical they might want to hold onto for comfort during the destabilization of their sense of self. Psychologically, the members are witnessing their outward individuality disappearing as all observable differences are literally removed, and they are absorbed into the image of the group, into the lines and lines of bodies that are almost completely indistinguishable from each other. Their awareness of the physical changes taking place is most likely the only consciously recognized part of the entire alchemical process, the only time they really are aware that they are losing themselves. It is also intentional that they are aware, that they witness the loss, to encourage the feelings of being weak and alone, making it more likely that they will allow the larger consciousness of the group to lead them to a feeling of safety once again.

Alchemically, the heat of the initial weeks of military service continues, moving into "the drying out of waterlogged unconscious complexes" (Edinger, 1994a**,** p. 42). Through ridicule and harassment, those in charge of new recruits bring forward from the *prima materia,* the primal energies of our psyche and soul, any shadow material that exists within it that is connected to their lives as civilians. This process is intended to eradicate any aspect of the recruit that makes them stand out, see themselves as different, or consider themselves more or less entitled than the others. The burning away of individuality allows "thoughts, deeds, and memories that carry shame, guilt or anxiety" (p. 42) to come forward, often in exaggeration towards full expression, to be burned away, leaving only the pure essence of the individual. Military members who come from wealthier backgrounds are given the most demeaning jobs, and those who believed themselves to be mentally or physically tougher than the others are torn down through excessive physical exertion and emotionally abusive remarks screamed at them until their former sense of self breaks down, and the person surrenders their imagined superiority.

Basic Training Week 3: Dissolution

During *solutio* there is a dissolution of the old form, which creates space for a new one to come forward (Edinger, 1994b). Depending on the strength of the individual ego, the process can feel like a welcome surrender or an "annihilation of self" (p. 52). One of the reasons the military has an upper age limit on recruits, besides the physical implications, is that the older an individual is, the stronger and more entrenched the person's ego formation will be, making it more likely the ego will fight harder against the change of identity it is being subjected to, psychologically speaking. During week three of Basic Training, individuals are brought into the collective. At this point, recruits are allowed to wear the full uniform, begin marching drills, and are no longer singled out, but now are punished as a group for individual infractions. The shift from individual to collective marks a crucial moment in the process of identity transformation for a warrior.

When the bare ego of the individual is immersed in a group at this point in the alchemical process, the strength of the group identity can easily overwhelm the individual, causing "confusion between authentic reconciliation of opposites through greater consciousness and a regressive dissolution which blurs awareness of the opposites" (Edinger, 1994a, p. 67). Individuals lose themselves in the identity of the group, no longer seeing themselves as one, but rather, as one piece of a whole.

The *solutio* phase in Basic Training begins to highlight those who will not become one with the military body, those who cannot endure the dissolution process as it "dissolves all separateness and individual distinctions" (Edinger, 1994b**,** p. 58). For these individuals, the felt sense of an attack on the ego often leads to rebellious actions and a reversion in their training, discharge from service for unsuitability, or self-harm (including suicide).

Basic Training Weeks 4−6: Coagulation

The awakening of the new conscious personality to full awareness happens during *coagulatio*, as "it's form and location are fixed . . . it has become attached to an ego" (Edinger, 1994a, p. 83). These weeks during Basic Training are focused on learning and honing the skills of the specific branch of service that they have joined: Marine Corps, Coast Guard, Army, Navy, or Air Force. During the coagulation phase of a warrior's Basic Training, individuals are moving fully into their new identity with purpose, practicing all the elements of their new consciousness through time in classrooms, as well as out in the field. Depending on the branch of service, this time can include practical experience in weapons familiarization and proficiency, firefighting, damage control practices, combat first aid, line handling and knot tying, and various survival skills, including navigation. It also includes practicing more intangible skills, such as demonstrating adherence to their new values and beliefs through correct physical posturing and spoken responses, maintaining a high standard of cleanliness of self and living quarters, committing to support those around them throughout daily trials, and developing a presence of mind that allows them to let go of anything that is not within their physical surroundings. In alchemical terms, this process of transformation is often referred to as being cooked, kneaded, washed, hardened, softened, raised, lowered, divided, and finally united (Edinger, 1994a). As this phase in a recruit's Basic Training comes to an end, the individuals, now part of the whole, move through all tasks together in groups; they are no longer singled out or punished alone. When one member makes a mistake or completes an objective, the group either suffers or reaps the benefits as a whole. Relationships have begun to form between the members, solidifying as recruits realize that one cannot succeed without the others. Warriors are learning to work together, allowing their relationships to further coagulate their new identity (Edinger, 1994a).

Basic Training Week 7: Sublimation

Military drills continue in week seven of Basic Training as a way of fine tuning the member through perfection of technique. Historical stories of glory and grandeur are shared to help display the overarching and widespread influence of the group. *Sublimatio* is the alchemical operation that transforms the material being worked on "into air by volatizing and elevating it" (Edinger, 1994, p. 117). Applied to a recruit's experience of military training, sublimation is the point in the process where individuals learn their place in the world and the heavens. Psychologically, sublimation creates the conditions needed for the ego to "learn how to see themselves and their world objectively . . . [and] strive to present life in terms of eternal forms and universal ideas" (Edinger, 1994a, p. 125). In week seven, military branch-specific creeds, oaths, and songs declaring allegiance and loyalty are sung and chanted repetitively to encourage pride in the collective and its honorable place in the world. This focus helps bring shape to the Other, that which is not exalted but is instead experienced as shadow, as "the enemy to be overcome" (Edinger, 1994a, p. 125).

The Intentional Avoidance of Mortification and Separation

Military Basic Training seems to intentionally avoid the stages of *mortificatio* and *separatio*. Avoiding these operations allows the group consciousness to maintain and even strengthen its influence. These two operations would allow the individual to face and slay the Other within, which in Basic Training is the budding military identity, and cause the unwanted "death or transformation of [the] collective dominant" (Edinger, 1994a, p. 151). Ending the false identification with the group ego would directly undermine all the work that has been done to provide the individual with direct access to the strength of the military collective. Though potentially detrimental for the individual once they return to civilian society, connection to the collective is vital to their success in the military and, most importantly, to their survival during certain military operations.

In alchemy, *separatio* is the phase of distinction, bringing awareness to the shadow within, facing injured or undeveloped aspects of one's personality and deciding what to do with them (Edinger, 1994a). Here, the ego faces a choice: engage with new and often challenging aspects of identity or discard them completely. This is a time of solitude, a time for an individual to decide what goes or stays, but for a warrior in Basic Training solitude is intentionally avoided, leaving no space for one's dark side to be acknowledged. Through the bypassing of the *separatio* process, the military reinforces that the Other is outside of oneself and outside of the group. Therefore, all shadow is external to the group.

The impact of this process on a military member's identity is profound. For if shadow were to be identified within oneself as elements of the Other that do not belong to the newer identity, *mortificatio* would come forward as part of the process of transformation to destroy what has been declared Other. However, when the Other is projected outward, and the self is seen only through the heavenly lens of *sublimatio*, then each aspect of a person's personality that is not part of the group identity can be considered to have "become earth or flesh [and] is thus subject to death and corruption" (Edinger, 1994a, p. 154). When the individual identifies "with one of a pair of warring groups or factions of any kind," the ability to see the opposites within is lost (Edinger, 1995, p. 323). Here a warrior must now locate "the enemy on the outside and, in the process, become a 'mass man,'" seeking to destroy the projected enemy with the strength and hunger of the collective (Edinger, 1995, p. 323).

Basic Training Week 8: Conjunction

The final goal of alchemy is the *coniunctio*, a union of those parts that were dissolved down into their essence and then rebuilt piece by piece into something new. In the experience of a warrior, the misaligned experience of Basic Training encourages an erroneous identification with the collective consciousness of the military, leading to creation of an internally "contaminated mixture" and fragmentation of the psyche (Edinger, 1994, p. 215).

Upon graduation, fully initiated military service members are sent to their new units with their identity firmly connected to that of the group. They are no longer known as civilians, or as individuals, but rather as members of the military collective. This *false coniunctio* acts as an alchemical bond between the service member and the group, making it nearly impossible for the service members to see themselves as separate from the collective. Alchemically, as a warrior's bond strengthens through years of service, "the more highly charged the collective consciousness, the more the ego forfeits its practical importance. It is, as it were, absorbed by the opinions and tendencies of the collective

consciousness" (Jung, 1954/1969, para. 425), creating psychological consequences upon separation that can include depression, anxiety, and even suicide (Hillman, 1997).

Warriors in Liminality: Facing the Challenges of Transition

Separation from military service can happen in many ways depending on individual situations and branch-specific procedures, but the one common experience shared by all members who have ended active duty is the transition from the collective society of the military into the individual-centered civilian culture of the United States. Typically, the transition occurs on a conscious and cognitive level, far before one's psyche or body has time to process the change. Earlier, we said that the tools and resources offered to support service members who are making a reentry into civilian life are inadequate. One example supporting this claim is the brief class provided to separating members. The intention behind the class is to teach departing warriors how to find a job in the civilian world and orient them to the VA benefits available once they are severed from service and officially classified as a Veteran. Though a fair amount of information is shared with warriors transitioning back to civilian life, little support is provided to help them transition psychologically from the communally based culture of the military to the once familiar, yet now confusingly foreign, individualistic culture of Home.

Who Am I without You?

After their time has been served, military members are severed from service. The uniform they wore every day for years is put aside. The title they answered to, including the rank and privilege they worked hard to earn, is stripped away, and they must learn to respond to just a name—to an identity that was burned away and must now be regenerated. The men and women with whom they worked side by side through some of the most dangerous and most awesome experiences of their lives are now somewhere else, with someone else. But most importantly, veterans no longer feel the connection with others in the same way they once did. Comprising about 7% of the population (Pew Research Center, 2017), veterans often struggle to find others like themselves who understand the challenges they are experiencing as they try to transition back into civilian culture. At this point in their experience, veterans can feel isolated and alone.

The connection between service members has been described as an interlocking of psyches, one that splits off the possibility of individuality and disobedience into the unconscious and creates not only a collective consciousness but also a type of "co-unconscious or collective unconscious, that provides a deep bond between [the individuals], almost as if they belong to the same family" (Kellermann, 2007, p. 59). Throughout years of service, military members work together to accomplish seemingly impossible goals. Yet through the strength of the alchemical bond that forms, service members are able to overcome obstacles that civilians most likely could not complete. For example, they are able to mobilize units with thousands of service members and erect safe military bases with full communication and operational capability in foreign locations in mere hours, perform dangerous reconnaissance and threat-elimination missions with minimal casualties, and can march for miles and days at a time through dangerous and unknown territories without anyone being left behind. Every service member knows their role and can trust that those around them will do their jobs—they will always do their best to get things done, no matter what. Teams made up of military members can move faster

and more efficiently because they have an inner knowing of one another because, in a way, they *are* one another. Service members draw from the collective, the group psyche, which provides priceless access to the diverse talents of all the individuals who contribute. Separation from the collective of the military means more than finding a new job: It means not only finding a new family and a new identity but also having to do these things without the strength of the group to support them through the challenge. Due to the contaminated internal mixture created during Basic Training, once individuals have separated from military service there is no clear identity left for them to grasp onto. As the strength of the group consciousness recedes, the individual's complexes are laid bare like shallow pools at low tide, and the *prima materia*, the dark and often unknown matter being worked, surges up from the unconscious, threatening to devour them.

Solutio and the Dissolution of Group Consciousness

Dissolution of military consciousness within the individual begins upon separation from service, and the Self, which was overwhelmed by the group consciousness during Basic Training, begins to emerge as if from a coma. Considering the strength of the archetypally charged and collectively supported military ego, even if established through a false *coniunctio*, the veteran may struggle against the process of dissolution, making the identity loss even more traumatic. In the context of alchemical theory and practice, Edinger (1994) pinpointed the dynamics at work here from a Jungian perspective: "[B]ecause that which is being dissolved will experience the *solutio* as an annihilation of itself" (p. 52), and if that Self held high honors, accomplished many great things, enjoyed tight familial bonds, and so much more, the dissolution could be terrifying indeed, and most certainly the type of loss one would try to avoid or deny. Edinger (1994) also emphasized that the terrifying experience of "*solutio* leads on to the emergence of a rejuvenated new form" allowing the individual immersed in the alchemical process to begin anew (p. 52). Without support and guidance, however, newly separated veterans may struggle to understand what they are going through.

Once the group consciousness has begun to fade, the veteran has two choices: first, to submit to this dissolution, allowing their individual ego to come forward fully, once again; or, second, to fight the dissolution and try to hang onto the group consciousness that has severed ties to the individual. In order to move into the stage of coagulation, the individual must choose to relinquish ego attachment to the group and solidify their new civilian identity through pursuits in education, a new career field, or volunteer work. For those who fight the dissolution, they are merely delaying the inevitable: surrender to the once subordinated but newly emerging Self.

The Contained and the Container: Refusing to Let Go

Newly separated members who fight the dissolution of the military group consciousness may find themselves in an alchemical conflict that Jung referred to through a concept he called the "contained and the container" (cited in Edinger, 1994a, p. 56). "Whatever is larger and more comprehensive than the ego," Edinger (1994a) wrote, "threatens to dissolve it. Internally, the unconscious as the latent Self or totality of the psyche can dissolve the ego" (p. 56).

These dynamics pose a psychological problem for service members who find themselves caught in the dynamics of a re-forming identity, one that had been destroyed to

align with the group consciousness of the military. These warriors can feel as if their own ego is not large enough to be "the containing vessel," thus desiring to retain the smaller, less comprehensive viewpoint, in need of containment (Edinger, 1994, p. 56). In this instance, the individual must locate a new group or collective to take up the space that the loss of the military collective has left behind. Once a new, "more comprehensive viewpoint—one that can act as a containing vessel" is found, the "group collective can easily attract the projection of the Self and swallow up the individual," providing for them the safety of containment they have become so accustomed to (pp. 56−57). Examples of these groups include religious organizations, social clubs, veteran-focused nonprofits, or even careers that are similar to the work the individual did in the military.

The Bridge of Opportunity

Many of the social or veteran-focused nonprofits, such as Veterans of Foreign Wars (VFW), the American Legion, Team Red, White, and Blue (Team RWB), or The Mission Continues, have cultures similar to that of the military, making the transition from one collective to the other easier for the individual. Both the VFW and the American Legion allow only veterans to join their groups, creating a new selective and segregated society for veterans to be a part of (Veterans of Foreign Wars, 2018; The American Legion, n.d.). However, Team RWB and The Mission Continues, both of which are newer organizations, allow civilians to join as well (Team RWB, 2015; The Mission Continues, 2018). Though all of these organizations can potentially enable the veteran's avoidance of the individuation process by providing a new collective dominant reinforced through organizational creeds, shared values and beliefs, and the wearing of similar tee-shirts as a sort of uniform, the inclusion of civilians in both Team RWB and The Mission Continues can also create a psychological bridge from the collective culture of the military to the more individual-centered civilian society of the United States. The presence of civilians, in the same uniform of a red Team RWB or blue Mission Continues shirt, creates the opportunity for veterans to relate, both somatically and psychologically, in a shared space that carries the potential for them to begin seeing themselves as part of civilian culture, versus that of the military. In this way, though the group enables the potential avoidance of the individuation process, it also provides a path for the veteran to begin to rebuild the individual ego within the safe container of a group.

A Temporary Refuge

The flexibility, creativity, and sheer number of choices to be made each day in civilian culture can be overwhelming for many veterans, causing them to seek out a career with a militaristic culture that can offer comfort upon transition out of military service (Veterans Administration Mental Health Services, n.d.). Organizations with large numbers of veteran employees often maintain cultures that are very similar to that of the military, often requiring employees to wear uniforms, for example. They also typically operate in a straightforward, hierarchical, top-down management style. The rules at these types of organizations are often clearly laid out, with little to no ambiguity, which can feel comfortingly familiar for the veteran. This type of environment can provide a level of certainty and predictability that will aid the transitioning veteran as they try to find their place in the more relaxed and flexible civilian world.

Once their post-military service career ends, the external presence of the collective dominant they had been relying on to keep dissolution at bay is suddenly removed. At this point, they are often faced with the disturbing presence of their own dark matter, the foundational matter of the transforming personality that now calls out to be addressed and attended to, that which most other veterans dealt with years, if not decades, earlier. Unfortunately, it can be much more challenging for a veteran who is at the retirement age of 65 to find a new collective to take the place of the group consciousness that has been residing within. If the veteran becomes overwhelmed by the dissolution and experiences the "annihilation of self" as a literal event, the most likely outcome will be suicide (Edinger, 1994, p. 52; Hillman, 1997). According to the Veterans Administration's *National Veteran Suicide Prevention Annual Report* issued in 2022, most veteran suicides, more than 2,222 in 2020, were committed by male veterans ages 55−74 (Veterans Administration, 2020a). This is the same age that most veterans find themselves retiring from their civilian careers, leaving behind their uniforms, desks, missions, coworkers, partners—and often their identities (Veterans Administration, 2018c). Hillman (1997) spoke of this type of suicide as a "late reaction of a delayed life which did not transform as it went along" (p. 73). Eventually, Hillman added, the process catches up to them and the soul will now "die all at once . . . because it missed its death crisis before" (p. 73).

Facing the Other Within

In alchemical practice, "the *prima materia* was thought of as a composite, a confused mixture of undifferentiated and contrary components requiring a process of separation" (Edinger, 1994, p. 183). "Psychologically, the result of *separatio* by division into two is *awareness of the opposites*" (p. 187, emphasis in original). For the veteran, the process of *separatio* after dissolution of the military collective consciousness, involves the search for the Other, the Self. Jung viewed the Self as "the regulating center of the psyche," as well as "a transpersonal power that transcends the ego" (Sharp, 1991, p. 119). Often expressed in dreams by "images of death and killing," the experience of separating out difficult psychic material also involves the identification of unwanted or unknown parts of the self, as well as shadow elements that were projected out onto the designated enemy of the collective beginning in Basic Training (Edinger, 1994a, p. 191). Without the strength of the collective to push them away, the individual must now face those shadow elements as they reside within themselves and find a way to reconcile actions they may have carried out due to their projections.

Moral Injury and the Problem of Good and Evil

When one comes to face the shadow, to truly see the opposites within oneself, "it's a momentous occasion" (Edinger, 1995, p. 210). It is during this moment that the ego of the returning veteran must face that which has been done to the projected other, those actions they committed while existing in such a one-sided state that they may have lost sight of "the blackness of the whiteness, the evil of the good, the depth of the heights," and through unconscious counterbalance may have become the exact evil the veteran thought he or she had been fighting to destroy (p. 210).

When fighting a war that is declared to be a good war, a justified war, or when one has to make life-and-death decisions for themselves and others, murder can become justified, sometimes even righteous, and is known in this context as merely killing

(Meagher, 2014). No matter the "level of violence, death, suffering, [or] destruction involved," as long as the intention of the killer is to do the will of the legitimate authority, then "all is well in heaven and so on earth" (p. xiv). During active military service, the military member serves the cause and follows orders leading them to believe that they can "do no wrong," that is, until they are no longer serving and have to reconcile the actions they took following those orders (p. xv) Here veterans often notice the presence of what Jung (1943/1966) called the "'shadow' archetype,' which he described as "the dangerous aspect of the unrecognized dark half of the personality" (p. 96). Faced with the moral weight of acknowledging and integrating injured or conflicted aspects of their personality that were impacted by military experience, Edinger (1995) warned that

> the very survival of the ego depends on how it relates to this matter, because in order to survive it is essential that the ego experience itself as more good than bad. If it experiences itself as more bad than good, it has no grounds for survival. It will have to commit suicide or annihilate itself in some other way. (p. 210)

With the gravity of life and death in mind, it is during the process of *separatio* that the veteran may experience what many have come to call *moral injury*, described by one commentator as "the violation, of what is right, what one has long held to be sacred—a core belief or moral code—and thus wounding or, in the extreme, mortally wounding the psyche, soul, or one's humanity" (Meagher, 2014, p. 4). Veterans suffering from moral injuries often feel as if their actions during war were unnatural or inhuman, as if they have lost their sense of humanity. These veterans return home to a country that calls them a *hero* and gives endless vague thank you's for actions that the veteran cannot personally reconcile. This treatment creates an inner divide between the veteran and their community, leaving these warriors feeling isolated as they are consumed by shame and guilt.

If a veteran's identity is so entangled with that of the collective, if they are unable or unwilling to identify the representations of the other within, then "this denial places them outside in the world, where the internal influences of complexes now become paranoid fears of invasions by enemies" (Hillman, 1975, p. 33). Veterans, no longer in an actual war zone, will still feel and act as though they are surrounded by enemies, making it almost impossible for them to relax, feel safe, or connect with others in a way that allows them to build healthy relationships. These types of complexes are often accompanied by post-traumatic stress and are suffered by many veterans, making it nearly impossible for them to lead a normal life (Veterans Administration, 2018c)**.**

Suicide as the Literalization of a Necessary Metaphorical Death

Veteran suicide rates for ages 18−29 have continued to increase over the last decade, increasing 95 percent since 2001 (Veterans Administration, 2020a). This age range is also when most individuals transition out of military service, their military identity dissolving as they face the task of re-forming an identity destroyed in service to the collective consciousness and goals of the military. Service members who are returning to civilian life must now face the darkness of the *prima materia*, the foundational first matter of their own personality. From a Jungian perspective**,** th**e** experience of darkness is essential, for without it there can be no transformation, no remaking of one's identity (Edinger, 1994). Unfortunately, American culture not only avoids darkness but also seems to fear it through

a compulsive pursuit of happiness, (Mackay, 2013). For a returning veteran this cultural attitude does not support transformation, but rather encourages avoidance and impatience with emotions such as sadness and grief. The processes of dissolution, separation, and mortification require acceptance of these very elements, and when ignored or avoided, they find other ways to come forward.

When an individual cannot move through the alchemical process, lethal consequences can come about. Here a person's soul, their deep inner essence, can become caught "in conflict with circumstance" (Edinger, 1994, p. 174). Edinger pinpoints the life-and-death quality of this anguished soul's experience:

> What is madness? It is soul in conflict with circumstance. It is inner and outer reality confused. Illusions are being dissolved. One's dark side is pinned and must be acknowledged. The opposites come into view, and the ego must traverse the narrow edge between them. (p. 174)

For the returning veteran, troubling images of death stream forward from the depths of the unconscious, inviting them into the work of healing and growth through engagement with the images. Alchemically, the images need to be acknowledged, to be kneaded or worked with. If a person is not able or willing to engage in this way, these inner expressions of distress can become a monster—a threatening Other, an enemy who must be killed. Hillman (1997) believed that "death appears in order to make way for transformation" (p. 67). However, when taken literally—when enacted in a concrete way—psychological death becomes a suicide, a literal killing constellated by a "transformative drive" aimed at creating a new form through the death of the old one (p. 68). Here, Hillman (1997) believed the individual knows that a shift must be made, that something must change, but they feel no control over anything other than their "own body, that part of the objective world over which" they still have some power. In this way, he added, "suicide becomes the ultimate empowerment" (p. 68, 197).

The Collective Responsibility to Support America's Warriors

At a rate almost three times their non-veteran peers, more than 127,560 U.S. veterans have committed suicide since 2001(Veterans Administration, 2020a; Veterans Administration, 2020b). The victims include men and women of varying races and ethnicities, from all branches of service, and every age group. Although their individual backgrounds vary, each of these individuals has something important in common: each veteran swore an oath and made a commitment to serve their country. Although they did not die in battle, ultimately it might be said that they sacrificed their lives to the military's mission to protect and defend the people of the United States.

The VA has long focused on post-traumatic stress as the primary ailment of the veteran. However, with a steady increase in the rate of suicide for transitioning veterans, the lack of a correlation between combat service and suicide attempts, and a rise in adjustment disorder diagnoses among veterans, the focus on care needs to shift. There is an urgent need for American citizens and elected officials to acknowledge the challenges veterans face during transition, understanding that these challenges are just as dangerous as the enemy they faced during their military service (Reger, et al., 2015; Veterans Administration, 2018a). The American people need to do more than say, "Thank you for your service." What returning veterans need is understanding, acceptance, and patience

from their communities as they move through the darker phases of identity transformation in a collectively held and supported way. To improve the quality of American veterans' lives and reduce suicidality, it is imperative that Jungian scholars help these warriors find a contained and metaphorical way to experience the psychological death of their military identity once it is no longer necessary. Responsibility for the healing and growth of returning veterans must be taken at a collective level to heal the wounds caused by the moral atrocities America's veterans have enacted and endured as a part of their military service. When we, as scholars and practitioners of Jungian psychology, appropriately view the "self as the interiorization of community," it becomes clear that until the American people can bring to consciousness the shadow of freedom created through the supposed victories of war, returning veterans will continue to face the psychological pain of their service and the adjustment of reintegration without the support and resources needed for healing to occur (Hillman, 1997, p. 196).

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Fall, Fly or Float

Tempera paint and Sharpie marker on butcher paper with photographed image, by Jani Davis

Ensnare: The Myth of Ambrosia and the Archetypal Project of Creative Womanhood

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Abstract. The present research blends archetypal and feminist perspectives, along with current research into the hemispheres of the brain, to investigate the psychological implications of the pursuit and attempted murder of Ambrosia, a nymph and nursemaid to Dionysus, by King Lycurgus of Thrace in Ancient Greece. A depth psychological story of psychic activism, feminine liberation, and transformation, "Ensnare" builds around a single image from a piece of Greco-Roman artwork—the attack and attempted murder of Ambrosia by Lycurgus, whose deeds evoke the destructive forces of literalism, monotheistic temperaments, intolerance to diversity, exclusively rationalistic attitudes, and patriarchal systems that deaden the imagination and imperil the unfolding of soul. Theoretically, this project of creative womanhood relies upon Hillman's (1975) four modes of re-visioning psychology: personifying, or imagining things; pathologizing, or falling apart; psychologizing, or seeing through; and dehumanizing, or soul-making. Following Hillman, "Ensnare" invites the reader to find and make soul through a non-literal attitude of *fantasying* that creatively engages the imagination and images of female empowerment from the myth. The aim of this imaginal engagement with the mythological figures of Ambrosia, Lycurgus, Gaia, and Athene is to discover and partner with the archetypal presences who supported Ambrosia's liberation as we work to bring the meaning of her initiatory experience to our own ideas and ways of being.

Keywords: Ambrosia, anima, archetypal psychology, Athene, creative womanhood, female empowerment, feminine wisdom, Gaia, hemispheres of the brain, imagination, Lycurgus, monotheism, myth, mythic identity, patriarchal oppression, polytheistic psyche, ritual art, soul, soul-making.

And then the day came,
when the risk
to remain tight
in a bud
was more painful

than the risk
it took
to Blossom.

—Anaïs Nin, *Risk*

Introduction

Ambrosia, one among the sisterhood of nymphs, was a nurse to the wine God, Dionysus. The following discourse investigates the psychological implications of the pursuit and attempted murder of Ambrosia by King Lycurgus of Thrace in Ancient Greece. Drawing on a piece of Greco-Roman artwork, the present research focuses on the creative act of ensnaring as an aesthetic response from the nymph. Our imaginal inquiry shows that the story of Ambrosia features a villain, King Lycurgus, whose deeds evoke the destructive forces of literalism, monotheistic temperaments, intolerance to diversity, immoderate unbounded energy, violence, hubris, exclusively rationalistic attitudes, and systems that champion singularity of meaning that stultify and even deaden the imagination. Caught with Ambrosia between the ax of Lycurgus and the soulful ground of Gaia, the Earth Mother, we use an archetypal perspective to engage with images in the myth and with current research into the hemispheres of the brain. Our aim is to discover and partner with the archetypal presences who supported Ambrosia's liberation as we work to bring the meaning of her experience to our own ideas and ways of being.

In our weavings we go beyond explaining or amplifying symbols. Instead, through reflecting upon the horrendous attack on Ambrosia, we hope for an illuminating and transformative experience with what Hillman (1985) called the soul: "We fall in and out of love or are carried and redeemed, or cursed, through its working, but that which love works upon is not love but soul. Soul is the arrow's target" (p. 21). Following Jung, Hillman likened the soul to the anima, which he described "as an *archetypal structure of consciousness*" that "provides a specifically structured mode of being in the world, a way of behaving, perceiving, feeling" that turns events into experiences, giving them "significance not of love" but of meaning (pp. 21–23).

Ensnaring Essentials: Tapestry and Theory

Here, at the beginning, we take up thread and needle, for we are about to weave a tapestry. In other settings, we would call these weaving tools theory. As a metaphor, weaving equips us not only to see but also to enter into the myth of and attack on the nymph, engaging the archetypal forces at work in her capture and attempted murder in ways that enliven our connection with soul. From an archetypal perspective, we pull together various threads and follow soul into and through the stages of transformation Hillman (1985) described as the metamorphosis of the butterfly: "Like the butterfly, anima-consciousness moves through phases, bearing a process, a history. It is egg, worm, cocoon, bright wing—and not only successively but all at once" (p. 25). As we work to better understand the patterns we will engage, our primary tools of engagement, our frame loom, are the four modes of soul-making, a phrase Hillman (1975) borrowed from the Romantic poets and outlined in *Re-*

Visioning Psychology: personifying, or imagining things; pathologizing, or falling apart; psychologizing, or seeing through; and dehumanizing, or soul-making.

"By soul," Hillman (1975) wrote, "I mean . . . a perspective rather than a substance, a viewpoint toward things rather than a thing itself" (p. xvi). Beyond Hillman's starting point, what really is soul-making? It is a method and attitude of fantasying that creatively and mythically engages the imagination. It is a sophisticated and necessary crafting, transformation, and elaboration of psychic images. This psycho-poesis (Miller, 1976) attends to making relations between our subjective everyday events and experiences and our interior or psychological existence. Hillman, turning to Blake and Keats, forged a connection with the fields of archetypal psychology and the poetic arts when he borrowed the concept. Offering further clarity, Hillman (1975) expressed that the imaginative work of soul-making

> is concerned essentially with the evocation of psychological faith, the faith arising from the psyche which shows as faith in the reality of the soul. . . . Psychological faith begins in the *love of images*, and it flows mainly through the shapes of persons in reveries, fantasies, reflections, and imaginations. Their increasing vivification gives one an increasing conviction of having, and then of being, an interior reality of deep significance transcending one's personal life. (p. 50)

With a vivified understanding of the flow and shape at work, we can envision what Hillman (1975) outlined as "the deepest patterns of psychic functioning" (p. xix), the metaphoric archetypes, which are the models, fundamental forms, and principles governing our consciousness and psychic life. It is through the eye of the archetypal perspective we thread and weave our understanding. The archetypes are the entry points into the spaces of the soul through which we weave theories, events, and experiences and through which the style of our actions is directed. Hillman picked out one elemental thread, noting an absolute essential regarding the view of archetypes, that is, "their emotional possessive effect, their bedazzlement of consciousness so that it becomes blind to its own stance" (p. xix). Archetypes, he held, are best akin to gods. Further, the plural reference to the archetypes enlightens us about the polytheistic nature of the psyche. It is with this animistic spectrum of colorful perspectives, various archetypal styles, and points of view that we engage with the myth and attempted murder of the nymph, Ambrosia.

Our aim, as has been said, is to participate in the myth's weavings of soul and thread our own imaginings into the tapestry. Through the in and out of our imaginings, we follow Ambrosia, who used the horrendous experience of being hunted and seized to free herself from the literalism and rationality that defined Lycurgus. To find and make soul, we treat mythic and fantasy images as Hillman (1975) did: as "the basic givens of psychic life, self-originating, inventive, spontaneous, complete, and organized in archetypal patterns. Fantasy-images are both the raw materials and finished products of psyche, and they are the privileged mode of access to knowledge of soul" (p. xvii). With these thoughts in mind, let us now engage with the soul-generating movements of Ambrosia as she moves from a seemingly powerless victim ambushed in male-dominated patterns to a more diverse realm of soul in which she is anchored into the Earth, a symbol of the feminine ground of her own being.

The Myth—and a Turning Point

Lycurgus was known to be an impious King who despised, persecuted, and drove out Dionysus as the wine God traveled through the lands. For this insolence, Dionysus punishes Lycurgus by driving him mad. In his state of madness, Lycurgus goes on a rampage. Believing that he is exterminating the vine stocks belonging to the God, Lycurgus chops off the limbs of his own son, Dryas. In another spell, as he storms upon the Dionysian camp, Dionysus's followers flee, but Lycurgus seizes Ambrosia and launches an attack with his axe (Theoi Project, 2017).

The myth meets a crossing here. Many versions tell that Ambrosia is murdered, but in at least one version (ARAS Online, 2022), it is said that she *would* have been killed had it not been for the intervention of Mother Earth whom Ambrosia calls out to for help, pleading for salvation through an invoking gesture (Bruneau, 1966, p. 401). In a mosaic (ARAS Online, 2022) depicting that moment in the myth of Lycurgus and Ambrosia, Lycurgus is shown in a posture of attack, holding an axe over his shoulder while Ambrosia holds her right hand up in defense, placing her left hand on the earth. The scene forms the center of the mosaic, surrounded by the depiction of a Dionysiac initiation process that moves clockwise, featuring the infancy and education of Dionysus—with nursing nymphs—and scenes of sacrifice. From a Jungian perspective, the image in the mosaic of Ambrosia's left hand touching the soil represents her contact with and plea to Gaia. Mother Earth intervenes and transforms Ambrosia into a vine that Ambrosia then uses to ensnare her attacker.

It is the cultivation of this aesthetic response—the ensnaring—that I intend to bring into focus from the myth and toward which I hope to inspire and evoke notice, close attention, and appreciation. The image of horror in the pursuit and attack is manifest, emotionally evocative, and important; but the response, with its peculiarities, is that place where we go beyond the thresholds—beyond immediate sight—to explore, to find and form beauty and meaning, to awaken awareness and assuage psychic movement. The task is to reflect upon that repressive experience, observe what is made of and what we (can) make of it, and so use the soulful response in epistrophe as a method to examine and vision that which is manifest, emotionally evocative, and important. "Ensnare" and its ecologically contained ritual art of ensnaring, the psychic and emotional container that it forms, and the poetic effect that it fosters give us a concrete yet imaginal account of the psychological activity and necessity toward soulful healing and transformations.

Bare of Foliage: A Pattern of Initiation

It is fascinating and psychologically significant that the mosaic bearing the attack of Lycurgus on Ambrosia appears in the center of the Dionysiac scenes of initiation. It appears that here, too, in the scene and mood, there is a pattern of initiation as Ambrosia transforms into a vine. Given that Mother Earth offers Ambrosia assistance in her transformation, we will engage Gaia akin to a containing force and mythic guide. Rossi (2023), offering a response on the theme of dismemberment and gathering in the archetypal processes of birth/death/rebirth, underscored that

> the Mother as vesseling force is crucial because what the experience of dismemberment requires for it to be in service to healing rather than further destruction is a strong psychic container. Metaphorically speaking, to have

> a strong psychic container is what being well vesseled in the Mother archetype engenders in us, like a fundamental trust in life and the rightness of our being. (n.p.)

Archetypally, this mythic configuration and constellation relates us to and grounds us into Dionysian consciousness, the themes of whose mythos we will find continually emerging as we deepen into the discourse.

Hillman (1975) declared that there are deities in our ideas. The exploration of Ambrosia's myth directly addresses the tendency toward a monotheistic approach to language and meaning and advocates the embrace of a pluralistic idea and polytheistic imagination. With the plurality of idea and image in mind, we regard the word *ensnare* as a perspective, a psychological process or operational activity. We lift it from the constraints of literalized systems, grammar, and conceptual systems calibrated to rationality and perhaps even to what Hillman (2010) called *delusional literalism* (p. 192). The word *ensnare* has long suffered an ugly view of snaring, seizing, entrapping, to the neglect of its deeper plural essence. How might the expression be reinstated with its virtues and reinfused with its beauty? What other meanings does it carry or can it be invested with? How can we imagine into the word as it appears in context, recognizing its particularity? In what other modes can it function that will enable the imagination to open to meaning and possibilities?

Looking into the etymology of *ensnare*, we find that the movement "in," from the root "en" of ensnare (*Etymology Dictionary*, n.d., para. 1), offers support to the word's deliteralization. *In-snare* suggests other possible meanings—to gather, contain, bind, guard, bring body to, and grasp—and is an antidote to polarization and opposition. It liberates rather than dominates. So, as we turn the word upon itself like a reflecting mirror, we begin to see that the word bears its other side, its in-side. A poetic understanding is effected by imagining into the word, by *insighting*. Hillman (1975) called this move psychologizing or seeing through: "An event that is psychologized is immediately internalized," he wrote. "[I]t returns to soul" (p. 117). Psychologizing, Hillman added,

> seems to represent the soul's desire for light, like the moth for the flame. The psyche wants to find itself by seeing through; even more, it loves to be enlightened by *seeing through itself*, as if the very act of seeing-through clarified and made the soul transparent—as if psychologizing with ideas were itself an archetypal therapy, enlightening, illuminating. (p. 123)

The Initiation

Berry (2017) spoke of simultaneity and encouraged examining the image all at once, where there is no priority in the image—no part preceding, leading to, or causing the other. Returning to the myth in this way, we find a series of actions occur. Lycurgus drives out the Dionysian troupe, advances upon Ambrosia, and raises his axe. She reaches out to Gaia, transforms into a vine, and ensnares Lycurgus. Looking at the image as a whole rather than in linearity or narrative, we observe "a web of psychological ideas which attempt to do justice to the soul's variety and depth" (Hillman, 1975, p. 120). Lycurgus's *driving out* and Ambrosia's *turning into* vine might together be envisioned as an ensnared—gathered, contained, bound, and embodied—expedition of psychologizing activities. That is, we might psychologize these events that share psychological relatedness toward the same aim—to see through or disclose the ideas and archetypal influences governing our

perspectives; to gain clarity of vision on our ways of and viewpoints toward existence; to intensify experience, deepen knowledge of soul, and know the self through knowing the metaphorical figures steering fate; to discover the soul's path; and to "open anew the questions of the soul and to open the soul to new questions" (Hillman, 1975, p. xxii).

In this sense, Ambrosia's transformation into vine is a soulful initiation. Her becoming vine is the fulfillment of an instinctual need, an elaboration of the psyche's ideas that nurture and further the emotional life of the soul. Such soul-making possibility, as will evolve with more complexity throughout the discourse, is channeled through a kind of death experience that Ambrosia undergoes, but it is peculiar to the feminine soul and its journey in the form of creative movement. The *play-tectonic* interaction and activity she engages in, a divine movement, occurs in the imaginally fertile field of Greek mythology with other feminine figures, seeding Ambrosia with depth potential. As a kore figure, a maiden, Ambrosia is a carrier of possibilities. Rossi (2023) noted that "the legacy of the past and the hope for the future [are] held within the figure of kore" (11:45). The creative dialogue that ensues in the archetypal mother-maiden dynamic between Gaia and Ambrosia and the extension of that matrix, as we shall come to see, activates potential.

As Hillman (1975) pointed out, "The psyche seems to be driven to ideation in order to exercise its reflective function, and this drive or function means as much to its survival as do reproduction, aggression, and play" (p. 119). Thus, the ideas engaged in such a soulful operation are a working out by working *through* the forest of the psyche. The soul itself hunts these ideas for deeper psychological awareness—the flesh and blood for its existence and subsistence. It pursues insight for a vision and reflection of itself. Ambrosia's story, as a simultaneous image, includes her face-off with Lycurgus, her relationship with Gaia, and ensnaring as a transformative vessel: soul and body reveal each other.

The Call

There is something significant in Ambrosia's plea to Mother Earth for help. We can here observe the mythic pattern of the maiden in distress. But there should be no mistake about it, for she is certainly not powerless or passive. She demonstrates assertiveness and awareness of the provenance of her resources. As we engage that moment of slaying as a *dying fantasy*—a "movement of rebirth from natural existence to psychological existence" (Hillman, 1975, p. 206)—Ambrosia's imaginal capacity becomes enlivened, her psychic womb made fertile. She knows whom to call and what to ask for. Discussing the Hades perspective and evoking the imagery whereby Hades is side by side with his brother Zeus, Hillman expressed the rebirth enactment as requiring a simultaneous dying, a death in the soul that is "not lived forward in time and put off into an 'afterlife'; it is concurrent with daily life" (p. 207).

In her metaphoric afterlife experience, Ambrosia returns to a mythical mode of being. Embracing this style of consciousness, she was able to access Gaia, an authentic presence and intelligence that is always available in the archetypal spaces of soul. The fertile continuity of legacy that Ambrosia leads is psychological. Hall (1989) expressed profoundly that "women's response to the call does not produce children. . . . Women engaged with women who are engaged with Dionysus excite themselves. Their passion does not result in literal offspring. The spring-off goes in other directions" (p. 99). We shall further see into such other direction momentarily.

As the receiver of death and the dying and the giver of life, Gaia gifts Ambrosia with vivacity and with her *goddessness*. We here recognize a remarkable demonstration of the quality of relatedness—a revelation of her belongingness to creation, a confirmation of her ecological foundation, her affinity with Earth and all of nature. And Ambrosia, immersed in Gaia's eternality, emerges as a disclosure and embodiment of Gaia's regenerative vitality and numinosity. Cashford (2021) noted:

> "Gaya" first appears, in Sanscrit, in the Old Indian Vedas and the Upanishads, where the "Gayatri Mantra" was named as the first to come forth from the Om, the original sound. "Gayatri" has a meaning which expands infinitely to include Earth, humanity and all other beings, and was also a Story of Origin relating human beings to Earth as the image or "Moving Song" of the whole. (p. 3)

This little bridge between the versions of the myths, the would-have-been-slain, to which we must say more presently, is precisely that ineffable place of soul. Ambiguous, it appears in many forms throughout different myths and imaginal texts. It is a place of mythic remembrance, mystery, moisture, an opening that creates possibilities and dialogue. Still more, it is the paradoxical realm of the imaginal that breeds and breathes new imaginings throughout time. Deepening into the idea of place, it is soul, anima, in its connecting operational nature. Hillman (1975) arched us into such an understanding when he explained, "functionally anima works as that complex which connects our usual consciousness with imagination. . . . She is both bridge to the imaginal and also the other side, personifying the imagination of the soul" (p. 43).

Why Gaia?

Mythic history reveals that Mother Earth is well experienced, being one of the major entities from which all else would descend. She embodies the matrix. But something particular obtains in the myth of Gaia and its relation to the myth of Ambrosia. Gaia and her son Uranus, as earth and sky forces, had intimate relations. Attending to mating every night, Uranus "covered the earth in his starry splendour" (Matyszak, 2010, p. 13). They had many offspring, but Uranus despised his children who were engendered with Gaia, and he did a cruel thing. Kerenyi (1998) related that as soon as the children were born, Uranus would hide them in the *inward hollows* of the earth and that "the gigantic goddess Gaia groaned under this affliction, and felt herself oppressed by her inner burden" (p. 21). The painful treatment continued. Eventually, as Matyszak (2010) pointed out, "Gaia took a dim view of Uranus' treatment of their children, and decided it was time to do something about it" (p. 14). She made a plot with her son Kronos, giving him a sickle that he would later use in an ambush to cut off his father's genitals.

We can now better understand the dynamics at play in the maiden Ambrosia's reaching out to Gaia in her oppressive distress. Her hand on the earth as she makes her plea puts her in touch from the outside, mirroring Gaia's children's pressing upon her from the inside. Gaia feels something she is all too familiar with, and again she decides to do something about it. In that twist of fate, an imaginative re-visioning took place, for we could say that Gaia becomes a (di)vine mediator and mother at that moment, teaching Ambrosia the ways of birth and transformation. Both Ambrosia's and Gaia's reactions are instinctive and ensouled. For a long time, Gaia suffered with her children trapped in her

hollows. So, when Ambrosia calls out, she empowers her. Gaia's groan becomes a gift of gnosis. The groan is the eternal sound and unseen breath in the archetypal configuration and consummation of this present and presence of higher insight and knowing, as in Rumi's (2017) prayer of lamentation: "O God . . . make our wailing sweet (to Thee) and an object of (Thy) mercy" (p. 438).

The dim view that Gaia took of Uranus's treatment—looking upon his behavior with divine grievance—is fascinating as we engage it through the lens of psychologizing. Our force becomes a method, and a multi-transformation occurs. Lycurgus is thrust into what Hillman (1971) called a *field of circularity* (p. 196). We might envision the circularity as a psychological containment where diversity of the different modes of existence, kinds of consciousness, and patterns for meaning are honored—including the multiplicity of divine forms, the archetypal dominants of the psyche, the gods. Within such circularity, Lycurgus is held. Here, Gaia is a participating subject. She is attentive in her observation, her looking. It extends to her being in service of soul. Hillman (1983) spoke of the healing capacities of the dim view, noting that "the curative or salvational vision . . . focuses upon the soul in the world which is also the soul of the world" (p. 26).

Binding and the Madness of Monotheism

Berry (2017) noted that another quality Gaia possesses is immovability: "Gaia made things stick. She was the goddess of marriage. . . . Mother/matter as the inert becomes now mother as the settler, the stabilizer, the binder" (p. 15). Like Uranus, Lycurgus is out of his mind and out of control. He is possessed with a madness of monotheism. So we see how all these qualities of Gaia became necessary to be effected. In the activity of ensnaring, Ambrosia meets Lycurgus's cult-like consciousness with an alternative approach that sheds light on denial and intolerance and shows the reality of another, more inclusive, realm. Bearing the stabilizing aspect of Gaia in mind, we can perceive how confrontation and distinction in the encounter with Ambrosia and Lycurgus reflect the value of psychological ideation and its connection to action. Facing Lycurgus's acting out, Ambrosia's style of action is neither oppositional nor possessively espousing, alienating nor clingy, compulsive nor blind. Rather, it is psychological and thus performs an infusion of meaning and vivacity. Hillman (1975) observed that "psychological ideas do not oppose action; rather they enhance it by making behavior of any kind at any time a significant embodiment of soul" (p. 117). From an archetypal perspective, this feat is accomplished through the agency of psychologizing or seeing through.

Ambrosia enacts the quality of gathering-binding with the gift of magic she receives from Gaia. It is a gift that is wrapped in the value of love, which opens to make space for diverse traits, characteristics, perspectives, and needs that sometimes manifest in less-than-expected or ideal ways. Of the stated binding, Lopez-Pedraza (2000) offered that it is "not a task to be done once and only once, for the binding is a constant necessity" (pp. 9−10). Lycurgus, in this context, became an essential in the complex formulation of Ambrosia's poetic inscape—her Gaia-infused binding of events in recognition of multiplicity. Thus, the imaginal dimension becomes enlarged. Jung's (1951/1968) description of magic circles seems relevant here. These qualities "bind and subdue the lawless powers belonging to the world of darkness, and depict or create an order that transforms the chaos into a cosmos" (para. 60). Taking in and giving form to chaos, as seen in the ensnaring of the impulsive Lycurgus in the myth, weaves the chaotic into a civilized functioning framework, where

growth can be furthered from the order and pattern. We will examine the application of such strategic ordering quality to our myth later in the discourse.

Wide Eye: Openness to See Through

In Ambrosia's original role as nurse or guardian to Dionysus—embodiment of openness, wildness, multiplicitous otherness, and enduring life energies—we can grasp Heidegger's vision of humankind as the "shepherd of Being" (as cited in Barrett & Aiken, 1962, para. 288), meant to dwell in openness. The archetypal significance of openness and its guardianship becomes particularized as Ambrosia attends to and addresses the singleness of Lycurgus's vision as an egoic attitude and the transformation of his attempt to murder her into soulful experiences. Here, in this imaginal scene, Ambrosia brings body to, and brings into body, the Lycurgian egoic force. Further, the word *ensnaring*, in its image-making activity, manifests its angelic capacity—an archetypal intelligence that carries a message from the deities—and we can discern what Hillman (1975) hailed as "the angel in the word" (p. 9). Paradoxically, in the entrapment and slaying attempt on her life, there is a movement in Ambrosia's role as nursemaid and guardian to Dionysus; gathered and bound in and by the vine, her transmutation brings to root openness of Being and produces inspiriting divine food. Now we have several archetypal roles being enacted and multivalent meanings, possibilities, and ways of experiencing being freed.

As we take further notice of the in-snaring of Lycurgus and Ambrosia, of which Gaia is also a part, Hillman's discourse on the psyche's polytheism enhances the value of psychologizing the activity of ensnaring complete with its aspects of gathering-binding. In fine detail, Hillman (1971) wrote that the psychologizing process of gathering and binding aims

> less at gathering [fantasies or experiences] into a unity and more at integrating each fragment according to its own principle, giving each God its due over that portion of consciousness, that symptom, complex, fantasy which calls for an archetypal background. It . . . accept[s] the multiplicity of voices . . . without insisting upon unifying them into one figure, and accept[s] too the dissolution process into diversity as equal in value to the coagulation process into unity. (pp. 197−198)

Why Salvation?

Hillman's statement situates our engagement with Ambrosia's transformation perfectly for the movement into the *salvational*. The idea of the salvational can be viewed through Hillman's (1975) second notion of pathologizing or falling apart. In the myth, as Lycurgus launches his attack, Ambrosia pleas to Mother Earth for salvation, and the first signs of the vine appear around her neck and on her head. Engaging with the myth as an initiation, we can begin to imagine an alchemical process as the psychic dissolution and coagulation occur. Ambrosia is being saved, partly due to the gift of gnosis from Gaia. This gnostic knowledge transforms soul through direct connection or deep acquaintance with its divine roots. Such a connection fosters a remembering of the soul's virtue, integrity, and heritage; the soul gathers together and remembers itself. We perceive such happening as Ambrosia descends into deeply rooted contact with Gaia and arises as a vine of divine virtue. Corbin (1980) related that gnosis is a "salvational, redemptive, soteriological knowledge because

it has the virtue of bringing about the inner transformation of man" (para. 6). He added that "in contrast to all other theoretical learning or knowledge, gnosis is knowledge that changes and transforms the knowing subject" (para. 10).

As we imagine Ambrosia and notice the psychological activities being enacted in her experiences of now being ensnared and transformed, we deepen our exploration of the gnosis Gaia grants Ambrosia in her salvation. Avens (1984) offered that the German word for salvation, *retten*, means to "rid something of what impedes it from being itself, to set it free to be what it is" (p. 9). He argued that the salvational does not result in anything. In other words, it is not about acquisition or possession but is rather an event in the soul. In this etymological light, the transformation of soul seen in Ambrosia is not about being separate or escaping from the world. Instead, salvational knowledge for her not only re-collects and re-members her own soul but also re-souls the world itself. In such a soulful event, we witness Ambrosia breaking the buds of her psychological naïveté, releasing her innocence and her identity as a follower of the charismatic deity Dionysus. Ensnared but now more fully ensouled, she transforms into an imaginal space that no longer confines her in a role as a member of a frenzied cortège. Now in a deeper relationship with herself, and with Gaia, the divine ground of the archetypal Feminine, she is liberated to become what she already always was—Vine.

Becoming Vine, and the Entry into the Domain of Athene

What is the psychological significance of becoming vine? The poetic conception of becoming vine returns us to that bridge, the *betweenness* in the versions of myths where we earlier stood, to the would-have-been-slain, the place of soul. Here we encounter a distinguishing feature of Hillman's (2004) view of the "soul as a *tertium* between the perspectives of body (matter, nature, empirics) and of mind (spirit, logic, idea) . . . the perspective *between* others and from which others may be viewed" (p. 16). Imagining the myth as such, we find a presence so subtly perched in the air of this archetypal background that, if we are not vigilant, it could be easily missed.

We draw nearer to remembering Ambrosia's original role as guardian to Dionysus. We search this guardianship for its hidden wisdom and find clarity reflecting through the lens of the goddess Athene, who serves as patron of civilization and, accordingly, of strategy. For Downing (1981), Athene possesses "a 'watery' wisdom—intuitive, attuned to subtleties and transformations, sensitive to nuances of personal feeling, poetic rather than abstract, receptive rather than commanding" (p. 117). Hillman (2007) colored the goddess in a different shade:

> Athene acts as a self-restraining voice or insight within our reflections. She is the internal Mentor. . . . When one takes counsel with oneself, the act is itself Athenian, and so the counsel that emerges reflects her norms. She is the reflection awake in the night, like the owl and the sudden call, like her trumpet that makes one hear despite one's inner deafness. (pp. 68−69)

With these thoughts and images in mind, and in the context of Ambrosia's transformation into a vine, we might say that the nymph was knighted under the spear of Athene—that she was promoted in her role as guardian, initiated into the civilizing aspect or quality of her being. Like the gifts of the olive tree, cultivation, and craft that Athene offered to the people in Athens, the vine has that social, civilizing, and cultural significance. It houses and hosts

vitality. It is "a symbol that promises a renewal of life . . . a living reality" (Jung, 1971, p. 184). Not only did Ambrosia receive the gift of the vine; she became the gift that gives.

The Culture of the Vine and the Lesson of how to be in the World

Several aspects of Athene—civilization, order, and strategy—are bestowed in the knighting and mentoring of Ambrosia, aspects of soul that invite the ego to relate and engage with the worlds that live and breathe beyond the confines of one's personal experiences. Related to the initiatory impact of Athene upon Ambrosia, we are now talking about the lesson of how to be in the world. As it turns out, these are Athenian norms. Athene, as Downing (1981) asserted, is concerned with furthering "the outwarding of soul, its expression and realization in what we do and make" (p. 118). This objective way of being takes a step out of the imaginal and into the community of human culture. Here we have noticed a cultural pattern that gathers the fabric of the political, economic, spiritual, social, ecological, and other such factors relating to collective standards; in that space Ambrosia learns what it is to be the individual she is in society. Crucially, through the relational civilizing, and through cultivating craft and activity, Athene, in her unique co-creator capacity, grasped the thread passed over from Gaia and guided Ambrosia back into the quality of her humanness.

Tracking back: Personifying and Ordering the Experience of Becoming Vine

The personifying mode of re-visioning as "a way of psychological experience and a method for grasping and ordering that experience" (Hillman, 1975, pp. 37–38) also appears vivified in Ambrosia's transformational act of becoming vine. It seems a strategic psychological defense and necessity for the particularities of the images and mythical occurrences—for the reawakening, preservation, and carrying forward of the soul life. For soul to come alive in Ambrosia, something *other* was needed—something sufficient, substantial, sacrosanct. In *The Dream and the Underworld*, Hillman (1979) suggested that what feeds the soul is not literal food but images. "The psyche needs to be fed," he wrote, adding that "images are the soul's best food" (pp. 172, 174). "With this," Hillman wrote, relating the life of dreams to the myths of the Underworld, "I am suggesting that eating in dreams nourishes the mouths of our ghosts, giving back to the other souls and our own dream-soul some part of what grows in our psyche" (p. 174). "Eating in dreams," Hillman concluded, "would therefore have little to do with a hunger instinct and much to do with a kind of psychic need for nourishing images" (p. 174).

Constellation of the Vine

To bring about the transformation her soul had in mind, Ambrosia cannot turn to just any system. She needs the acuity to discern and discriminate what energies were being constellated, the archetypal premises, persons, and patterns at play in the encounter with Lycurgus, the style of consciousness that is required to face and linger with these presences. A radical move and remembrance are necessary—a turning around and *turning into*—a "moving meditation" (Barks, 1995b, p. 277). These moves mark the territory and work of Athene, the place where she springs forth, and it is in these that we find the intensity of the goddess's martial, strategic, artistic, ordering, and mentoring qualities.

Again, we note that Ambrosia exhibits another mode of consciousness. The Apollonian warrior response would not have been effective in this situation. The nursemaid

was no match for the thoroughly entrenched and fiercely defended patriarchal values of King Lycurgus. Even Dionysus escaped the oppressive paradigm and had to be given refuge by the sea goddess, Thetis (Homer, 1924, VI.135). As the image from the mosaic shows, in a gesture to ward off the blow, Ambrosia puts her right hand up. But even with her hand up, she does not have the *upper* hand. Another solution needs to be imagined, one more creative, aesthetic, and fitting to the arc her soul wants (or needs) to travel. These nuances further emphasize Hillman's (1975) mode of psychologizing or seeing through, which he described as "moving through the literal to the metaphorical" (p. 149). Hillman offered nuanced reflections on the danger of literalism, which he warned "prevents mystery by narrowing the multiple ambiguity of meanings into one definition" (p. 149). He clarified the link between literalism and mystery by pointing out that

> literalism is itself a kind of mystery: an idol that forgets it is an image and believes itself a God, taking itself metaphysically, seriously, damned to fulfill its task of coagulating the many into singleness of meaning which we call facts, data, problems, realities. The function of this idol—call it ego or literalism—is to keep banality before our eyes, so that we remember to see through, so that mystery becomes possible. (p. 149)

Importantly, then, despite the seeming Apollonian versus Dionysian style, we are not getting caught in the oppositions of literalism. It is the sensibility that is key. The mythic approach embraces the co-existence of psychic fragments and presences. From this perspective, it seems to be a plausible suggestion that the approach Ambrosia turns to when Lycurgus attacks is requisite for her transformation. Her gesture—a limb upward toward Lycurgus and the other toward Earth—intimates an almost erotic image that could hint at another suggestion illustrating the possibility that something transcendent was occurring (or was about to occur). Berry (2017) noted that "to get in touch with Earth is also to connect with a sky that proceeds from Earth, and the seeds that drop create a kind of original self-fertilization" (pp. 13−14).

With these thoughts we touch into what Downing (1981), Whitmont (1982), and others have written about rediscovering the relationship with the divine, or archetypal feminine. From the archetypal perspective we are engaged with in this discourse, to entertain the idea of reclaiming feminine values needed for soul-making invites us to see through what has been subordinated or even relinquished to western patriarchal preferences for control and power. Deliteralizing the will to power, we can now approach these styles as aspects of Athene, recognizing their integrity as fibers belonging to the feminine.

Neuroscience and Aesthetics: A Poetic Basis of Mind

Imagining Ambrosia's defensive gesture and contact with Gaia—her left arm on the soil to offer support and indicating her plea to Mother Earth for salvation, while her right arm is lifted in defense to ward off Lycurgus—we might feel the sparking of the corpus callosum's cluster of nerves, signaling a neuropsychological perspective from which to view Ambrosia's actions. This viewpoint is linked to our discourse on guardianship and civilization and our brief treatment of language. It places in a new light the age-old contention on brain lateralization, the division of the brain into right and left hemispheres, and these related functions' role in the evolution of culture and in the mythic narrative that describes that evolution.

At the risk of oversimplification, we can envision that Ambrosia's left arm on the Earth intimates the right hemisphere of the brain in operation. The right brain deals with the big picture—it considers the whole of experience, including the embodied and the emotional; that which is novel and other-than-self is brought into relationship in the right brain. McGilchrist (2009) contended that the right brain is the rightful master, having a fuller way of receiving and contextualizing experience, while the left is the valued emissary. McGilchrist argued that a danger plaguing contemporary culture is the pattern of the emissary's seizing the master's throne, a position that the left brain lacks the necessary essentials to hold as it cannot attend to the whole but only to fragments. He expressed, quite emphatically, how the history of the last century has offered us "many examples of the left hemisphere's intemperate attacks on nature, art, religion, and the body, the main routes to something beyond its power . . . the Master's emissary become a tyrant" (p. 230).

Considerable proclivity has been shown toward the functions of the left brain in Western culture, where reason, rationalistic and positivist values, and scientific materialism are held in high regard. The left brain, the region of instrumentality where priority is given to the parts constituting the whole, deals with abstractions and established facts. It is categorical and "excels at creating mechanistic mental representations to aid in manipulating and controlling the world" (Erickson, 2023, 14:16). These latter sentiments are reflected in Ambrosia's conceptual, categorical characterizing of Lycurgus's actions and give "flesh and blood" (Arnheim, 1977, p. 134) to the left brain's idea of self-defense as she responds appropriately, raising her right arm against Lycurgus. Here, the left brain envisions and focuses on a fragment of the situation: the physical possibility of Ambrosia's fending off the king's attack. In another fragment, the right brain imagines another possibility, one that in touching the earth and reaching to Gaia takes in both Ambrosia's physical and spiritual situation as a whole and seeks their salvational union.

It is fascinating to imagine into the activities between Lycurgus's threat and Gaia's salvation, an interchange between two different worlds, interconnected and communicating with each other through Ambrosia's gestures, working in partnership yet contending with or inhibiting each other. This dynamic mirrors the relationship between the brain's hemispheres. Understanding the hemispheres and their functions clarifies their significance in both of Ambrosia's gestures. The right hemisphere, which relates holistically to the environment and the body as constituting reality, activates as Ambrosia engages the sensory and touches Gaia, the mediator between spirit and matter. By means of the gesture, Ambrosia communes with and informs Gaia of what now has the focused attention of her left brain—the tyrannical threat to her life. Erickson (2023) elucidated such a mode of engagement: "The right hemisphere mediates the emotional and musical qualities of language as well as the non-verbal social meanings communicated through tone. It reads implicit and non-literal communications, including metaphors" (12:37).

McGilchrist (2009) asserted that the right brain values "creativity as an unveiling . . . process rather than a willfully constructive process" (p. 177). The creative unveiling of Ambrosia's salvation in Gaia's intelligent somatic response to her plea reflects the right brain's mapping of both the whole situation and the analysis of its parts, bringing meaning into context and effecting a sophisticated and embodied solution. In the soulful encounter we see gnosis as the right brain's way of knowing: a mystical empathy, a metaphoric identification, is evoked whereby Gaia comes "to feel what it is like to be the person who

is communicating" (p. 122). In this way the goddess informs and inhabits Ambrosia's anguish.

Holding as a simultaneously occurring gesture the action of *grasping* and the activity of *ensnaring*, the word *ensnare*'s semantic mold is lifted out of linear logic of the left brain to a new vantage point that perhaps reveals the hidden roots of language in the far depths of the right hemisphere. Showing up as both embodied and ensouled, ensnare is no longer understood to be solely verbal or literal in nature. Rather, the word seats itself at the heart-throne of the conversation around the origin of language and the bodily—sensorial and experiential—beginnings of thought. Ambrosia's physical ensnaring and grasping bridge the presence hidden in language of body and mind, matter and spirit, right-brain metaphoric and bodily gnosis, and left-brain analytical thought. These aspects of language enable a symbolic view of the theatrics of the mythic scene, including Ambrosia's reaching out to Gaia. Herder (1996) pronounced the way in which language carries intertwining multiplicities:

> We are full of such interconnections of the most different senses . . . in nature all the threads are one single tissue. . . . The sensations unite and all converge in the area where distinguishing traits turn into sounds. Thus, what man sees with his eye and feels by touch can also become soundable. (pp. 140−143)

With such a sensibility, the words *ensnare* and *grasp,* along with the brain's right hemisphere or region that holds a metaphoric, soulful perspective, we can perceive a relationship between Ambrosia and Athenian qualities. Downing (1981) wrote that Athene is the "artist who has a clear sense of just which gesture . . . most fully express[es] an intended meaning . . . [she is] 'the spirit of brightest vigilance which grasps with lightning speed what the instant requires'" (pp. 125−126). Downing cited Hillman's excursion where he contrasts these Athenian qualities to Apollo's "indifference to the momentary" (p. 26) and his attentiveness to the abstract. We see operating in Ambrosia's grasping for Gaia the essence of Athene as psychological reflection that tends to inner integration and as one "who grants *topos,* judging where each event belongs in relation to all other events" (Hillman, 1980, p. 29).

Rhetoric, Retrograde, and Re-membering

Considerations I have fantasized about while contemplating the mythic attempted murder and the transformation of Ambrosia include thoughts on how she was captured by Lycurgus. Everybody else got away. The occurrences have caused me to wonder: could Ambrosia have stayed, that is, might she have *decided* to stay with the experience of being attacked? Etymologically, to decide, from the Latin *decidere*, means to cut off. With this definition in mind, is it possible that Ambrosia made a choice not to run? Is it possible that she made the choice to exercise her power and agency by entering into her powerlessness? From an imaginal perspective, it is worth considering that staying was a powerfully feminine way Ambrosia chose to defend her sovereignty, eclectic creativity, and psychological virginity. Entertaining such a soul-fantasy might have been the courageous nymph's way of cultivating her own fantastic love-path—the soul-searching possibilities on her vale toward meaning, mystery, and freedom.

If not for the regressive *looking backward*, how else would Ambrosia's transformation have taken place? What other situation could have occasioned the depression that grounded her, a circumstance in which she was not merely reposed on the surface but also forced to make contact with Earth, where an interiorization of values unique to women and the feminine could take place? How else could she have become vine and understood the necessity of this soul-expanding experience? A mythical model emerges—the soul-making experience of Ambrosia as an imaginal site for resistance, return, recognition, re-membering, and revivifying for a revolution of consciousness and a *resouling* of the world.

In Ambrosia's decision to stop running, to stay, and to contact the ground of her feminine being, even if doing so means injury, trauma, or death, we catch a glimpse of soul's elusive catch-me-if-you-can nature. Here, soul appears personified as an initiator or guide. Hillman (1975) noted that soul "teaches personifying, and the very first lesson of her teaching is the reality of her independent personality over and against the habitual modes of experiencing with which we are so identified" (p. 43). In this lesson, where the soul intervenes to intensify the experience, Ambrosia is being moved in and out of imaginal wisdom, and these actions are facilitated by love through an imagining heart—her love for life and reverence for completeness. Perhaps only the Sufi poet Rumi (ca. 1250/1995), could portray so elegantly and bring body to the spirit of such an expression in his "Granite and Wineglass" when he expressed, "love opens my chest, and thought returns to its confines" (p. 103), and "love has taken away my practices and filled me with poetry" (p. 103).

Athene and the Gifts of a Father's Daughter

A striking thread of color to arrange here is Downing's (1981) insight on Athene as an anima figure for women. Here, Downing investigated Athene's preference for male and the masculine, along with concomitant repression of the feminine throughout her myths, patterns ostensibly stemming from the experience of her father, Zeus, who devoured her mother, Metis, causing Athene to be sprung to birth from the head of this masculine figure with whom she then aligned and identified herself. Downing asserted that "to recover this aspect is to see her, not as a goddess who has renounced her femininity but as one who teaches us to recognize courage and vulnerability, creativity and receptivity as equally feminine qualities" (p. 103). As the soul lesson becomes amplified, Otto (1964) offered us the opportunity for a wider understanding of the Pandora-like present that eases the suffering of mankind—the gift that Ambrosia becomes and gives—through his insights on Athene. He noted,

> the divine precision of a well-planned deed, the readiness to be forceful and merciless, the unflagging will to victory—this, paradoxical as it may sound, is woman's gift to man, who by nature is indifferent to the momentary and strives for the infinite. (p. 55)

From an archetypal perspective, Hillman's (1975) discourse on grasping ideas finds visual concreteness in the image of Ambrosia's turning, or being turned, into a vine. It is psychologically noteworthy that before Ambrosia grasps Lycurgus, she grasps and is first grasped by the vine. Through the act of grasping she is able to find practicality—it is how she deepens into a way of seeing not only through her own eyes but with the vision of her

soul, and perhaps even of soul itself. McGilchrist (2009), elaborating on language and the hand in the hemispheric dialogue, asserted that "the grasp we have, our understanding in this sense, is the expression of our will, and it is the means to power. It is what enables us to 'manipulate'—literally to take a handful of whatever we need" (p. 113). Applying these thoughts to the myth, we see that Ambrosia never needs to ask Gaia how to use the vine. She seems to understand the soulful mentorship and lesson being offered, a gift Barks (1995b) called "the language inside the seeing" (p. 277).

We see something emerging in the engagement with Ambrosia, in this knitting of creative womanhood. Whereas Gaia is a mother-ally figure to the wonder-child, we see Athene entering in a big soul-sisterly mode to the delicately youthful Ambrosia. Remembering that it is Athene's insight that dwells within our reflections (Hillman, 2007), we can now more vividly understand that counsel with oneself is an Athenian act. It is her voice, one of love and siblingship, that offers radiance for the younger woman to find her way. As Prometheus, in Goethe's "Prometheus Fragment," said of Minerva, the Roman equivalent of Athene:

> From the beginning thy words have been celestial light to me!
> Always as though my soul spoke to herself
> Did she reveal herself to me,
> And in her of their own accord
> Sister harmonies rang out.
> And when I deemed it was myself,
> A goddess spoke,
> And when I deemed a goddess was speaking,
> It was myself.
> So it was between thee and me,
> So fervently one.
> Eternal is my love for thee! (Goethe, 1773, as cited in Jung, 1971, p. 174)

The Gift of the Vine and the Deepening of Vision

One definition of movement relates "a series of organized activities working toward an objective" (Merriam-Webster, n.d.). Hillman (1975) suggested that one of the main activities of the soul is the "*deepening* of events into experiences" (p. xvi). Not only was the vine *concrete* and practical, the means by which Ambrosia could carry out her activity, but in receiving the vine as a gift of vision, it could appear in the psyche, allowing her to grasp it by finding it significant and effective. From an archetypal perspective, this constellation effected a soulful connection and transformation into experience. As Hillman argued,

> simply to participate in events, or to suffer them strongly, or to accumulate a variety of them, does not differentiate or deepen one's psychic capacity into what is often called a wise or an old soul. . . . there must be a vision of what is happening, deep ideas to create experience. Otherwise we have had the events without experiencing them. . . . (p. 122)

In the gift of the vine and the deepening of vision, Ambrosia looks for and finds herself. She now *knows* herself. Looking, searching, and noticing correspond to the reflective function of the psyche—psyche's self-reflection in order to gain clarity and new perspectives. It feels significant to affirm something we already know, but with more insight as we deepen into this event, it now has more intensity and value. Here it is possible to fantasize that it is Ambrosia who ensnares Lycurgus. Ambrosia herself is the vine. No longer pinned down in the literalism and rationality that define Lycurgus, she moves from her powerless state to a new realm of soul in which she is anchored into the Earth, a symbol, as we have said, of the feminine ground of her own being.

Sacrifice and the Feminine

Daly (1978) captured the sacrifice unique to a woman's profoundly feminine journey of transformation and the qualities that emerge in a predominantly masculine landscape. She specifically mentioned Athene in a passage on radical feminism:

> Radical feminism is not reconciliation with the father. Rather it is affirming our original birth, our original source, movement, surge of living. This finding of our original integrity is re-membering our Selves. Athena remembers her mother and consequently re-members her Self. Radical feminism releases the inherent dynamic in the mother-daughter relationship toward friendship, which is strangled in the male-mastered system. Radical feminism means that mothers do not demand Self-sacrifice of daughters, and that daughters do not demand this of their mothers, as do sons in patriarchy. What both demand of each other is courageous moving which is mythic in its depths, which is spell-breaking and myth-making process. The "sacrifice" that is required is not mutilation by men, but the discipline needed for acting/creating together on a planet which is under the Reign of Terror, the reign of the fathers and sons. (p. 30)

Conclusion

We now pull together the threads in this woven account of Ambrosia, Gaia, Athene, and the project of creative womanhood. From an archetypal perspective, we endeavor not only to close but also to continue examining more closely. In his effort to re-vision psychology, Hillman (1975) was determined to reinstate the primacy of the soul over the humanistic tendency to prioritize "what we today believe is human" (p. 180). "When we lose the focus on psyche," he believed,

> psychology becomes medicine or sociology or practical theology or something else, but not itself. . . . Psychology collapses into these different frames of humanism when it loses the courage to be itself, which means the courage to leap qualitatively out of its humanistic presuppositions, out of man in the personal sense, out of psyche in the humanistic sense. Soul-making means dehumanizing. (p. 180)

"Should we dehumanize psyche," Hillman believed,

> we would no longer speak so possessively and with such clinging subjectivism, about *my* soul, *my own* feelings, emotions, afflictions, dreams. . . . Soul-making becomes more possible as it becomes less singly focused

> upon the human; as we extend our vision beyond the human we will find soul more widely and richly, and we will rediscover it, too, as the interiority of the emptied, soulless objective world. (p. 181)

This discourse has been an introduction to the imaginative depths of the myth of Ambrosia. Regarding the myth and with the primacy of soul and of soul-making in mind, our self-reflections raise a host of questions, including: What aspects of the archetypal feminine might need recovery and re-membering in our current experience? We might also ask: Where do we locate the myth of Ambrosia in our contemporary psyche? And how does its strategic revisioning and re-presentation offer an account relevant for our lives today? Rather than insist on producing answers to such questions, it might well be more fruitful to recall the poetic accent of Anaïs Nin (n.d.), whose poem uses a flower as a metaphor for each of us who risks leaving the space we have inhabited.

Making such a move, Ambrosia lives into the fantasy her soul invites her to experience. Through a surrender to her fear and powerlessness, this feminine being found courage, resilience, and the strength of a soul that could now be planted in the feminine ground of her being and connected to the soul of the world itself. Surrendered to soul, Ambrosia liberated herself to imagine further, freeing herself from the certainty of ideas and the patriarchal demand to surrender her feminine gifts. Through her initiatory experience, she freed herself, as Downing (1981) stated, "from having to understand . . . creativity as masculine, freed for psycho-poesis rather than psychologic . . . soul made manifest in artistic creation" (p. 126).

The weaving that we have undertaken is the mystical poetry on which Barks (1995a) commented in his work on Rumi's odes: "mystical poetry *can* be a subject for study, but in its essential nature it is not something to locate or describe within a cultural context. It is a way to open the heart" (pp. xvii−xviii). Barks wrote that his intention was not to *place* Rumi but to "free his text into its essence" (p. xviii). I, too, have come to this place. I have sat in the shadow of the echoing mountain to ponder, to fantasize on the essential nature of the myth of Ambrosia. Here, now, I am ready to release my grasp—to dislocate it; to free it from any personal, practical, political, philosophical, socio-historical, spiritual, or cultural confines.

For me, and I suspect for each of us, the essence of the myth imbues us with wisdom to stand in the mythic patterns that live through us. Now more intimately connected with the animating presence, desires, and afflictions of soul, my sense is that we have been readied to feel our courage more firmly. We are now more able and willing to come alive and come to terms with the individuation demands our soul places upon us. My feeling, too, is that we have been working to re-discover our mythic identity, our creative capacities and powers of expression. These experiences and qualities are vital, I think, for in our world both men and women are being called, like Ambrosia, to align and armor ourselves with martial-like feminine qualities as we listen into, embark upon, and make haste to accomplish the *soul-outwarding* labor that awaits us in service to the community of the world.

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Fragile Mind

Ceramic sculptures by Aretha Facey-Dennis

Body of Saints

Christina Forbes-Thomas

Drying out
These body of saints
pale, peaceful, frozen by fear
earthly secrets
empty of selves
and full of divinity

Donning blood scent
bearing battle scars
of every style
Telling each their story
what they've been through
and never been

Our wounds look different, you see
some long and straight-faced
some cursory
Others careless or care less
of balance and form
or patterns of existence

but deepest among them
are gashes gauzed and glazed
with sacramental mystery

Bandaged by smiles
fashionably finished
with white keloid stitches
embellished with garbs
marked foreign names
vulnus loomed with misfortune

where do we find them
but in a dead zone
yet in service

They wear white capes
enter classrooms
with lit faces and bruised hearts
They have couches in their offices
and stand on garnished pulpits
and among trees

But foremost among them
are those with red tags
read ‘mom’

Stirring before dawn
Faery luck you catch one sleeping
for dark nights fuel her soul
Old nature calls
A line naught of clothes
but often unanswered
a chase of choice and circumstance

The infection remains
in each vein
awaiting a healing condition

Martyrs unmothered
secrets unopened
tales unforgiven
tears undissolved

curiosity unsanctioned
creativity unloved
passions uncaged
projects unfinished

She bears the weight and love
of each above
That one is all women

And here we are
still
in the sun

Child Labor and Father-Gods: A Cultural Complex of Public Schools in the United States

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Abstract. This paper works from a Jungian perspective to explore the unconscious dynamics of an authoritarian cultural complex at work in public schools in the United States. The paper exposes two areas of what Jung called the shadow archetype: the historical narrative of child labor during the industrial revolution as a traumatic societal event; and mythic images of the Greek Father-gods who buried, ate, or imprisoned their children. The working hypothesis of the paper is that the trauma of child labor operates as a social force, an unconscious archetypal pattern of authority and exploitation that is imaged and illuminated by the mythic narratives of the Greek Father-gods. Using depth psychological concepts and methods, the paper reveals how these repressed traumas create unconscious cultural attitudes that view children as commodities whose innate value and potential are sacrificed to feed the nation's economic power and growth rather than leading out the potential within each student. Kristeva's theories of abjection and subject in process provide psychoanalytic insights into how authoritarian cultural attitudes toward the education of children enslave students in a mandated instructive process that inflicts a kind of violence upon them. In conclusion, the paper suggests that the current system of education calibrated to standardized testing needs to broaden significantly to include transformative educative processes encompassing learning through the body, senses, feeling, intuition, and imagination.

Keywords: abjection, child; collective unconscious, cultural complex, cultural unconscious, education; personal complex, personal unconscious, public schools; subject in process.

Introduction

During the COVID-19 pandemic, the online learning experience of children and teachers across the country provided an opportunity for a closer examination of public school education in the United States. These reflections led to some troubling realizations. One of these realizations concerns the aridity of public schools, the term referring not to a lack

of rainfall but to a system that inhibits broader possibilities of learning for development and growth. This paper explores the aridity in public schools from a Jungian perspective. Looking below the surface, into the unconscious dynamics at work in public school settings, it is possible to pinpoint the harm caused by objective teaching methods that subjugate students and their teachers to a system that renders children *body-learning disabled*—an educative experience that sidelines even dismisses the body, senses, feeling, intuition, and imagination as avenues of knowledge-making.

More particularly, this paper explores the contemporary Jungian theory of cultural complexes to understand a psychological dynamic contributing to the current dominance of objective teaching methods: the destructive presence of an authoritarian Father-complex. In what follows, I examine two aspects of the unconscious shadow of this complex: the historical narrative of child labor during the industrial revolution as a traumatic societal event; and mythic images of the Greek Father-gods who buried, ate, or imprisoned their children.

The working hypothesis here is that the trauma of child labor operates as a social force, an unconscious archetypal pattern of authority and exploitation that is imaged and illuminated by the mythic narratives of the Greek Father-gods. Using depth psychological concepts and methods, I show how these repressed traumas create unconscious cultural attitudes that view children as commodities whose innate value and potential are sacrificed to feed the nation's economic power and growth rather than leading out what is already within each student.

From a Jungian perspective, the effort to bring about needed change in the delivery of education in public schools begins by engaging with the "'shadow'" archetype, which C. G. Jung (1943/1966) described as "the dangerous aspect of the unrecognized dark half of the personality" (p. 96, para. 152). Traveling in this terrain, in what follows readers will learn and understand how a complex at work in the unconscious substrate of public schools creates and sustains *cultural attitudes* toward child learners and teachers that constrain a child's freedom to utilize the creative and knowledge-making powers of the body, senses, feeling, intuition, and imagination within the classroom.

Philosopher and psychoanalyst Julia Kristeva's theories regarding *abjection* and *subject in process* bring a vital perspective to our understanding of these cultural attitudes. Kristeva helps pinpoint the presence of a cultural attitude in public schools, one that limits students to a stifling role as labor producers. Through this psychoanalytic lens, we see how the system of public schools enslaves children and their teachers in the mandated instructive process that inflicts a type of violence upon them, namely the loss of time and creative freedom for embodied and imaginal engagement of transformative educative processes.

COVID-19 and the Problem of Educating Children From the Neck Up

During the lockdown forced upon the nation by the COVID-19 pandemic, the closure of school campuses and online learning was a radical adjustment for many. With the assistance of dedicated teachers inside virtual classrooms, parents and caregivers struggled to homeschool their children. As a caregiver for my grandchildren, I assisted them in navigating their online learning experience. Across the country, computer screens depicted checkerboards of video frames of children's faces. These images of "talking heads" portray

what Lawrence (2012) declared as "being educated from the neck up" (p. 10). For Lawrence, education from the neck up prioritizes rational processes of the mind, dismissing the body, senses, feeling, intuition, and imagination. From this perspective, the COVID experience of child learners and their teachers was a sign of the objective non-COVID education offered in the United States. This sign dramatically portrayed the extreme, one-sided emphasis of the objective teaching methods on standardized education, accountability through testing, and STEM (Science, Technology, Engineering, Math) curricula.

In the United States, with the enactment of standardized education, testing, and STEM curricula, educators are required to teach what the governing legislative policymakers dictate. Teachers and students are thus bound by the objective teaching methods of legislative policies that curtail opportunities for transformative learning that utilize the body, senses, feeling, intuition, and imagination. Caught in a learning paradigm that emphasizes memorization and test preparation, teachers lose creative freedom in designing and teaching curricula that support learning for each child's unique individuality and for that of a class (or even a school) as a group. Child learners are mandated to attend school, learn through memorization, and be tested on the objective facts of the standardized curriculum, losing the freedom to have at least some choices in the creative expression of their learning.

Other harmful effects of the objective methods used in public schools have been noted. For example, the results of the study in *State Standardized Testing Programs: Their Effects on Teachers and Students* include

> four prominent findings: (a) teachers and students feel a tremendous amount of pressure associated with high-stakes testing; (b) the pressure felt by teachers results in drill and practice type of curriculum and instruction; (c) the pressure felt by high-stakes testing is greater in disadvantaged schools and results in more drill and practice instruction; and (d) gifted and talented students feel pressure to perform well to bring up all scores oftentimes resulting in disengagement from the learning process." (Moon, Brighton, Jarvis, and Hall, 2007, p. v)

This pressure-provoking education mirrors Jung's (1946/1970) insight that "in the destruction of the individual and the increase of the fiction we call the State . . . the individual dwindles to a mere cipher" (pp. 225-226, para. 457). Linking Jung's thoughts with the focus on objective learning in public schools, the research shows that child learners and teachers embedded in the heritage of child labor are often reduced to mere numbers, agents of systemic objectivity driven to produce the correct numbers—high scores on standardized tests.

Establishing the Link Between Public Schools and the Jungian Idea of the Complex

Historically, laws requiring compulsory education of children were enacted to protect children's right to receive an education. However, these laws were initially attached to child labor reform laws. In this paper, I argue that these laws and other subsequent educational legislation cast the shadow of what Jungian psychology has called a *cultural complex*. Based on Jung's theory of psychological complexes at work in the psyche of an individual, a cultural complex refers to the presence and operation of "an emotionally

charged group of ideas or images" working at the level of the group (Sharp, 1991, p. 37). For Thomas Singer and Samuel Kimbles (2004), "cultural complexes are based on repetitive, historical group experiences which have taken root in the cultural unconscious of the group" (p. 7). "Group complexes," the two Jungian analysts added, "are everywhere and one can easily feel swamped by their affects and claims" (p. 7). Mostly, they added,

> these group complexes have to do with trauma, discrimination, feelings of oppression and inferiority at the hands of another offending group . . . Group complexes litter the psychic landscape and are as easily detonated as the literal land mines that scatter the globe and threaten life—especially young life—everywhere. (p. 7)

Singer and Kimbles formulated the modern Jungian idea of the complex applied to regional, religious, ethnic, racial, gender, and other groups from foundational work by Jungian analyst Joseph Henderson. Henderson (2018) used the term *cultural unconscious* to refer to the layer between the personal and archetypal levels of the collective unconscious. From a Jungian perspective, of course, the collective unconscious is described as "a structural layer of the human psyche containing inherited elements" that are "distinct from [the material in an individual's] personal unconscious" (Sharp, 1991, p. 35). The collective unconscious is the layer of the psyche where Jung (1954/1968) believed the archetypes—unconscious primordial and potential structures that become conscious through the materiality of images in one's lived experience—are thought to originate.

As we prepare to apply Jung's theory of the psychological complex to public schools, it is helpful to briefly describe a person's lived experience as a cluster of "'feeling-toned ideas' that over the years accumulate around certain archetypes" (Sharp, 1991, p. 38). Jung (1948/1969) stated that the constellation of a personal complex suggests a disruption in consciousness that can impede an individual's conscious functioning. Through his work with patients in psychotherapy, Jung (1948/1969) recognized complexes as fragments split from the individual's consciousness that exist as independent entities and behave autonomously within the personality. The etiology of a complex, he believed, is often trauma or an emotional shock that results in fragmentation or splintering into a complex (Jung, 1948/1969).

The Trauma of Child Labor and the Elements of the Authoritarian Father-Complex

During the industrial revolution, the trauma of child labor became a mainstay of economic development. Children experienced what amounted to enslavement as they labored in coal mines, textile mills, factories, canneries, and farms under harsh, unhealthy, and often abusive and dangerous conditions for long hours with little or no pay. The attitude of moral correctness toward child labor arose from the cultural framework of family members, including children, working together on the farm and in the fields. However, as large industries developed incorporating child labor, even very young children were cut off from family support to work alone without protection in these industries.

When the societal trauma of objectification and abuse inherent in child labor was recognized and legislated as morally abhorrent, the trauma split off into a cultural complex. Donald Kalsched (1996) called the psychological defense of trauma and the subsequent splintering into a complex a disassociation. If the trauma ends, with time, fading from memory, the psychological void left by the trauma can remain as an unseen phantom injury

(Kalsched, 1996). With Kalsched's work with trauma in mind, this research examines the psychological phantom of the dissociated and emotionally charged memory of child labor that haunts the cultural unconscious of public schools.

Kimbles and Singer (2004) developed cultural complex theory to assist in understanding the wounds of complexes that produce forces creating "conflicts between groups and cultures" (p. 1). According to Singer (2006, 2020), the characteristics of cultural complexes are their unconsciousness, autonomous functioning, and resistance to consciousness. The complex repeatedly occurs in the group psyche throughout its history. Furthermore, cultural complexes "collect experiences and memories that validate their point of view," promoting "simplistic and black and white" thinking and producing strong emotions or affects (Singer, 2020, pp. xxii-xxiii).

To understand and engage with the authoritarian Father-complex embodied in the public school system, it is helpful to briefly examine the elements Jung believed make up a complex. These elements include the *shell*, the archetypal core, and the strong affect that is constellated by the complex. For Jung, a psychological complex contains two parts. He called the first part the *shell*. The shell of a complex, wrote Edward Whitmont (1991), is

> largely shaped by childhood events, childhood traumas, difficulties and repressions and so can always be reductively traced to one's personal past and explained in terms of cause and effect. In fact they should always be experienced in this light first, for these associated patterns are the concrete manifestations of the complex in the here and now. (p. 66)

For example, one (there are many—both positive and negative) expression of the Father-complex is an individual who has problems with authority and the associated patterns of judgment, control, oppression, and restriction. These patterns reflect the childhood experiences of the individual's father that were imprinted in the shell of the complex within the psyche.

Inside the shell of the complex is an archetypal *core*. The core is where archetypal energy is constellated and released for the purpose of growth and transformation. From a Jungian perspective, the archetypal core of a complex is an image, which infuses the complex with meaning (Shalit, 2002). The archetypal core, rooted in the collective unconscious, manifests into consciousness as dream or fantasy images that "correspond to mythological motifs" (Whitmont, 1991, p. 73). In the next section, we examine the myths of the Greek Father-gods as the archetypal core of Father-complex of U. S. public schools.

The Core of the Father-Complex and the Turn to Greek Myth

Throughout history, mythic images and narratives provide a lens for viewing the archetypal roots of human experience. For Jung (1951/1969), psychology "translates the archaic speech of myth into a modern mythologem . . . which constitutes one element of the myth 'science'" (p. 179, para. 302). Here, Jung (1951/1969) acknowledged that the science of myth in psychology is the recognition of the ever-present "*living and lived myth*" in human experience (p. 180, para. 302) (emphasis in original).

James Hillman (1975) considered that Greek myths principally offer a polytheistic pattern that can "hold the chaos of the secondary personalities and autonomous impulses of a field, a time, or an individual" (p. 29). The polytheism of Greek myths also holds a cultural group's autonomous impulses. From this perspective, let us now examine the

Greek myths as modern mythologems found in the archetypal core of the Father-complex of public schools.

For the Greeks, according to Hesiod's *Theogony* (ca. 700 B. C. E./1988), the problematic ancestral heritage of the Father-complex began with the god Ouranos: After his children were born, Ouranos hid them in the womb of Gaia—the Earth. Kronos, the youngest son of Ouranos and Gaia, had the courage to revolt and cut off his father's genitals. Following his father in power, Kronos feared one of his children would overthrow him, so he devoured each child born of Rhea. However, when Zeus was born, Rhea hid her son and gave Kronos a swaddled stone to swallow as a substitute. In the tales of Zeus' progeny, the King of the Gods swallowed his pregnant wife, Metis, to prevent his own succession.

The heritage of a potential Father-complex of public schools lies in the bedrock of these Father-gods acting not in the best interest of their children but to retain power by swallowing or imprisoning them. Applied to public schools, the cultural complex is imaged by the father eating, consuming, or imprisoning his own children. The effects of the complex arising from the unconscious ground of the system's devotion to objectivity and the perpetuation of its own power include the circumvention of autonomy in children. As an archetypal image, the Father who eats or imprisons his children also portrays a sense of powerlessness and the loss of creative freedom that children and teachers experience within the system focused, as we have said, on objectivity, rote memorization, and test preparation. Along these lines, Cameron Graham and Dean Neu (2004) stated that "far from being merely a 'neutral' mechanism for measuring student achievement or teacher effectiveness, standardized testing helps align teachers, administrators, and even parents with such government goals as cost reduction and the vocational orientation of education" (p. 295).

Applying Jungian theory to the public school classroom, the complex swallows children whole, not by the teachers who struggle with them and for them, but by the policy-dictates of a Father "government" that prioritizes the rote memorization of facts over creative engagement with the meaning and context behind or within those facts. For children, the difference between the two approaches is profound. Evoked by the myth of the Father-god who eats or stifles his young, a learning approach dedicated to objectivity interferes with the cultivation of imagination and a student's embodied experience with what they are learning. This is crucial, for at some level, learning for a child is not just about history or physics but is also about who they are and what the arc of their soul might need to thrive.

It is a working theory of this paper that the needs of the soul have no place to be expressed or met in a system geared toward standardized testing. Similarly, from a classical Jungian perspective, a child's engagement with the Self is thwarted. Instead, children find themselves imprisoned in the hollow belly of standardized education. They are disenfranchised, or dissociated, from an empowering sense of their own autonomy. In public schools, children are enslaved to a system that circumvents transformative educative processes that go beyond standardized testing and rote memorization to include other vital ways of knowing, such as the body, the felt senses, feeling and emotion, intuition, and the imagination.

In Richard Mora's (2011) study of an urban middle school, when classes focused primarily on test preparation and practice tests, students reported "experiencing both a

disconnect from the act of learning and boredom," communicating a "sense of meaningless" in their education (p. 4). From this research, it seems clear that the sense of meaninglessness stifles creativity and leads to disengagement from the lifelong learning practice that philosopher, psychologist, and educator John Dewey (1916/2013) advocated (more on Dewey's educational philosophy below).

In *The Cultural Complex and Transformative Learning Environments*, Joanne Gozawa (2009) described the affects of the "stern Father image" within *transformative learning environments*, a dynamic we will define further in the next section (p. 119). By using the image of the stern Father, Gozawa (2009) examined the effects of the perfectionism of the Puritan-complex of the United States national culture within transformative learning environments. Extending Gozawa's (2009) premise that the image of the all-powerful Father is present in transformative classrooms, I propose that the Father-complex impacts public schools as a whole, which arguably are *not* transformative.

Child Labor, Compulsory Education, and the Shell of the Complex

As we said earlier, the shell of a psychological complex refers to the layer surrounding the archetypal core. With the group complex impacting public schools in mind, let us now consider how the shell of the Father God complex includes historical memories of child labor in the United States, child labor reform laws, laws for compulsory education, and the development of the public school system and its policies (see Fliter, 2018; Hindman, 2002; Sallee, 2004; Trattner, 1970; and Wood, 2020).

From a Jungian perspective, memories can manifest as images. In the case of child labor, there are thousands of documented images in the form of photographs by schoolteacher Lewis Wickes Hine. These photos re-presented and disrupted the normative cultural perception that children were a reasonable and justifiable form of labor. In *Child Labor in America: The Epic Legal Struggle to Protect Children*, John A. Fliter (2018) asserted that Hine's images created a new discourse that effectively transformed public sentiment regarding child labor, leading to reform legislation.

Psychologically, the history of child labor during the Industrial Revolution can be considered a collective memory embodied in the shell of the cultural complex of the public school system. The cultural attitude that normalized child labor shifted because of these images. However, the transformation of the cultural attitude toward children's education was incomplete because public schools retained, as their primary focus, the generation of a labor force for the current "industries" of science, technology, and engineering.

Familial and Cultural Heritage of the Trauma of Child Labor

The history of trauma is retained in families as well. Around 1913, at the age of 10, my grandfather experienced the trauma of child labor when his father bonded him to a farmer to settle a family debt. For more than a year, my grandfather lived away from home and the support of his family, working 10 to 14 hours a day in the fields until his labor paid the debt. During this time, my grandfather experienced physical abuse at the hands of the farmer that profoundly affected him with a deep wound that never seemed to heal. My grandfather rarely spoke about his time working as a child laborer or the impact of the trauma and abuse he suffered. The ordeal clearly impacted my grandfather's depressed mood, flashes of rage, and his use of alcohol as a way to self-medicate the unresolved trauma he experienced while working on the farm. For my grandfather, working as an

indentured laborer negated educational opportunities. He did not attend high school, for example. Caught in the mythological pattern of the father who eats his young, three of my grandfather's four children did not graduate from high school. My father was the only one of his siblings to do so.

To shift from a personal perspective, with complexes at work at the level of the group in mind, what might the collective repercussions be regarding the historical trauma of children treated as enslaved people in service to the economic growth of industry in the United States? Furthermore, for our purposes, how do we address the image of child labor in the context of the authoritarian Father-complex of public schools?

This paper's working theory is that the trauma of child labor acts as a social force that generates the archetypal pattern of authority and exploitation imaged by the authoritarian Father-complex. Psychologically, over the decades, the repression of this unresolved trauma created cultural attitudes that view children as commodities. Caught in the constricted confines of the complex, children are limited to serving society as a unit of work in service to the nation's global power and economic growth. Other factors, such as a child's psychological development and well-being, are de-emphasized or left off the priority list entirely. In such a setting, the simultaneous creation of child labor reform laws with laws establishing compulsory education of children becomes suspect—harmfully so. With these factors in mind, it is possible, if not likely, that the history of public schools and the enmeshed laws of child labor reform inflict trauma, the wound of which is carried within the unconscious psyche of the public school system. Psychologically, this unresolved trauma multiplies and becomes active in the group psyche, resulting in policies and legislation that tether schools to primarily objective-focused learning systems. Here we find the formation of destructive cultural attitudes and the implementation of educational policies that thwart and even prohibit the educative needs of students.

We can now look at the impact of the Father-god complex from a new angle. We are examining child learners and teachers as one cultural group and the system of education as another group, revealing how the authoritarian Father-complex—inextricably tied to the historical images of child labor and other potential memories—presents images and narratives of abuse of power that filter into the unconscious psyche of public schools. Powered by unconscious cultural attitudes, the power differential created by the authoritarian Father-complex continues with the accountability testing of standards in public schools.

In *Teaching by Numbers: Deconstructing the Discourse of Standards and Accountability in Education*, Peter M. Taubman (2009) outlined how public schools developed educational policies prioritizing government-mandated statistical accountability in standardized education and testing. Taubman (2009) referred to the implementation of standardization and accountability practices, particularly of the National Council for Accreditation of Teacher Education (NCATE), as the "audit culture" (p. 88). Furthermore, Taubman argued that the perception that these practices offer teachers greater freedom "masks the imposition of disciplinary practices of self-surveillance and self-regulation, practices that paradoxically strip teachers of their autonomy" (pp. 90-91). In other words, we can see reflected here, in the shell of an authoritarian Father-complex, the associated patterns of control, discipline, and judgment within the audit culture of public schools.

When did these patterns seep into the culture of children's education? The child labor reform law—Fair Labor Standards Act (FLSA)—was enacted in 1938 "to ensure that

when young people work, the work is safe and does not jeopardize their health, well-being or educational opportunities" (2018, para. 1). In other words, the intention of the FLSA was to prevent children from being dehumanized and devoured by the industrial complex. Here, I am not referring to the industrial complex as a psychological complex but as a hegemonic conglomerate, as did President Dwight D. Eisenhower in his farewell address to the nation when he warned Americans to beware of the "military-industrial complex" (1961, p. 16). Clifford Mayes (2017) cited educational historian Lawrence A. Cremin, who "issued his prophetic statement that what he called the 'military-industrial-*educational* complex' of the 21st century would pose the greatest threat to the individual student and the historical, democratic purpose of public schooling" (p. 14). However, the same laws freeing children from the horrifying conditions of child labor within the industrial complex also mandate the compulsory education of children. The paradox is that the history of economic and political allowance for child labor in industry gave way to today's enforced education of child learners and teachers to produce workers for the same cause. As has been said above, it is my sense that the existence of child labor during the industrial age was a collective trauma, creating unseen and unaddressed unconscious shadow factors for child learners and teachers who enter the culture of public school.

For Jerald M. Liss (2013), professor of Special Education at Emporia State University, a shadow aspect of the current public school model involves the homogenization of standardized education

> around only the objective knowledge system . . . . Open only to uniformity, homogenized approaches to teaching and learning may result in the exclusion of the *subjective* knowledge system, which argues that diversity and heterogeneity are needed to produce educational creativity and innovation. (p. 557) (emphasis in original)

Similarly, Pengyu Gao (2013) stated that the labor-demanding economic model of education will not be sufficient to "meet the new social requirement for innovation demanding," requiring a system of education to generate creative people (p. 44). Together, Liss (2013) and Gao (2013) argued that the objective knowledge system of standardization does not foster creativity and innovation, something that subjective knowledge systems do well.

As we have said above, the limitations of creativity and innovation in standardized education impair the well-being of children and their teachers. We have looked at the impact of objective approaches to learning on students, particularly children. The shadow of standardization is harmful to teachers as well. In *The Pressure Cooker in Education: Standardized Assessment and High-Stakes*, Loren Agrey (2004) examined the damaging effects on teachers, who are "often distracted from a thoughtful consideration of students and unable to appreciate their individual gifts" (para. 10). Agrey added that many teachers leave the profession because of the "intense pressure" to have their students perform well on standardized tests (para. 10).

The Constellation of the Authoritarian Father-Complex in Public School Education

Psychologically, we have worked to understand how and why the intense pressure teachers experience in an objective system of learning is instigated by the authoritarian Father-complex that arises through the dictates of the federal government. Jung (1949/1967) gave

ample credence to the vital importance of the Father-complex in the ego-development of a child and the individuating adult when he stated that

> the child possesses an inherited system that anticipates the existence of parents and their influence upon him. In other words, behind the father stands the archetype of the father, and in this preexistent archetype lies the secret of the father's power, just as the power which forces the birds to migrate is not produced by the bird itself but derives from its ancestors. (p. 321, para. 739)

Jung (1949/1967) also asserted that the influence of the father within a family could, remarkably, "last for centuries" (p. 303, para. 695). Here, Jung was concerned with the father-image at the personal and familial level. At the cultural level, Gozawa (2009) wrote that the father image is "inherited from the culture's experience over the ages of father and fathering" (p. 119). She explained how, even within transformative learning environments, where nonrational and relational ways of knowing are valued, the cultural image of the stern Father image triggers a complex. When this happens, Gozawa (2009) explained that educators may unconsciously impose upon students the cultural value for rational processes of knowing.

Like Gozawa (2009), Alexandra L. Fidyk (2016a, 2016b), in *Unconscious Ties that Bind—Attending to Complexes in the Classroom* (Part 1 and Part 2), recognized the "debilitating cultural complexes" students and teachers bring into the classroom that impacts relationships and learning (p. 182). Although not directly referring to the authoritarian Father-complex, Fidyk (2016a) did speak of an attribute of fundamentalism that "arises where no in-between spaces exist. . . .[W]hat is needed is an orientation that develops and supports another center of authority—one where transition space and play are valued along with an attitude of openness and mutuality" (p. 190).

Gozawa's (2009) and Fidyk's (2016a, 2016b) research tangentially supported the assertion that pedagogical environments—transformative or not—constellate cultural complexes. In adding to this line of inquiry, I sense that the public school system, viewed as a collective psyche, constellates cultural complexes, affecting the system's attitude toward child learners and teachers in the destructive, toxic, and traumatizing ways we have been discussing.

When a complex is "triggered, activated, [or] constellated," the emotional charge manifests as a strong affect—what Shalit (2002) has called "an exaggerated emotional response" (p. 35). At a group level, the constellation of a cultural complex powered by unconscious affect takes hold of the group's collective psyche (Kimbles & Singer, 2004). Jungian theorists continue to explore how these "powerful affects [and] dogmatic ideas" lead to violence (Singer, 2006, p. 206).

From a Jungian perspective, we can consider images and narratives of child labor as a collective trauma imprinted as an unconscious pattern on the public education system's cultural identity. This identity perpetuates and reinforces the priority of developing a workforce to strengthen the nation's economic power. As we have said, the cultural identity of public education that narrowly sees students as labor producers serves to enslave children and teachers, inflicting a type of violence against them.

In examining these dynamics, a new question comes to mind: What, precisely, is the type of violence perpetrated against children in public schools?

Standardized Testing: Objective Problem and Imaginal Solutions

Examining public schools through the lens of the "father knows best" cultural attitude of the authoritarian Father-complex helps to pinpoint the violence inflicted by objective learning methods. I suggest that the "father knows best" attitude drives policymakers' legislation of educational mandates inflicted upon child learners and teachers. One outcome of this cultural attitude bearing down on child learners and teachers is the federal government's rallying cry of "No Child Left Behind" (NCLB), a program enacted by Congress in 2002. As a material manifestation of the authoritarian attitude that sees children as commodities, the No Child Left Behind Act created accountability through mandated standardized testing that, in return, qualified public schools to receive federal funding. Although NCLB was replaced by the Every Student Succeeds Act (ESSA) in 2015, monetary remuneration for testing, although modified, still applies.

Another federal report, *U. S. Department of Education's Standards, Assessment and Accountability* (October 2019), states that the directive for standardized education is measurable accountability that demands the achievement of high standards for all students (Program Overview, para 1). Moreover, the *Progress Report on the Federal Implementation of the STEM Education Strategic Plan* (October 2019) states that its mission is to produce a "workforce" and "strengthen our national security and grow our economy" (p. 1). Conspicuously absent from these reports is attention to a child learner's individuality and expression of the value of children's psychological development and well-being.

In *A Study in Jungian Pedagogy: The Archetypal Hero's Journey in Teaching and Learning*, Mayes' (2010) theory of archetypal pedagogy presented transformative education in the classroom as a psychospiritual experience of growth and development for both learners and teachers. Mayes (2010) argued that only technical training is measurable by standardized tests and cannot measure the "intangible, unquantifiable, and delicate transformation of consciousness and emotion that *transformative education* promotes" (p. 41) (emphasis in original).

Psychological Type and the Formation of a Cultural Complex

From an archetypal perspective, Mayes (2010) wrote that transformative education is broadly defined as ways of knowing that incorporate Jungian and other notions of learning that are missing in standardized education. These notions include holistic approaches that give ample credibility to the processes of the embodied unconscious psyche—the symbolic function, imagination, and Jung's four psychic functions of sensing, thinking, intuition, and feeling. Except for the thinking function, these ways of learning are largely missing in standardized education due to the subject/object split that has reduced education to primarily the rational thinking function.

In *Psychological Types*, Jung wrote about the danger of prioritizing one function over the others. In a passage on Friedrich Schiller's attempt to differentiate the different typological attitudes, Jung (1921/1971) traced a cultural shift relevant to our inquiry into the presence and operation of the authoritarian Father-god complex at work in public schools. In this context, Jung's thoughts are worth quoting at length:

> Just as the ancients, with an eye to individual development, catered to the well-being of an upper class by an almost total suppression of the great

> majority of the common people (helots, slaves), the Christian world reached a condition of collective culture by transferring this same process, as far as possible, to the psychological sphere within the individual himself raising it, one might say, to the subjective level. As the chief value of the individual was proclaimed by Christian dogma to be an imperishable soul, it was no longer possible for the inferior majority of the people to be suppressed in actual fact for the freedom of a more valuable minority. Instead, the more valuable function within the individual was preferred above the inferior functions. In this way the chief importance was attached to the one valued function, to the detriment of all the rest. (pp. 71-72, para. 108)

In this passage, Jung was determined to put his finger on the harm caused by a one-sided reliance on a dominant attitude. "Psychologically," he continued,

> this meant that the external form of society in classical civilization was transferred into the subject, so that a condition was produced within the individual which in the ancient world had been external, namely a dominating, privileged function which was developed and differentiated at the expense of an inferior majority. (p. 72, para. 108)

For Jung, "the disadvantage of . . . [the] transfer of the old mass enslavement into the psychological sphere" entailed the enhancement of collective culture and the degradation of individual experience (p. 72, para. 108). "Just as the enslavement of the masses was the open wound of the ancient world, so the enslavement of the inferior functions is an ever-bleeding wound in the psyche of modern man" (p.72, para. 108). "The privileged position of the superior function," Jung concluded, writing now from his own experience of modern European culture,

> is as detrimental to the individual as it is valuable to society. This detrimental effect has reached such a pitch that the mass organizations of our present-day culture actually strive for the complete extinction of the individual, since their very existence depends on a mechanized application of the privileged functions of individual human beings. It is not man who counts, but his one differentiated function. (p. 72, para. 109)

Psychologically, it is easy to apply Jung's ideas on the gradual cultural exclusion of the inferior function to the harm caused by systemic educative methods focused exclusively on objectivity. In making this connection, it can be said that the dismissal of sensation, feeling, and intuition, along with the imagination, is the ever-bleeding wound of public schools. Arguably, Jung's statements describe public schools, where the organization of the public school system extinguishes the individualities of children and their teachers.

Jung's position regarding the extinction of the individual in favor of the collective compares to Paulo Freire's (1968/2018) compelling image of standardized education in his "'banking' concept of education," in which teachers make "deposits" into the minds of their students (p. 72). In Freire's view, the "'banking' concept of education" empowers the "oppressors" who domesticate and dominate citizens to a particular reality that serves the oppressors' agenda (p. 75). "The capability of the banking education to minimize or annul the students' creative power and to stimulate their credulity serves the interests of the oppressors, who care neither to have the world revealed nor to see it transformed" (p. 73). "The banking approach masks the effort to turn women and men into automatons—the

very negation of their ontological vocations to be more fully human" (p. 74). Antithetical to transformative learning environments, Freire's powerful image of turning students into automatons for the collective culture reads like a science fiction novel—the very type of authoritarian control George Orwell, Hannah Arendt, and others have written about. As we saw earlier, Jung (1921/1971) was working on this same ground when he described the over-reliance on a dominant psychological attitude as "the ever-bleeding wound in the psyche of modern man" (p. 72, para. 108).

John Dewey and the Democratic Classroom

In *Teaching and Learning for Wholeness*, Mayes (2017) stated that "optimally, each individual *is* an ever-evolving act of teaching and learning in emotionally responsible, ethically subtle, and ever-emergent *I-thou* encounters with other similarly engaged individuals, not *I-it* master/slave non-relationships, in which a person [group or system] is dominating another" (p. 21) (emphasis in original). Unfortunately, due to the oppressive banking system of education, the *I-it* dynamic Mayes referred to exists between the "I's" of children and teachers and the "it" of the public school system.

Where did we derive the current philosophy of this "I-it" or "science fiction" narrative in public school education? For educationalist Richard Gibboney (2006), Edward Thorndike's mechanistic and scientific approach to education with its emphasis on measurement "dominated the last half of the 20th century in so-called school reform. With the signing of the No Child Left Behind (NCLB) Act in 2002, Thorndike's ghost marched at the head of the reform parade" (p. 176). Gibboney (2006) quotes educational historian Ellen Condliffe Lagemann: "One cannot understand the history of education in the United States during the twentieth century unless one realizes that Edward L. Thorndike won and John Dewey lost" (p. 170).

Steeped in a deeply-etched belief in the advantages of plurality and democratic principles, educational reformer John Dewey believed that schools and society needed reconstruction to avoid the harm and problems caused to diversity and imagination by learning approaches that over-value objectivity and the homogeneity of standardized testing. In *Democracy and Education: An Introduction to the Philosophy of Education*, Dewey outlined his philosophy for education reform. For Dewey (1916/2013), an important measure of a system of education is how well it generates a desire for continued learning throughout a person's life. In Dewey's view fostering a desire to learn is directly related to constructing the pluralistic and democratic classroom he thought served this end. In the democratic classroom, Dewey believed, the ideal is for child learners and teachers to view themselves as members of a social group that allows for freedom in sharing interests and collaboration. A democratic learning environment is potentially transformative because each student has a sense of empowerment to exercise the liberty of creativity in the decision-making process for curricula choices.

Tatiana Chemi (2018) linked democracy with creativity: "The ability to think creatively is based on liberatory practices that ask questions about the world, about one's self (self-criticism), or about cultures" (p. 451). Furthermore, Chemi (2018) stated that

> dualistic separations of mind and body . . . have led to disengagement and massification. The benevolent dictator in the role of teacher is expected to be mindless of his or her body and emotions, to be in control, and to educate free spirits to democracy and creativity. The problem is that this objectified

> teacher cannot either feel engaged or engage learners in authentically creative and joyful learning processes. (p. 456)

Feminist theorist, educator, and social critic bell hooks (1994) stated that when a classroom engages in a holistic learning model as a "practice of freedom," students and teachers "grow and are empowered by the process" (p. 21).

With the seemingly obvious advantages of what I have called a transformational learning experience in mind, why did Thorndike's mechanistic approach to education win out over Dewey's democratic and holistic approach? Based on cultural complex theory, one reason to consider is that the mechanistic approach aligns with the images of industry. Industrial images of automatic machines, conveyor belts, assembly lines, and mass production for the profit of large corporations correspond with the felt experience and impact of standardized education on both students and teachers. These images of oppression resulted in educational mandates that incessantly and unrelentingly gear children to meet the quality standards of an educational industry that seeks to produce the workers that will support the profits of large corporations currently dominated by technology. As stated previously, Jung (1946/1970) recognized how the dominance of the "State" [public schools] reduces individuals [children and their teachers] to mere numbers (pp. 225-226, para. 457).

Reducing teachers and children in public schools to mere numbers is one image generated by the system. In the following section, Kristeva's psychoanalytic theories offer other images that help illuminate the dynamics of an authoritarian cultural complex at work in the system of public schools.

Kristeva's Theory of Abjection and Subject in Process

Julia Kristeva's (1980/1982) theories of abjection and subject in process mesh nicely with the lifelong unfolding of the personality Jung called individuation and portray a bleak reality: children and teachers trapped in a public school system that thwarts imagination and the ability of teachers to stimulate and nourish students' potential. Applying Kristeva theories to the public-school setting offers meaningful insights into cultural attitudes toward children and their education.

In *Powers of Horror: An Essay on Abjection*, Kristeva (1980/1982) wrote that the abject is neither subject nor object but a "twisted braid of affects and thoughts" (p. 1). Kristeva claimed that "there looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside" (p. 1). Kristeva described food revulsion as the most basic and archaic form of abjection. The bodily sensations of gagging, retching, vomiting, and spitting out food are an individual's rejection of assimilation (Kristeva, 1980/1982). Rejecting that which is abject has paradoxical implications for an individual rejecting, expelling, and spitting herself out—namely, this supports her efforts to establish her identity (Kristeva, 1980/1982). Psychologically, Kristeva's theory of abjection informs how children are perceived as other, foreign—abject—a notion significant to describing the cultural attitude toward children generated by a cultural complex of public schools. In addition, beyond the individual response of abjection, there is abjection as a cultural rejection of that which is judged to disrupt "identity, system, order"—those that do "not respect borders, positions, rules" (p. 4).

Anne W. Anderson (2018) explored the dynamic of abjection in a school setting in her commentary on two children's books: Miriam Cohen's (2006) *First Grade Takes a Test* and Andrew Clements' (2004) *The Report Card*. Both texts reveal a type of horror story in which children and their teachers are trapped in "a web of abjection, one in which the meanings of teaching and learning have collapsed" because of standardized tests (Anderson, 2018, p. 20). Anderson (2018) claimed the two books depict adults acting in accordance with the institutions of education, and legislative agencies are also "caught in the same web [of abjection] created by the agencies and institutions they serve" (p. 20).

A second theory developed by Kristeva relevant to our inquiry into the cultural complex at work in public schools is the *subject in process*. In *The Subject in Process*, Kristeva (1988) built on the Lacanian notion of the subject as a divided unity, or a "unitary subject" desiring significance. In her French usage of the word, Kristeva defined *significance* as an activity toward meaning, a definition that meshed well with her notion of signifying (p. 134). For Kristeva, this divided unity appears from the space of lack, emptiness, or nothingness. Inna Semetsky (2015) recognized that "Kristeva's notion of subject in process problematizes education with its habitual emphasis on 'product'" instead of meaning derived through the process of signifying (p. 1069). In other words, teaching engaged from the perspective of "subject in process" makes transformative education possible and counters the commodification of children in public schools.

In *Crisis of the Educated Subject: Insight for American Education*, Lynda Stone (2004) contended that the natural human propensity is to be subjects in process. Stone argued that rather than engaging students as subjects in process, current educational reform legislation creates "educated subjects" and "may well perpetuate undue educational and societal harm" (p. 104). From a Jungian perspective, the harm caused can be seen as the propagation of students as subject to an authoritarian cultural complex.

This Portrait of Public Schools: Going too Far?

It is possible that drawing from mythological images of father-gods and historical narratives of child labor stretches the credulity of some scholars. It is also possible that this investigation into the authoritarian complex at work in the system of public schools allows for a perspective that arises through a depth psychological approach that counters the myopic view of standardized education. As we have established, the myopic view esteems high test scores, counting the regurgitation of facts as a priority for children's education.

Those who are open to transformative learning face great challenges. For however much value is placed on children and their education, the stifling status quo of homogeneity and standardized testing frames young learners as commodities whose role and purpose are to further the goals of the labor system they are prepared and, by limiting choices, forced into.

Given all that has been said, it is not a stretch to suggest that the United States does not prioritize the personal freedoms of child learners and their teachers—and thus fails to support the nurturing of psychologically healthy individuals. From a Jungian perspective, what is needed is for individuals and groups to engage with shadow in service to soften psychological complexes that prevent transformative learning approaches from being birthed and implemented.

There is essential literature supporting this psychological work. One outstanding text is Sukey Fontelieu's *The Archetypal Pan in America: Hypermasculinity and Terror.*

In a passage exploring what this scholar called "the Puritan birth of American exceptionalism," Fontelieu (2018) cited Jungian analyst Andrew Samuels, who has argued "for the practicality of applying psychological methods to social and cultural issues" (p. 14). This process, Fontelieu (2018) wrote, citing Samuels, involves "finding out the history of whatever problem is under scrutiny, including the myth or myths which attach to the problem" (p. 14).

Accepting this invitation, Fontelieu (2018) highlighted the Puritan practice of shunning. "The idea that the Puritans were the elect and the people closest to God," Fontelieu (2018) wrote,

> was originally protected through the defense of shunning. Puritans would have nothing, or as little as possible, to do with others who did not share their exact beliefs. Puritans brought on, [and] even encouraged the disdain and persecution they suffered for their beliefs . . . For a Puritan, to be hated by "reprobates" was a sign that they were of the elect. Tantamount to a psychological defense system, shunning protected the Pilgrims' beliefs by blocking out other belief systems and the necessity of trying to understand why others disagreed with their vision of reality. (p. 15)

In her look at what she called a "nascent anxiety complex in America," Fontelieu (2018) described the destructive and sometimes violent manifestations of American exceptionalism (p. 15). Built upon attitudes of entitlement, the national character of the United States unconsciously supports laws and systems that "can allow or simply overlook many behaviors that are actually exceptionally dangerous" (p. 15).

Conclusion: Students and Teachers Trapped Behind the Lines of an Objective Education

Shifting from the attitude of exceptionalism in the United States to the context of public schools, a case has been made in this paper that the congressional enactment of the No Child Left Behind Act and other subsequent legislation and policies are examples of a cultural attitudes that are harmful, destructive, and exceptionally dangerous to students, teachers—and, by extension, to the functioning and vitality of the systems that structure U.S. society.

Although many students undoubtedly find fulfillment in fields supported by their early STEM education, in these restricted categories, many others do not. The educators, who prefer the expansiveness of transformational approaches to learning, have little choice but to try to subdue the archetypal longing for healing and wholeness through the pursuit of careers that demand objectivity. Denied educational and vocational opportunities in the humanities, arts, and social sciences—fields that do not serve the corporate-economic machine fueled in part by the authoritarian complex at work on a systemic level—educators find they cannot experience the psychospiritual sustenance of transformative education. Thus thwarted, teachers and students, along with the administrators who would prefer to provide transformational approaches to learning, remain trapped in a public school system of enslavement.

Contributor

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Soul Search

Mixed-media collage by Coreana Harris

Laugh For Nothing

Christina Forbes-Thomas

That day in eighth grade must be the time I laughed most in my life
You know that laughter
When flame burns the belly
and tears forge a river
When cheeks sore
lungs exhausted
no more than retired yellow balloons

I was not alone laughing, you see
As is usual with these
It is a way of women
Something given deep into our bodies

No words found way that morning
Laughter existed of itself
and everything fell in its firmament.

A girl asked who had seen the news on tv last night
of the laughing day in India, I believe
And how ridiculous
that people just gathered for laughing

Suddenly, by some mischievous divine doing
We were struck by their folly
And we started laughing hysterically
at their laughing for nothing

And anyone who came to query
became struck by the spell.
And our company grew
and the laughing grew, too
until we were full
and until the gods came to collect their dues
feeling satisfied using us poor country children for their amusement

But what medicine that was
And no greater lesson could I learn in school
a lesson for life and living
To laugh
until belly burns
tears flow
jaws quake
And lungs flutter

Laugh for resistance
until questions are raised
Truth told
And company is drawn into belonging

Laugh until paths open for knowing which way
until the gods are amused and amazed
Laugh so they feel praised

Laugh ha ha
Laugh liberated
Laugh for nothing

Shadow and Society: The Forgotten Child in Collective Contexts

Juliet Rohde-Brown, PhD

Abstract. In this paper, the archetype of the Child is considered as a psychological presence that fosters creativity and relationality for individuals and groups. The capacity for integrating the shadow aspect of human nature is a crucial psychological solution for reducing harmful biases and projections that negatively impact the subtle and emergent potential of the archetypal presence of the Child, along with the experience of actual children. A working hypothesis is that attentive listening to the voice of the divine child within each person supports processes of personal growth and spiritual transformation, in so doing mending the woundings of colonization and traumas inflicted by families and cultural systems. A Jungian perspective reveals a wound: the forgetting, through abuse or neglect, of the human relationship with the divine child archetype. The problem, from a Jungian perspective, becomes perilous, psychologically speaking: A person cut off from the child has no access to the bridge back to the Self, which cannot be discovered without the animating presence of the divine child. With the re-membering of the archetypal child in mind, the paper places emphasis on engaging with transpersonal forces that serve what Jung believed to be the religious function of the psyche. Jungian practitioners in community-based endeavors strive through arts-based practices to facilitate the integration of shadow aspects, as well as methods that seek to decolonize minoritized and marginalized frameworks and promote multiple ways of knowing.

Keywords: archetype, borderland consciousness, bullying, child archetype, decolonization, complex, cultural complex, indigenous wisdom, multiplicity, numinous experience, shadow archetype

Introduction: The Child, the Shadow, and the Making of a More Conscious World

Jung (1951/1969) viewed the child archetype in the framework of potentiality beyond the confines of the conscious realm—a realm of sentience that invites engagement and even "wholeness" with transpersonal aspects of the psyche (p. 178). Jung (1943/1966) believed the way the child archetype emerges within society has a determining impact on the fate of actual children, and foundationally involves what he referred to as the "'shadow' archetype,' which he described as "the dangerous aspect of the unrecognized dark half of the personality" (p. 96).

This paper considers the archetype of the Child as a psychological presence that fosters creativity and relationality. The capacity for integrating the shadow aspect of human nature is a crucial psychological solution for reducing harmful biases and projections that negatively impact the subtle and emergent potential of the archetypal presence of the Child, along with the experience of actual children. Classical Jungian and archetypal perspectives are employed in the following pages to explore the synergistic interplay between the personal work of individuation and the softening of complexes at work at the level of the group. Related to the idea which says that working on one's self has a positive impact on the world around us, Jung (1934/1954) himself hinted at a core issue facing western culture when he wrote, "If there is anything that we wish to change in the child, we should first examine it and see whether it is not something that could be better changed in ourselves" (p. 170). From a Jungian perspective, breaking faith with this shadow part of our nature by means of denial and projection cuts off a vital element in the potential for individual and collective compassion as evidenced in repetitions of harmful and ever-repeating characterological patterns.

For example, the often-bullied child who defends against unhealed wounds by setting off dangerous fireworks or getting in fights is seen as a bad seed, an anomaly, a frayed thread in the garment of society. In another instance, after a teenager was killed in a school shooting in Texas, Paul Gosar, a conservative member of Congress from Arizona, condemned the shooter as a "transexual, leftist, illegal alien" (Mahdawi, 2022, p. 1). From a Jungian perspective, Gosar may have been guilty of projecting what could be considered his own unconscious shame, rage, and self-hatred onto a teenager. With the theme of this paper in mind, Gosar's prioritizing of guns and conformity to the dominant cultural norms illuminates a core issue in the United States: a society bent on divisiveness that is willing to sacrifice the well-being and mental health of children to the enforcement of conforming identities and values**.**

The pervasiveness of bullying in secondary school settings is a clear example of the polarized intolerance to diversity that often impacts and sometimes targets children. Whether a child is seen as over-protected or as neglected, misunderstood, abused, and bullied, children in the United States are influenced by cultural identity expectations, and the voice of wonder, paradox, and multiplicity is all but forgotten. Without the safety and secure attachment needed to discover themselves, children are subject to the violence of adults and other young people who are forced to defend their own fragile sense of self against underlying vulnerability and what Gilligan and Snider (2018), writing about patriarchy, have called "the pain of loss" (p. 135).

With these thoughts in mind, I explore the child as guide and catalyst, as an archetypal presence that invites deep listening to inner voices and embodied engagement with multiplicity. "In Hillman's view," wrote Moore (1989), "we need a psychology that gives place to multiplicity, not demanding integration and other forms of unity, and at the same time offering a language adequate to a psyche that has many faces" (p. 37). From an archetypal perspective, an ego open to seeing, and being seen by, these faces of soul, including the child, "offers considerable rewards. We find vitality in tension, learn from paradox, gather wisdom by straddling ambivalence, and gain confidence in trusting the confusion that naturally arises from multiplicity" (p. 38).

The Child, the Shadow, and the Personal Work of Individuation

As an individual, educator, and psychologist, I contemplate troubling questions. How am I complacent about the violence affecting children? I acknowledge my complacency in those moments I have remained silent when I could have spoken out on behalf of children, such as becoming more verbally and physically involved in explicit activism. I am aware that silence in many cases suggests complicity in the perpetuation of violence. I also recognize that I could become engaged in forming more opportunities for active ways of attending to the injustices regarding children. While I have engaged in some endeavors, if I honestly appraise my efforts, they have not risen to the occasion of the profound need. What are the shadow and shame of the colonized and colonizing in my own ancestry and my own education and training in depth psychology? For answers, I must start with myself. I have attempted to do so by participating in a small group that has met monthly to examine feelings and perceptions around race through prompted questions that participants take turns reflecting on in an open and vulnerable manner, often sharing experiences from childhood. One aspect that we explore together is that of ancestry. The unknown past of my Portuguese ancestors from Madeira, Portugal, has compelled me to look into the shadow of my ancestors' possible role in colonization and the slave trade, and at the possible perpetration of violence on children by those in my family who may have participated in harmful oppression long before I was born.

Although I have no evidence that people in my family's past harmed children, engaging in active imagination and creating art around ancestral exploration have impacted how I relate to the intergenerational implications and impact on children. In addition, years of Jungian analysis have deepened my relationship to my own shadow material and shifted my perception from guilt over the abandoned child in dreams to curiosity and connection. Working on imaginal ground, I have found it useful to honor archetypal psychologist Hillman's (2007) warning that in the instances of recognizing where the abandonment of the child has taken place, "sometimes the more we worry over the child the less the child really reaches us" (p. 88). He viewed our introspective relationship to these dynamics of human experience as yielding transformation through "imaginative power" (p. 121). For the adult, he explained,

> So, as long as we take up any dreams mainly from the position of the responsible ego, by reacting to it with guilt and the energetics of seeing matters straight, improving by doing, by changing attitudes, extracting from dreams moral lessons for the ethically responsible ego, we reinforce the ego. We thereby emphasize the parent—child cleavage: the ego becomes the responsible parent, which only further removes us from the emotions of the child. (p. 88)

Hillman added,

> The face of the child is eternally theirs, and if we are created in the image of the divine, so a face of the child in us is static, eternal, not able to grow. . . . We might imagine that child's abandonment and need for rescue as a continuous state. (p. 106)

We may sit with this tension of opposites through Jungian approaches that coax us into facing our individual and collective shadows. Through these experiences, we can hope to

witness the shifts that occur in our relationship to the perennial child within, such that insight and compassion may emerge. As Jung (1928/1966) articulated in relation to the shadow aspect of human nature, "the use one makes of one's seven devils" makes a difference in how we live our lives internally and externally. With the psychological value of the shadow in mind, Jung suggested that explaining these "devils" (p. 238).

> as meaningless robs the personality of its proper shadow, and with this it loses its form. The living form needs deep shadow if it is to appear plastic. Without shadow it remains a two-dimensional phantom, a more or less well brought-up child. (pp. 238–239)

The metaphor of the well-brought-up child suggests a stiltedness, a paucity of life force, an inauthentic quality as opposed to the vibrancy and numinosity that a divine child image might suggest—and what may follow from an acceptance and integration of such. In this light, Jung attributed the "'divine' to the workings of autonomous contents" of the psyche with "a force as real as hunger and the fear of death" (p. 239). Without such a force, a sense of the "centre of the self" or "unknowable essence," also called the "God within us" will be lost to us, and we may be compelled to repeat the same destructive, often unconscious patterns (p. 238). From an archetypal perspective, this divine aspect or "God within" can be imagined as the child archetype, whose manner of manifestation has an impact on how we address the actual child, for as Hillman (2007) so astutely articulated, "whatever we say about children and childhood is not altogether really about children and childhood" (p. 83).

With these thoughts in mind, in a 1939 keynote address to the Child Welfare League of America, poet and civil rights activist Jordan (2002) pinpointed the responsibility adults have to engage with shadow and become more conscious stewards of a child's well-being:

> Our children will not survive our habits of thinking, our failures of the spirit, our wreck of the universe into which we bring new life as blithely as we do. Mostly, our children will resemble our own misery and spite and anger, because we give them no choice about it. In the name of motherhood and fatherhood and education and good manners, we threaten and suffocate and bind and ensnare and bribe and trick children into wholesome emulations of our ways. (p. 277)

Jordan's words ring true today, more than 70 years later. Indeed, we live in a time of interpersonal suffering, group violence, and ecological crisis. But the theory and practice of Jungian psychology may be uniquely positioned to help reveal the healing already present in the wound. From a Jungian perspective, the problems of human life, wrote academic Weiner and social worker Simmons (2009),

> hold our hidden nature. The process [of individuation] takes us from the "I" that is not God and not us, to the Big "I" of Individuation, where the organism realizes its full expression. Then you are you, and the problems of your life that retarded your progress become actualized wellsprings of accumulated energy and consciousness now lived. (p. 7)

In this spirit, and building on Jung's ideas around the psychological complex, Singer and Kimbles (2004) offered an astute statement about what follows from a narrow, inflated consciousness that has forgotten the child. In pioneering cultural complex theory, these Jungian analysts warned that "the inner sociology of the cultural complexes can seize the imagination, the behavior and the emotions of the collective psyche and unleash

tremendously irrational forces in the name of their 'logic'" (p. 7). "Based on repetitive, historical group experiences which have taken root in the cultural unconscious of the group . . . group complexes are everywhere and one can easily feel swamped by their affects and claims" (p. 7). "Mostly, these group complexes have to do with trauma, discrimination, feelings of oppression and inferiority at the hands of another offending group" (p. 7). "Group complexes," Singer and Kimbles concluded, "litter the psychic landscape and are easily detonated as the literal land mines that scatter the globe and threaten life—especially young life—everywhere" (p. 7).

Psychologically, if we do not recognize and integrate our individual and collective shadows, the divine child will continue to beckon as compensation for the overly rational. Unacknowledged, the child will continue to invite us to engage with the symbolic versus the literal. The child's invitation is to open us to the awe of the spiritual resonance of *anima mundi*, into a numinous and potentially transformative experience where we can be authentically relational and engaged in feeling and action with ourselves and others.

Listening to Multiplicity: The Divine Child as Guide to Numinous Experience

Psychologists with Jungian and post-Jungian orientations recognize a perennial divine child as an archetypal emergence that goes beyond the literal child. Regarding its multiple and paradoxical aspects, Jung (1951/1969) proposed that

> the child is all that is abandoned and exposed, and at the same time divinely powerful; the insignificant, dubious, beginning, and the triumphal end. The "eternal child" in man is an indescribable experience, an incongruity, a handicap, and a divine prerogative. (p. 179)

In this respect, the subtle or divine child in individual and collective contexts becomes an emissary opening us to numinous experience and considerations of what Jung (1943/1968) called the "religious function" of the psyche (p. 13). Jung borrowed the word *numinous* from Rudolph Otto, a German theologian. Writing about the strong emotion that is constellated in the presence of a transpersonal Other, Otto (1917/1958) described "the feeling of personal nothingness and submergence before the awe-inspiring object directly experienced" (p. 17). From a Jungian perspective, numinous experiences are often associated with the constellation of the Self, an upper-case metaphor used to evoke "the archetype of wholeness . . . , a transpersonal power that transcends the ego" (Sharp, 1991, p. 119). Traveling in this realm, recognition of the divine child can open us to the guiding presence of an archetypal force when we place our attention on our inner world and learn, from lived experience, how awareness and acceptance of our own shadow impact how we understand and treat ourselves and others.

Some people seem almost intrinsically attuned to the divine child, a numinous archetypal image that evokes the beauty and terror "of both the irrecoverable past and an anticipation of future development" (Sharp, 1991, p. 34). Regarding people who seem especially open to the presence and strong emotion of the numinous and deep connection to nature, Jungian analyst Bernstein (2005) used the term "living in the borderland" (p. 6). Bernstein used the term similarly to and acknowledged its source from Anzaldúa (1987), a feminist poet and theorist, who wrote about a "liminal state of *nepantla* where transformation begins via the experience of multiple perspectives and the collapsing or

bridging of binaries" (Fike, 2018, p. 62). Anzaldúa (1987) further amplified the metaphor of the bridge with

> Bridges are thresholds to other realities, archetypal, primal symbols of shifting consciousness. They are passageways, conduits, and connectors that connote transitioning, crossing borders, and changing perspectives. Bridges span liminal (threshold) spaces between worlds. . . . Transformations occur in this in-between space, an unstable, unpredictable, precarious, always-in-transition space lacking clear boundaries. (p. 1)

From a Jungian perspective, it is important to be able to "bridge" conscious and unconscious processes by choice and with awareness and imagination, as "a bridge enables a third space that allows one to connect across locations, even as we recognize the liminality of our locations" (Malhotra & Pérez, 2005, p. 50). The "third space" may perhaps be conceived as Hermes, or the child guide, a psychic messenger residing between and within opposites, "symmetry breaking" birthing new levels of complexity and emergence, enlivening that which "begets new possibilities" (Cambray, 2009. p. 109; Fike, 2018, p. 64; Malhotra & Perez, 2005, p. 50). Childhood trauma may lead someone to the psychic borderland as a refuge, though, a defense from approaching the overwhelming feelings associated with the injustices of human life and relationships. In these instances, the capacity to bridge may not be accessible, that is to say, the child archetype as a divine bridge or guide to growth and transformation may be inaccessible to consciousness. In this sense, the developing child may develop a pattern of dissociation, disconnecting from social engagement with its perceived risks and perpetual wounding, residing instead in an inner world of fantasy and finding solace solely in the non-human (Bernstein, 2005; Kalsched, 1996). A lack of groundedness, of meaning, of the capacity to live symbolically, is often the result of trauma-induced forms of dissociation, as a traumatized psyche may be seduced, "bewitched" by the symbolic and thus pulled into and consumed by such as an "archetypal defense," leaving little room for active and healthy engagement with the image or with others (Kalsched, 1996, p. 146). An aptitude for being in relationship with the symbol rather than possessed by it is an important distinction and one that has implications in group and community contexts as well.

Psychologically, it might be said that the narcissism of American society has inflicted neglect on children and created adults who, having experienced a lack of support themselves, become narrowly identified with power archetypes. Focused on what Jung (1928/1966) called the "will to power," people who are unconsciously pursuing inner agency through outer achievement lose interest in imagination, which seems of little or no practical value. In this way a person's relationship to imagination, and to engagement with the transformative presence and power of images and symbols, is hindered (p. 53).

Nectar and Poison: Alchemy, the Child, and the Birth of Something new

In the spiral patterns of a life, rather than discarding certain aspects, we incorporate them; thus, we both include and transcend chapters of the past as our life narrative becomes more encompassing. A powerful alchemical image that captures the essence of including and transcending is that of Mercurius as an older child who both *holds* a crown and *wears* a crown (Jung, 1953/1968 p. 248). Symbolically, we might view the crown as the God-image or divine "inner child" within. Through work with our dreams, in active imagination, and

in non-literal ways of engaging with material life, our relationship with this divine image can deepen. The energy held in the symbol can then be transformed and released, leading a person into a new space. Here, a person can hold a crown (embodied connection with the child) and at the same time wear a crown (a symbol of the wisdom of the God-image that points to increased consciousness and expanded awareness).

Jung studied alchemy for more than three decades. In alchemy, there is recognition of how profoundly the symptoms of a faltering society—such as the harmful treatment of children in the United States, including the psychological neglect of the divine child—may paradoxically hint at imaginal and psychological remedies. The alchemist Paracelsus (1951/1979), although speaking of the practice of medicine, offered an intriguing contemplation that can be applied to Jungian psychology in collective contexts in these challenging times: "Is not the mystery of nature concealed even in poison?" and "Why then should poison be rejected and despised, if we consider not the poison but its curative virtue?" (p. 95). To fall away from the types of polarizations, projections, and assumptions witnessed in political, religious, racial, and other contexts, depth psychology in community-based approaches may offer dialogue with the symbolic and imaginal, inviting a surrender into the multiplicity of the child within, even the poisonous pieces, for many voices are hovering in the channels of the unsaid.

The transformative value of a child's voice shines through in a memory from the historical past. It was 1963. Martin Luther King Jr. had come to Birmingham, Alabama, to protest segregation. When arrests failed to generate meaningful media attention or create political leverage with city officials, King decided to get arrested himself. The weekend he spent in jail that Easter weekend produced "Letter from Birmingham Jail" (King, 1998, pp. 187–204), what Sundquist (2009) called King's "single greatest essay" (p. 36). As a protest King's arrest did nothing to change the racist status quo. With the campaign close to collapse, one of King's advisors persuaded him "to let students, including children as young as six years old, join in" the fight "to desegregate Birmingham stores and other facilities, as well as force the hiring of blacks by businesses and city services" (Sundquist, 2009, p. 36). Further, "What became known as the Children's Crusade," wrote Sundquist (2009), "brought thousands of young protestors into the streets" (p. 36).

> Day after day, the children of Birmingham and the parents who joined them were brutalized and arrested—all so that they could try on clothing in a downtown store, eat in the same restaurants as whites, play in the same baseball park. When asked by a policeman what she expected to get by going to jail, a tiny girl replied simply, "Freedom." "No Gabriel trumpet," wrote King of the incident, "could have sounded a truer note. (p. 37)

How might depth practitioners attuned to the unseen but somehow palpable presence of archetypal forces bring forth the life-giving animation of the child archetype? Professor of world religions Burleson (2014) suggested that "sustaining contradictions long enough to see truer truths is a hallmark of a Jungian approach" (p. 224). Through the experience of holding the tension of disparate realities, Burleson **says** that we are able to recognize that "we are interbeings" (p. 229). The practice of depth psychology, he adds, encourages the creation of an inner space where a practitioner can listen for these "truer truths." Burleson further elaborated on the inner space by saying that "listening, as opposed to talking about,

professing, or debating a held position, is fast becoming a lost art in the body politic, where the loudest voices compete for microseconds of the public's limited attention" (214).

Burleson suggested that opportunities to cultivate empathy and awareness be included in schools and universities, offering that perhaps it is time to focus on a pedagogical shift to foster the aptitude for deep listening. The way to alter pedagogy skillfully is by incorporating "contemplative phenomenological practices in the classroom" (p. 221). Then, the students' extending from the classroom into community settings, may internalize the value of such and pay it forward. Accompanied by depth practitioners in the process of listening for the voices of multiplicity, hearts hardened by unhealed wounds and by the limitations of complex-burdened experience may open into increased awareness and expanded possibilities. With imagination and persistence, people on this path may become attuned to the divine child in moments of experiencing that mysterious sense of full emptiness, a fractal movement in the perpetual field that has no beginning or end, a "transcendent consciousness" released from the trappings of dogma and ego (Corbett, 2007, p. 221).

An example of the deep mystery or religious experience associated with the divine child archetype is the way in which dreams are understood. Deepening reflections on images that emerge from the unconscious has implications for the value of facilitating dreamwork and active imagination in community-based venues. In his work with people in psychotherapy, Jung (1951/1969) noticed that dreams in which the divine child appears to have a discernably different quality from those that include an image of a personal child. The personal child, Jung believed, will often appear in human form and remind one of "personal experiences, things forgotten or repressed." Dream images of the divine, or archetypal, child, on the other hand, tend to have "an impersonal character." These images, Jung wrote, are usually not associated with material having to do with personal family history. Instead, they "have their closest analogues to mythological types" and will emerge in dreams that may even feature non-human figures or forms (p. 155).

With these thoughts in mind, it seems critical during current times to hold an integrative conceptualization of the archetypal child, and of real children, that includes both actual and subtle considerations of the child image. Psychiatrist and Jungian analyst Corbett (2007) has proposed that "from the archetypal viewpoint . . . every child reflects or is a human embodiment of the archetype of the Divine Child, a child of God, a manifestation of the transpersonal Self" (p. 110). Regarding the traumatization of the actual child and its effect on the capacity to access the subtle transformational aspect of human experience, Corbett further explained that if this aspect is ignored or abused, it may be challenging to bring it back into aliveness again. Symptoms arising from the unresolved grief of a neglected, forgotten, or narcissistically injured child manifests in a variety of ways, including the development of a false self.

The Inflated Ego and the Spoiled Child

As those with Jungian and post-Jungian orientations know, a psychological symptom of an individual or society may be viewed metaphorically as a messenger from the child god Hermes, or Mercurius, calling attention to what needs distinct acknowledgment. As social commentary that still feels painfully relevant, Jungian analyst Edinger (1992) elaborated on Jung's thought, saying that "the infantile psyche is in a state of identification with the Self and it is in a state of inflation" (p. 45). Without self-reflection, without learning from

the suffering of breakdowns and mistakes or confronting and integrating what we refer to as shadow aspects, "the psychology of the spoiled child short-circuits this cycle. The child's ego/Self identity goes uncorrected" (pp. 46–47).

Thus, rather than focusing on the greater good of the collective and treating people as deserving in themselves, others are used as a means to an end, manipulated to satisfy personal, individual, political, and material needs or desires fueled by a dominant, inflated sense of self. One could even say that the American way is that of the "spoiled child," a phenomenon we see in egoic stances that result in polarizations in the political arena, the need to "win," the adoration of celebrities, self-proclaimed spiritual experts, overly litigious actions, and destruction of the environment, as well as the need for immediate gratification via conspicuous consumption, as if getting "more" will somehow lead to something "better" or to the reduction of suffering. From a Jungian perspective, these dopamine-surging compulsive activities are symptoms of an imagination gone awry, impairing a person's ability and willingness to see, engage, and value the transformative potentials of the shadow child. For as the child is forgotten, the potential of the archetype remains unconscious, and there is no containment or limit for this grasping and seeking.

Hillman (2007) explained that inflation and "contaminating the imaginal with the impulsive" are often seen in "shadow" manifestations of what may be considered "a monster child whom we have been abandoning for centuries" (p. 99). Jungian scholar, Slater (2014), amplified Hillman's perspective. Monsters, Slater wrote,

> may troll around under bridges, or sleep curled around treasure; but once awakened, like the Harpies and the Furies, they are in our face. Their proclivity is to dismember and devour us, or at least threaten to do so. (p. 193)

When monster/shadow aspects are "split off" into the collective unconscious, the abandoned, demonized aspect of the child archetype has the potential to possess an individual or group. If integrated into consciousness, though, the child can lead the way to the unfoldment of individuation. As Jung (1951/1969) said, "viable progress only comes from the co-operation of both" conscious and unconscious, because the child archetype is "a symbol which unites the opposites" (p. 164).

Amplifying the observation of power dynamics gone awry, Jungian analyst Roy (2008) warned that "unconscious identification captures an immature ego (as in a non-ego of a child) more readily" (p. 70). Further still, in the context of the collective, Roy asserted that

> leaders such as Adolf Hitler or Osama bin Laden do not identify with the complete image of the Self. They tend to consciously identify with the positive side but carry the negative side unconsciously where it appears in projection on their enemies. The carrier of such monumental negative projection feels compelled to act demonically. . . . In the current post-enlightenment era the collective tendency is to question and reject the validity of the existence of such unconscious entities. This very denial creates a countertendency towards such unconscious forces in a fundamental fashion. . . . The leaders can do anything with the followers. (pp. 70–71)

Individuation, the Child, and the Cultural Complex: An Archetypal Perspective

The resonance of Roy's words related to dynamics at work in western culture seems clear. Linking in with the transformative potential of personal complexes, depth-oriented individuals have the needed base to broaden psychological inquiry into the area of complexes at work at the level of the group. In the context of group complexes, a question comes to mind: is there "a psychological solution" to our current cultural problems (P. Dunlap, personal communication, July 7, 2022). To begin exploring these dynamics in relationship with the child archetype, we might ask what it means to seek a "psychological" solution. Hillman (2007) hinted at the meaning when he suggested that we should refrain from placing individuation and development in the same category so that we may rather "reflect more precisely the actualities of experience." He asked, "Is not psychology's task to reflect the psyche as it is rather than to structure it with a hermeneutic system or inculcate through therapy a psychological dogma?" For Hillman, focusing on "the psyche as it is" parallels "constellate[ing] that level of archetypal subjectivity which is the child" (p. 121). The deeper inquiry is one Hillman further explored with his focus on the meaning of psychological knowledge.

Hillman (2016) asserted that if we wish to speak genuinely about psychological knowledge, we must recognize it as perhaps a way of knowing that exists in the realm of uncertainty and meaning-making but surfaces "when evoked by a challenge," for "the soul's knowing is brought about by provocations of the world" (p. 155). He expressed that both "failure and venture . . . [are] part of instigating the new start in regard to the child by stimulating our imagination about archetypal childhood" (2007, p. 121). Hillman (2016) proposed that one must take a "leap" away from all the logos and individualism of current psychological and psychotherapeutic paradigms. Unlike empirically driven models of the mainstream, post-Jungian approaches increasingly advocate for *leaping* into ways of knowing that are not confined to Eurocentric approaches or consulting rooms. An awareness that our "parental inflation" is "compensatory to the child" drives the impetus for moving beyond the boundaries of Eurocentric focuses (Hillman, 2007, p. 120). Instead, the psychological task now may well be to listen actively to echoes from the vast transdisciplinary and multicultural field of the ancestral past. I moved into such a space in a conversation with an elder from the Chumash tribe, a Native American people of the central and southern coastal regions of California. I wanted to know how he felt about white appropriation of indigenous traditions. "People have lost the way to communicate with nature," he said, "because they were not educated [about] the laws of nature" (T. Muhuawit, personal communication, July 26, 2010).

With ecological crises, and the harm caused by cultural complexes in mind, it might well be time to turn to learning more from indigenous ways of being and knowing. Jung (1951/1969) reflected such an indigenous sensibility with the statement:

> The "child" is born out of the womb of the unconscious, begotten out of the depths of human nature, or rather out of living Nature herself. It is a personification of vital forces quite outside the limited range of our conscious mind; of ways and possibilities of which our one-sided conscious mind knows nothing; a wholeness which embraces the very depths of Nature. (p. 170)

The term "indigenous sensibility," emphasizes a way of knowing that has deep respect for both the subtle nature of our existence and the way in which we literally treat the non-human. Further comments from Muhuawit, the Chumash elder, seem to be attuned to what Jung was articulating:

> What's necessary is to live in harmony with nature. So, I talk about nature, I am talking about all peoples. When I talk about people, I am talking about not just the human race, but the Stone people, the Winged people, the Fish people. Everything that exists [is] alive . . . Nature is alive, it has a living entity. (T. Muhuawit, personal communication, July 26, 2010).

In his way, Muhuawit spoke about access to the divine child, and to the way in which literal children can learn to trust the teachings of the adults in their world. How might depth psychology move toward what Jung (1951/1969) called a remembrance to "wholeness," a recalling of ways of working toward personal growth that respond to the invitation of the archetypal child (p. 165)? To explore this important question further, in addition to therapeutic approaches, the field of Jungian studies might consider looking more closely at the ways in which psychological research is conducted. In particular, those following Jung's map of the soul could consider cultivating skill at decolonizing the voice of the divine child**.**

Participatory Frameworks: Decolonizing the Child's Voice

Depth psychologists and others are leading the way for participatory, companionate models of research and practice, as evidenced in psychologist Ciofalo's (2019) anthology, *Indigenous Psychologies in an Era of Decolonization*. The book addresses Hillman's assertions by suggesting transdisciplinary and inclusive frameworks that *do* leap away from logos and individualism, and the white-privilege traditions of the academy. By creatively augmenting community-based psychological contexts, the contributing authors in this volume suggest hope for policy changes that do not forget the actual child or subtle nature of the divine child.

Ciofalo's initial work at a Lacanja elementary school opened her to conversations within the intergenerational community of the Lacandan rainforest in Mexico where she and the others spent "long hours sitting outdoors in the midst of the rainforest within a cacophony of birds and insects" and spoke together about "what indigenous psychologies meant to each" person as well as what they felt about being devalued. She and the others spoke of the aggressive dominance of "other ideologies on indigenous cultures" (p. vi). The indigenous participants acknowledged how their cultures have courageously carried on in the face of many harmful experiences imposed on them. Focused on decolonizing psychology, Ciofalo's book has offered examples of how to work *with* rather than talk *about* marginalized and traditional peoples. For example, in the way of indigenous Māori scholar Linda Tuhiwai-Smith, who advocates for decolonizing research methodology, Ciofalo utilized her own relationships and engaged in participatory research by inviting indigenous youth from the Mexican rainforest to write chapters from their own lived experiences. One of them, Garcia (Kin et al., 2019), wrote about wanting a

> just society where the main goal is the conservation of our cultural heritage taking care of Mother Nature. We use strategies such as theatre plays, poems in our own languages, paintings where we express our feelings, and crafts.

> Indigenous young people want to be heard and taken into account within society. We want to participate in local decision-making, especially when it affects the integrity of the young population. (p. 214)

The authors in Ciofalo's book wrote that there are several projects planned. One of the projects is to create a "community school that promotes teaching for children and youth and that utilizes theatre" for such purposes (Chanabor et al., 2019, p. 162). With participatory endeavors, engaging collaborative inquiry through the arts deepens a sense of spiritual connection and authentic relationship. Ciofalo provided an exemplary framework for blending eco-therapeutic practices, the arts, and oral traditions. Her work synthesizes the actual child with the voice of the perennial divine child. Including children as actual research participants and inviting their voices as authors in a scholarly book used in doctoral studies are examples of shifting the current favoring of hierarchical structures of knowledge.

The Child, the Wounds of Colonization, and the Redeeming Value of Indigenous Myths

Though Ciofalo's (2019) perspective is an inspiration, it is also an anomaly in psychology, because she invites child voices as researchers and solution builders. Further, it invites psychological solutions that embrace many ways of knowing and praxis and that emphasize a sociocentric way forward rather than perpetuating what psychologists Dhar and Dixit (2022) referred to as "psychology's deep connections with powerful institutions and ideologies" that egocentrically give only "lip service" to indigenous ways of knowing and that do so through the lens of the "Global North" concentration of randomized control trials (pp. 120, 124). These authors also pointed out, as Ciofalo did, that imposing psychological meaning systems is a form of violence. Amplifying how the globalization of psychology has reinforced the dismissal of indigenous ways, Dhar and Dixit (2021) discussed how "the discipline of psychology creates certain forms of crisis, often in the service of fundamentalism" and by imposing "Euro-American theories" on other countries, perpetuating the wounds of colonization (p. 108).

The child image has been prevalent in the symbology of all indigenous traditions and shows up in different stories passed down verbally. For instance, we might reflect on learning from the "Quichua-speaking woman" in Brazil who "began receiving prophetic messages in 1963 from "the baby in her womb," an occurrence that led to a following "that soon supplanted the traditional all-male political leaders in her community" (Tedlock, 2005, p. 206). The child image in the Beng tradition of Africa offers contemplation on ancestral grief (Brewster, 2019). With the child image as inner motif of the sacred, Jungian-oriented practitioners may also be inspired by cults in North Asia that have viewed children as serving shamanic purposes (p. 234). We can also engage in active imagination with the Huichol Goddess Nivetuka, the "Goddess of Children" (p. 235). These are only a few examples of how the child motif shares important psychological and spiritual functions around the globe.

How might we come to terms with the paradoxical nature of the juxtaposition of sociopolitical human life and primordial reality? A way toward a psychological solution for our ills is to listen to the compensatory call of the child, often heard in the echo of the marginalized who may have kept oral traditions and honored the archetypal child voice. As Jung (1951/1969) warned in his essay "The Psychology of the Child Archetype,"

> if we cannot deny the archetypes or otherwise neutralize them, we are confronted, at every new stage in the differentiation of consciousness to which civilization attains, with the task of finding a new interpretation appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it. If this link-up does not take place, a kind of rootless consciousness comes into being no longer oriented to the past, a consciousness which succumbs helplessly to all manner of suggestions and, in practice, is susceptible to psychic epidemics. (p. 157)

How, then, can the intentions of a well-meaning group of Jungian and post-Jungian scholars and practitioners who honor the depths of the subtle and divine child affect the larger social systems? Political correspondent Levin (2022) reflected on the theme of the forgotten child in current collective contexts. When discussing a shortage of baby formula during the COVID-19 pandemic, Levin (2022) quoted journalist Cruz who said, "Migrants and immigrants of all ages are the perfect bogeyman." Referring to the stance of many far-right people who complain about United States laws that require that detainees are fed and attended to for survival needs, Cruz spoke of how complainers have spoken about "they" as the Other in derogatory ways, with such statements as "First, they take their jobs; now they want to take food out of babies' mouths" (Cruz, 2022, para. 11, as cited in Levin, 2022, p. 1). Along with injustices suffered by migrant children and women in relation to pregnancy, many cultural commentators believe that it is simply incomprehensible that legislation regarding gun control is still lacking in the United States (Brownstein, 2022).

The Forgotten Child and Minoritized Populations

Those engaged in an inquiry into the fate of the child cannot help acknowledging that, tragically, it has been left to the children themselves to try to change the world. How many more child voices do we need to hear pleas such as Swedish activist Greta Thunberg's demand for environmental consciousness or Magdalena Gamez Grigorio, the girl abandoned by the mechanisms of the U.S. Immigration and Customs Enforcement (ICE), sobbing and demanding that our government not "leave the children with cryingness!" (as cited in Papenfuss, 2019, para. 2). Most recently, the overturning of Roe v. Wade portends grave repercussions not only for those who are forced to give birth but also for the children who must withstand worsening conditions of poverty, rejection, possible violence, marginalization, and lack of access to medical care, not to mention the future we all face in the context of global warming and the carbon footprint.

Pulling again on the thread of the forgotten child, depth psychology offers a solution to the neglect of the child's archetypal presence by translating insights from the individual to the group and continuing to address ways in which psychology has been complacent in the perpetuation of violence brought about through collusion with the power and privilege inherent in Whiteness and western colonization. Muhuawit (2010) stressed the importance of collaborating with knowledge and the wounding that comes from the devaluation of others' ways of knowing:

> Native people have to understand that non-native people when they came here —– they came without a spiritual way of life. The first people who came, they were a lost people. So, the native people had to teach them how

> to live. But they forgot to ask the people who are already here. (T. Muhuawit, personal communication, July 26, 2010)

Post-Jungian frameworks that engage concepts of cultural complexes and the multicultural imagination and demonstrate active agency in nurturing the bridge from actual to archetypal child offer a path for the possibility of a healing process for both children and adults. The value of making room for the forgotten child may have especially profound value for people with ethnic heritages that include Black, Indigenous, and Other People of Color (BIPOC), as well as contexts such as sexual orientation, gender identity, ableness, socioeconomic status, and other marginalized groups. Encouraging diverse authors, educators, presenters, psychologists, and others from marginalized groups to engage with the child could amplify the bandwidth of the voice of the child's forgotten presence in both its material and subtle meanings.

For instance, through poetry, lectures, and books, Jungian analyst Fanny Brewster has spoken about archetypal grief in relation to child loss in the context of how slavery in the United States has impacted generations of Black women. In one work, Brewster (2019) wrote about the image of the child as a spiritual messenger in the Beng tradition of Africa. For this writer, the child served as a bridge between life and death, but also as a messenger relaying to us sacred African traditions that have dissipated through the years during and after slavery. With the loss of ritual, Brewster believes, came the loss of ways to attend to grief. Supported by Jungian concepts, Brewster has critically addressed the racist language Jung used to describe Africans (such as "primitive"). By exposing the racist shadow of white privilege, first in Jung himself and by extension in the field of analytical psychology that grew up around its founder, Brewster (2020) has contributed to a growing awareness within the Jungian community of the need to empathize with the lived experience of non-white Europeans. I have personally witnessed the profound impact Brewster's teachings have had on doctoral students from diverse backgrounds. My sense, from these experiences, is that such inquiry expands the bandwidth of Jung's work toward increased diversity and inclusivity—a necessary contribution toward mending fractured trust with minoritized populations. Dhar and Dixit (2022) argued that "addressing marginalized voices without reconstruction requires understanding suffering and healing on their own terms—epistemologically and methodologically" (p. 125). This declaration echoes the suggestion Hillman (2007) made regarding the way psychology might engage (and even serve) the archetypal presence of the divine child. From an archetypal perspective, Hillman said, we must focus on "the psyche as it is" (p. 121).

Crucially, focusing on engaging the imagination systemically and in studies that have a phenomenological focus on lived experience serves to "enhance knowledge and inform dialogues about not only *what is*, but also *what is possible*" (Morrissey, 2022, p. 245). This sentiment sounds like Jung's notion of the child archetype as potential, as past, and also as futurity. The meaning of the message here seems clear: in forgetting the life-giving potential of the child, we fail to mine the ground of things for the gems that through the personal and group work of individuation might manifest as psychological and social solutions for individuals and groups, as well as the much-needed empowerment of marginalized voices.

The Child as Messenger in art and Literature

When we recognize and engage the subtle realm, the child may be animated rather than sacrificed. Two images from visual art and literature evoke and amplify a certain kind of child sacrifice. One image is a large underwater sculpture in the Bahamas. Artist and activist Taylor (2014) installed a 17-foot sculpture of a young Bahamian girl, shoulder bent and holding up the ocean in the same manner as the Greek mythological giant, Atlas, who carried the world on his shoulders. The sculpture (see Figure 1) is a poignant image that calls our attention to how we are placing the burden of our ills on the shoulders of children.

Figure 1
Ocean Atlas

Note: Sculpture and photograph by Jason deCaires Taylor. Used with permission.

It is probably no accident that Taylor's sculpture depicts an indigenous child. The sculpture represents the child that has been abused and dismissed for so many years of colonization, for, as was said earlier, what is most necessary now to reclaim the marginalized voice of the child is the ancestral wisdom of nature-based knowledge and practice in the context of community-based, collaborative engagement. The indigenous children will be (or are already) the elders from whom (and with whom) we can learn if we assist and collaborate with them rather than putting the entire burden of the future on their shoulders.

Another compelling image of the burden placed on children is from a short story, "The Ones Who Walk Away From Omelas," by the late author Le Guin (1973). In a classic example of scapegoating, the story depicts a young, neglected child who is locked in a small basement room; the child's suffering is deemed necessary for an entire town's success and wealth. At first, the child cries out for help, but the cries fade into a numb whimper once the child realizes that any request for help is futile. Some people leave the town, not wanting to be part of such a community. Others feel bad about the child—but not bad enough to give up any of their goods or to question their sense of false safety and happiness that arises from their comfort and wealth. An astute review of Le Guin's short

story by *New York Times* political and cultural commentator Brooks (2015) accented the themes of "trade-offs" made by many of us who preach about the ills of exploitation and enslavement but "don't actually live according to that moral imperative" (p. 2). From a Jungian perspective, the trade-offs Brooks refers to often include forgetting the child, both literally and in terms of the divine child's subtle complexity. In many ways, these trade-offs tend to involve scapegoating.

In an astute amplification of this unfortunate kind of multi-layered trade-off, Perera (1986) introduced the myth of Azazel, the goat god, in her book on the scapegoat complex. She wrote that the scapegoat is a "chosen one" whose "sacrifice is identified with the divinity" (p. 49). As in the Le Guin story, Perera articulated that "the victim serves a transpersonal purpose of atonement that is essential for the sustenance of the group's life and well-being" (p. 49). In a similar manner to Perera's intriguing exploration of the scapegoat complex, the dismissed, forgotten child in current collective contexts may also be functioning in what she called a "medial capacity" (p. 102). Yet, instead of recognizing a capacity for growth and awareness, we see in western culture a marked animosity toward those who advocate for forgotten children. Most often this animosity is noted in political and religious extremist stances that result, for example, in the woeful crisis in childcare support in the United States for the children that are already here while thwarting choice about bringing even more into the world or banning certain books in the schools and demonizing critical race theory.

With advice that the story should be explored psychologically in the wider fullness of the psyche, Perera (1986) suggested that Jungian practitioners may be guided by the divine child's invitation to soften polarizations between groups. She noted that "the contemptuous, accusatory perfectionism of the demonic Azazel can, thus, transform into an ego capacity for critical differentiation of carefully witnessed events" (p. 94). In addressing the question of opportunities for transformation, Perera wisely offered something similar to what Hillman (2007) was proposing when he wrote of the importance of enlivening *all* sides of the child to reduce the constellation of shadow defenses toward the multiple aspects of the child's archetypal energy.

Cultivating a Connection with the Forgotten Child

The child archetype as "creator" in each of us may serve as a guide to bring to light that which is scapegoated within ourselves and in groups. Along these lines, Jungian author, artist, and educator Wood (2022) proposed "contemporary creators are our mythmakers" (p. 10). In tune with the stance of Jung and Hillman on the compensatory function of the child archetype, Wood stressed that when "the creative depths erupt onto the surface, they have the potential for rebalancing or compensating for one-sided, unbalanced, stagnant, and dangerous states of consciousness" a**s** there is an opportunity to "transcend the personal to allow something transpersonal to be revealed" (p. 49).

When Jungians engage outside the typical consulting room, cultivating a connection with the forgotten child can also include advocating for social and emotional learning (SEL) with children. Consistent with depth approaches that foster relationality, it is "a process where students develop emotional regulation capacities, gain emotional clarity, and learn to identify certain emotions, increase empathic abilities, learn to make responsible choices, imagine growth promoting goals, and partake in growth-promoting relationships" (Kazanjian, 2022, p. 241). As a multicultural, humanistic psychologist who

embraces a depth psychological perspective, Kazanjian (2022) noted that when educators "are mindful of the miracle of being, they can help a diverse body of students live in the present, where culturally relative self-actualization is found" (p. 250). Living in the present is how creators are manifested, how the archetypal child dances through, a yin/yang of possibility and integration.

In the same vein Wood (2022) proposed that "as our world faces multiple grave and even existential crises, we need the world-bridging creator more than ever" (p. 57). Creators come in many forms and function in a variety of ways. Creative approaches to healing intergenerational trauma and to acknowledging the ways we have let ourselves and others down can foster an acceptance of both the "childish and childlike" aspects of ourselves individually and collectively, reducing the propensity to project what we experience as socially reprehensible in ourselves onto others (Hillman, 2007, p. 118). The creative incorporation of literary venues and storytelling among groups, for example, may open us to reflect on the multifaceted elements that each of us holds within ourselves, including the child self, the subtle psychic core of the archetypal divine child. Creating together and sharing stories in groups can relax defenses and reveal intersubjective possibilities. An example of invigorating stories among disparate groups is how personality psychologist Allport (1979) proposed years ago in the development of contact theory, that people from opposing political sides should share only their personal stories, not political stories when placed together in groups (a practice that the organization StoryCorps [https://storycorps.org] has established). The child as creator resides in the mythopoetic as a storyteller of psyche.

Creativity, Indigenous Remembrance, and the Turn Back to Story

Because imagination into the experience of the Other serves to foster empathy and compassion, Jungians often turn to engage with art, story, and image as "soul-making" (Wood, 2022, p. 100). Regarding the souls of those considered Other, Rowland (2012) proposed, "If a story has been distorted then, given the mythical core of consciousness, story is also the way back" (p. 85). She stressed that particularly in the case of stories and experiences that connect us to "other kinds of reality" and "other kinds of being in non-human nature . . . we need a different story to re-originate our ego" (p. 85). Tuhiwai-Smith (1999) asserted that "the project of creating is not just about the artistic endeavors of individuals but about the spirit of creating" (p. 158). Speaking to how creating may be linked to working relationally toward healing, she claimed that "communities are the ones who know the answers to their own problems, although their ideas tend to be dismissed when suggested to various agencies and governments" (p. 159).

The indigenous value of creating through the group was amplified by Jungian psychologist Neumann (1949/1954), who asserted that the arts were "collective" experiences and that "the collective re-enactment of the determining archetypes in religious festivities and the arts associated with them gives meaning to life and saturates it in the emotions set free by transpersonal psychic forces in the background" (pp. 370–371).

As a teacher, I once witnessed the transformative power of arts-based creativity in a small group setting through the efforts of a bilingual, bicultural, Jungian-oriented doctoral student who offered group therapy to a Spanish-speaking immigrant farming community in Guadalupe, California. As a psychotherapist, this man had a great deal of experience working with interpersonal trauma and crisis at a mental health agency in Los Angeles.

Even with his background, the therapist was surprised at the depth and intensity of the trauma experienced by families in Guadalupe. He wondered how to address the apprehensive group about engaging in psychotherapy.

Sitting with the group, the therapist felt uncomfortably out of attunement with his typical way of working. Then he thought of his grandmother, a healer in Mexico, who had just passed away a couple of months before. Infused with his grandmother's presence, the man began to tell the group stories that his grandmother had told him about their indigenous past. He decided to incorporate music into the experience as well. What happened next opened a window of meaning-making in a safe context for a Catholic community indoctrinated to believe that being Catholic meant the sacrifice of indigenous sacred traditions. The therapist's work inspired several members of the community to begin to organize peer support groups for the sharing of their traditional stories and songs. His work also opened the community to the idea that it was not shameful to seek emotional support from those in the field of psychology. When healthy change begins to take place, there is a fractal quality with ripple effects across all areas of life.

Reconnecting with the Numinous Character of the Child

I have often introduced *metta*, a type of Buddhist meditation, in therapeutic contexts and invited people to envision their own image as a child. I have found that inviting those in meditation to bring compassion to elements they find reprehensible in themselves or others can have profound effects. I have seen more than once how heart-centered compassion serves to ease the shame that often occurs in working with shadow material.

From a Jungian perspective, of course, addressing the "abandoned child" and the 'shadow' of that archetype is necessary for healing, growth, and the furthering of the work of individuation (Hillman, 2007, p. 116). Psychologically, the child archetype keeps calling, inviting us away from one-sidedness. As Hillman (2007) articulated,

> without the shadow of the childishness how do we enter truly the consciousness of the child? Is there a way to innocence and humility other than through ignorance and humiliation, by being made simple, small, fearing? To be led by the little child then psychologically implies to be led not only by one's spontaneous surprise and frank wonder where something is new and we are innocent, but also by one's childishness: by the sense of loneliness and abandonment and vulnerability, by the idealizations of Greatness upon outer authorities and the inner powers of our complexes who give us parentage, by the intoxications of magical invincibility, by the peculiar sexuality which is both hermaphroditic and incapable of being actualized, and by the unadapted pitiless feelings, the child's cruelty, the short memory, stupidity, which too form the stuff of innocence. (pp. 116–117)

Both Jung (1951/1969) and classics mythologist Kerényi (1941/1949) elaborated on the child archetype's frequent presentation in nonhuman form and/or in the image of an orphan in myth and imaginal realms. The orphan child will often emerge in dreams during difficult experiences and major life changes, suggesting that an important process is seeking an unfolding and wants to be seen, felt, and heard. The numinosity of the image sets it apart

from the ordinary and hints at potentiality that can impact human life and individuation. With these potentials in mind, let us consider the following passage.

> Abandonment, exposure, danger, etc. are all elaborations of the "child's" insignificant beginnings and of its miraculous birth. This statement describes a certain psychic experience of a creative nature, whose object is the emergence of a new and as yet unknown content. In the psychology of the individual there is always, at such moments, an agonizing situation of conflict from which there seems to be no way out—at least for the conscious mind. . . . But out of this collision of opposites the unconscious psyche always creates a third thing of an irrational nature, which the conscious mind neither expects nor understands. It presents itself in a form that is neither a straight "yes" nor a straight "no," and is consequently rejected by both. For the conscious mind knows nothing beyond the opposites and, as a result, has no knowledge of the thing that unites them. Since, however, the solution of the conflict through the union of opposites is of vital importance, and is moreover the very thing that the conscious mind is longing for, some inkling of the creative act, and of the significance of it, nevertheless gets through. From this comes the numinous character of the "child." (Jung, 1951/1969, pp. 167–168)

We can explore the character and functioning of the child archetype in societal developmental contexts involving conflict as well, where we need the child symbol to edge us along. As Jung further articulated,

> our modern moral conflict is still an objective calamity that threatens life itself. Hence not a few child-figures are culture-heroes and thus identified with things that promote culture, e.g., fire, metal, corn, maize, etc. As bringers of light, that is, enlargers of consciousness, they overcome darkness, which is to say that they overcome the earlier unconscious state. (p. 169)

In doing so, these "child-figures" invite us to face the uncertainties of life, the blend of the pragmatic and the cosmic, what needs to be done on the ground, so to speak, along with the insight of expanded awareness. Literal children such as Greta Thunberg, as mentioned above, or Nobel Peace Prize Laureate Malala Yousafzai, to name just two, have invited new ways to be with each other in this world in what they symbolized. The child is a "creator" who manifests an alternate path, a birthing forward.

The child is a symbol of the Self, according to Jung (1951/1969). We can see in the symbol of the child that "the *world itself* is speaking" (p. 173) and that "the 'child' symbolizes the pre-conscious and the post-conscious essence" of the human being, the "all-embracing nature of psychic wholeness" (p. 178). When we acknowledge this truth, egoic attitudes do not hold dominion, and the forces that perpetuate power and control over nature become less prevalent, as with indigenous ways. The child archetype beckons us hopefully in the direction of psychic wholeness; it is important that we listen both individually and collectively.

Hillman further advised, "The adult must go back to childhood to re-find imagination—feeling it unreal, autoerotic, primitive—for lost childhood has meant lost

imaginative power" (p. 122). He urged us to lean into "a psychology less given over to the child, its woes and romanticism," for

> we might then have a psychology descriptive of man, an aspect of whom is perennially child, carrying his incurable weakness and nurse to it, enacting the child neither by development nor by abandonment, but bearing the child, the child contained. (p. 122)

Applied Relational Approaches to Cultivate Connection with the Child

From a Jungian perspective, we have discussed a number of ways to remember and engage with the forgotten child, including integrating dreams and engaging in active imagination, indigenous myth, and storytelling. We have also explored ways that arts-based practices focused on equity and inclusion can bring the neglected and injured archetypal presence of the child back into a conscious and more caring experience for individuals and groups. Practical, applied relational approaches that nurture body-mind liberation and provide an opening to affect and heart-centeredness can also be found in equine and other interspecies therapies such as the program at Aimee's Farm Animal Sanctuary (2022) in Arizona, where healing and connection with other-abled individuals are being fostered through touch (i.e., hugging abandoned farm animals). Jungian educator Jonathan Erickson (2022) articulated how important it is to acknowledge that non-human animals are relational "feeling, experiencing beings" and that they "have consciousness" (p. 7).

When children inflict harm on other children, a Jungian approach to psychology would offer that the remedy is often in the symptom itself. Hillman (2007) stated that "childhood pathological conditions contain futurity. The very way forward through the condition so unwanted, ugly, and preposterously expectant lies just in the conditions themselves" (p. 94). A relational, unbiased restorative-justice approach to conflict introduced in high schools and even earlier can be conceived as a distinctive depth psychological solution to the splits that can occur early in one's life, for, as Hillman reflected on the subtle nature of the archetypal child across the lifespan, "by recognizing a basic cry we may evoke this child in the pathology; it is as if there were a basic cry in persons that gives direct voice to the abandoned content" (p. 94).

Carrying into adult contexts where conflict has resulted in violence, some correctional facilities' administrators have now included restorative-justice workshops, Alternatives to Violence programs, and even a sweat lodge such as the one at California State Prison, Corcoran. When I co-led some workshops at Corcoran Prison—I contributed some experiential work (psychodrama, guided visualizations, trauma education) while my partner taught restorative- justice frameworks—we asked the inmates to write to their child selves and, if willing, to share with the group. It was fascinating and profoundly moving to hear what they had to say and to note their affect as they read their words. I felt deeply for the child that was left behind, abandoned, ostracized, and for how some of these men were arising from very dark nights of the soul and finding compassion for themselves and others, guided by relating with the child and all it bore.

From a Jungian perspective, it is important to understand that "the cry is never cured." Once given "voice," the abandoned child becomes an ever-present "archetypal necessity;" as Hillman (2007) concluded, we now have not only the child's "vulnerability" but also its "evolving futurity" (p. 95). I have found that small groups offer a space for listening to the cry of the child within in a bid to nurture a different association to the harms

once done to self and others. In these settings, an opening to listening and hearing has often led to understanding, acceptance, and a realization that someone's present and future do not have to be defined by the past—even if that someone is incarcerated. I once heard an inmate in a restorative justice facilitation say, "Thank you for making me human again" (personal communication, Corcoran Prison, 2013). In this intimate moment of unconditional regard and nonjudgment, there were no dry eyes in a room full of those who had committed egregious acts. In prison, a place of confinement, the transformative expansiveness of the divine archetypal child was present as we worked to rewrite personal stories of limitation.

Grounded in the theory and practice of Jungian psychology, it has been a working hypothesis of this paper that the neglect of the archetype of the Child is a symptom of a society that has become harmful, and even toxic, to both individuals and groups. In keeping with Jungian theory, the child as a symptom of dysfunction is also a herald of increased awareness and expanded possibilities. As Jungian analyst Estés (2011) has suggested, through the personal work of individuation,

> a place has been prepared for the Child of Light to be born. Again. Right there in each person's weeping, happy, exhausted, frozen, but warming-up-now heart. And we are changed. We have gone through the dark desert, and we've been whipped around by memory—ancestral and common, personal and momentous. . . .We are together in all this. No one will be left stranded, for we are the new innkeepers. (p. 266)

Contributor

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Between Stereotypes and Hermeneutic Quest: C. G. Jung's Approach to "Primitive Psychology"

Giovanni V. R. Sorge

Moins le Blanc est intelligent, plus le Noir lui paraît bête
[The less intelligent the white man is, the more stupid he finds the black]

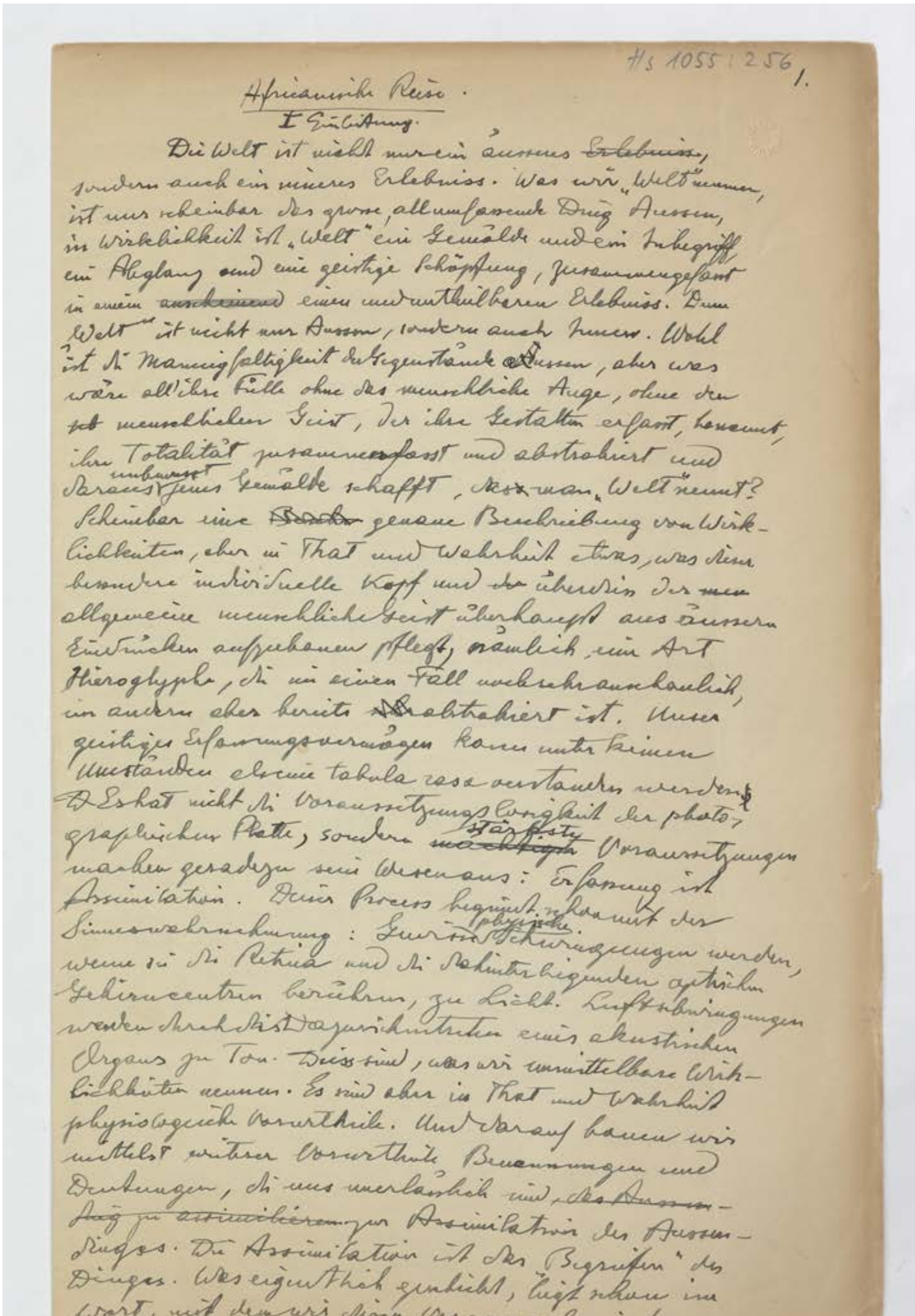
André Gide (1927)

We are always strangers to someone else.
Learning to live together is fighting against racism.

Tahar Ben Jelloun (2017)

Abstract: C. G. Jung's alleged racism with regard to indigenous populations and, by extension, people of color and, specifically, Africans and native Americans, is much debated. The present contribution is based largely on Jung's writings, some of which are unpublished. Jung's considerations−often deriving from his travels in North Africa and New Mexico−seem sometimes to imply the psychic inferiority of certain populations in comparison with the alleged civilized "white man." To establish context, the essay cites passages from Jung's published works (including his fear of "going black"), the discussion of the "racial question" among his contemporaries, and secondary literature. It then turns to statements from Jung's unpublished manuscript "African Journey" (ca. 1925–26) for fresh insights into his views on his "primitive psychology." On the one hand, Jung's psychological approach failed to fully account for the social, economic, and historical aspects inherent to cultural differences. Moreover, he followed the widespread notion equating the primitive, the child, and the mentally ill. On the other hand, Jung's understanding of "primitiveness" appears to be intrinsically linked to a critical approach to the alleged superiority of the "civilized man." I argue that some passages from his unpublished manuscript "African Journey" demonstrate Jung's conviction that the Western white man must recover a sense of the sacred and the experience of the numinosum, which the so-called primitive still retains. I discuss this complex and somewhat paradoxical view alongside an epistemologically problematic connotation inherent both to Jung's empirical approach and his conception of the collective unconscious.

Keywords: Race, primitive psychology, indigenous populations, Africans, Indian Americans, psychic inferiority and superiority, "going black", white man.



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Africanische Reise.
I Einleitung.

Die Welt ist nicht nur ein äusseres ~~Erlebniss~~, sondern auch ein inneres Erlebniss. Was wir „Welt" nennen, ist nur scheinbar das grosse, allumfassende Ding Aussen, in Wirklichkeit ist „Welt" ein Gemälde und ein Inbegriff ein Abglanz und eine geistige Schöpfung, zusammengefasst in einem einen und untheilbaren Erlebniss. Denn „Welt" ist nicht nur Aussen, sondern auch Innen. Wohl ist die Mannigfaltigkeit der Gegenstände Aussen, aber was wäre all' ihre Fülle ohne das menschliche Auge, ohne den menschlichen Geist, der ihre Gestalten erfasst, benennt, ihre Totalität zusammenfasst und abstrahiert und daraus unbewusst jenes Gemälde schafft, das man „Welt" nennt? Scheinbar eine genaue Beschreibung von Wirklichkeiten, aber in That und Wahrheit etwas, was dieser besondere individuelle Kopf und überdies der allgemeine menschliche Geist überhaupt aus äussern Eindrücken aufzubauen pflegt, nämlich eine Art Hieroglyphe, die in einem Fall noch sehr anschaulich, im andern aber bereits abstrahiert ist. Unser geistiges Erfahrungsvermögen kann unter keinen Umständen als eine tabula rasa verstanden werden; Es hat nicht die Voraussetzungslosigkeit der photographischen Platte, sondern stärkste Voraussetzungen machen geradezu sein Wesen aus: Erfahrung ist Assimilation. Dieser Process beginnt schon mit der Sinneswahrnehmung: Gewisse physische Schwingungen werden, wenn sie die Retina und die dahinter liegenden optischen Gehirncentren berühren, zu Licht. Luftschwingungen werden durch die Dazwischenkunft eines akustischen Organs zu Ton. Dies sind, was wir unmittelbare Wirklichkeiten nennen. Es sind aber in That und Wahrheit physiologische Vorurtheile. Und darauf bauen wir mittelst weiterer Vorurtheile Benennungen und Deutungen, die uns unerlässlich sind ~~das Aussending zu assimilieren~~ zur Assimilation des Aussendinges. Die Assimilation ist das „Begreifen" des Dinges. Was eigentlich geschieht, liegt schon im Wort, mit dem wir diesen Vorgang bezeichnen; wir „begreifen" das Ding. Es handelt sich um eine

First page of C. G. Jung's original manuscript *Afrikanische Reise*

Introduction to race psychology at the dawn of the twentieth century

In the *Dictionary of Philosophy and Psychology*, published between 1902 and 1905 and edited by James Baldwin, "Race Psychology" is designated "that branch of psychology which uses as data the manifestations of mind in the various species and races of animals and man" (vol. 2, p. 414). This definition echoes the tendency, inaugurated by Linnaeus, to establish classificatory chains among different species, animal *and* human species, in accordance with the assumption that *natura non facit saltum* ("nature does not make jumps"). This line is reflected, for instance, in Darwin' influential last major work on evolutionary theory *The Expression of the Emotions in Man and Animals* (1872). In fact, the racialization of the "other," along with the idealization, but also animalization, of the fabulous or savage "wild men" had shaped the whole self-understanding and representation of the West from its remote beginning to the advent of European scientific tradition, whose racist biology interpreted the "primitives" through the lens of an arrested or backward evolutionary state (Jahoda 1999). In the words of Mosse (1988), "racism" became in modern times "a secular religion based upon science and history: it laid claim to the best of two worlds, that of science, which provided new "truths" from the eighteenth century onward, and that of history, which forged a link to traditions which were fast dissolving in the modern world" (p. 85). Thus, the discourse about race, known as race (or racial) psychology, strongly permeated the whole of the nineteenth century. Subsequently, the first three to four decades of the twentieth century saw an intense exploration of this subject pursued by natural and social sciences, such as anthropology, ethnology, sociology and, of course, psychology and psychoanalysis. Racial views, in many aspects, were fashionable, and the scientific debate even permeated popular opinion. According to the Italian historian Gentile (1975/1996), "racism appropriated the morality of the middle classes … in the same way as it took possession of nationalism and basically of all those ideas that seemed to have a future." And, he observed, "this was its strength: neither Morel, nor Lombroso, nor Nordau were racists, but their ideas became the core of racist thinking" (pp. 85–86). The twentieth century took up the legacy of the previous century "in which two traditions had converged: the mystical idea of race ... and that tradition which sought to give an academic respectability to the racial classification as scientific" (pp. 85–86; my translation).

In Europe, the preponderant racial current was the one that mingled together anthropology, social thinking, and eugenics. Simultaneously, the influence of Darwinism and, specifically, social Darwinism, contributed to the racist concern for hereditary factors and eugenics. Nonetheless, race psychology cannot be viewed as a school; rather, it was a quite heterogeneous current of thought, dominated (between the 1910s and 1940s) by U.S. psychologists, who used currently available psychometric and psychological tests in order to empirically determine innate race differences in psychology as well as black-white differences in intelligence (Richards, 2012). Furthermore in the U.S., so-called Negro education became a much debated topic in social educational sciences and "constituted a major component in the so-called 'Negro Question'" to which psychology "offered an ideologically 'neutral,' respectably scientific, route for readdressing the intractable difficulties from a new angle" (p. 77). This angle "located the source of the problem safely at the individual psychological level, in the 'Negro' psyche itself" (p. 77). Race differences were usually considered an aspect of *Völkerpsychologie* or "Folk Psychology," a research orientation founded by physiologist and philosopher Wundt at the border of anthropology and psychology, which aimed at defining the interactions between the individual and the

community. To describe their reciprocal relationships, Wundt introduced the term *schöpferische Synthese* or "creative synthesis," for analogous to the human organism and mind, this discipline represented more than the sum of its parts. Folk psychology also intended to explore the developments of different stages of mankind to higher forms of civilization. Alongside the entire racial discourse, folk psychology was largely substantiated by comparativism that, from linguistic to mythological studies, spread within and without academic research. Medical and psychological disciplines in a broad sense were profoundly involved in these anthropological purposes and increasingly established themselves as social-cultural and social-critical hermeneutic tools. From approximately the middle of the nineteenth century, medical (especially psychiatric and later also psychoanalytic) categories were applied to the understanding of society as a whole to a hitherto unmatched extent. Thus, the damage of the alienation of industrial civilization (the urbanization, the so-called electrification, etc.) was read through concepts such as *Nervosität*, *Hystheria*, and *Entartung* or "degeneration," whose increasing popularity was reinforced by their social-Darwinistic scientific patina (see also Roelcke, 1999). "Pathologizing," the reflexive discourse on civilization was accompanied by a longing to return to a sort of "Rousseian" original and pure stage attributed to the "primitive," the "savages": all that seemed to substantiate the distance between the so-called "Naturvölker" or "natural" i.e. "primitive" - or "indigenous" - "people" and "Kulturvölker" or "civilized people". From this social-cultural congeries, eugenics theories progressively took hold as "collective hygiene," "folk hygiene," or "racial hygiene" (which, as well known, would have reached its peak with Nazism).

As early as 1899 (the same publication year as Freud's *The Interpretation of Dreams* – and, incidentally, of Rudyard Kipling's poem "The White Man's Burden"), Conrad's successful *Heart of darkness* contested the distance between white and indigenous populations and raised questions about colonialism and imperialism, while scholarly research proceeded to scientifically prove the unsustainability of racial differences on the basis of a puzzling amount of physical, cranial, and other differences also among members of the same ethnic group. Nevertheless, the discourse about race was incessantly and successfully used for political purposes on the basis of alleged scientific proofs. For example, to justify the Italian campaign in Ethiopia, Cipriani (1935), director of the Anthropological Institute and Museum in Florence, affirmed:

> Researches conducted on the brain of the African and on its physiological and psychological functions reveal the existence of a mental inferiority which is impossible to modify and which excludes the possibility of its development in our own manner. The Africans are particularly unfit to assimilate European civilization. Since this depends upon the characters of the race, which are transmissible, then, with crossing, it is necessary to develop certain eugenic norms, above all for Europeans living in contact with the Africans. In this connection the important observations which have been made on the Negroes into America since the seventeenth century have the greatest value. (p. 177; my translation)

According to Richards (2012), the argument that "'race' is an unscientific category, a myth for rationalization oppression and injustice … only becomes prominent in the late 1930s, bolstered both by the spectre of Nazism and by invocation of contemporary developments

in genetics" (p. 125). On the one hand, "Anglophone social and cultural anthropology was, by the 1930s, theoretically at least, anti-racist, although when working in the field, British anthropologists were certainly inclined to compromise with the racist assumptions and agendas of colonial administrators" (p. 184). On the other, a genuine interest in customs and mentalities of indigenous colonized people grew. Anthropology and ethnology helped relativize the presumption of the superiority of European culture. The same happened with the French Sociological school and especially Durkheim, Mauss, and Lévy-Bruhl, who were influential to Jung.

Psychoanalysis between Folk-Psychology and Haeckelian recapitulation theory

Modern ethnology, one may say, was born when Bronislaw Malinowski arrived in 1915 on the island of Kiriwina in Papua New Guinea. Malinowski's conception of "participant observation" implied the assumption of the viewpoint of the indigenous, and therefore recalls Freud's (1910) notion of "empathy" (*Einfühlung*), which properly allows one to approach another's "soul life" (*Seelenleben*). Psychoanalytic schools played a pivotal role in allowing, theorizing, and debating the so-called discovery of "primitive mentality" *also* within "civilized" European psychology. Freud's and Jung's studies on primitive mentality show the wish to (re)establish what was believed to represent the primitive as an original, primordial status with all its ambivalent fascinations and projections. The intention, done on the basis of contemporary anthropological sources, was equipped with the theoretical hermeneutics of that time. As Brickman (2003) points out in her seminal work, the Darwinist, Lamarckian and Haeckelian theories largely influenced the epistemology of psychoanalytic discourse about the primitives. Yet according to Richards (2012), "both Jungian and Freudian theories encouraged a too facile equation between the 'unconscious' and the 'primitive,'" following the trend to "indiscriminately" muster appropriate examples from anthropological information previously labeled "primitive" (p. 194). Freud described *Totem and Taboo* (1913) as a "first attempt" to apply "notions and results of psychoanalysis" to unresolved problems of folk-psychology. Admittedly, Freud found major inspirations both from Wundt's folk-psychology and the studies of C. G. Jung (*Totem and Taboo* may be considered as an answer to Jung's [1916] *Psychology of the Unconscious*, originally published in 1911/1912 as *Wandlungen und Symbole der Libido*). According to Brickman (2003), "because the details of *Totem and Taboo* lean so heavily on the social evolutionary conceptions of the nineteenth-century anthropology that Freud adopted," invoking the text recirculated throughout psychoanalysis the "colonialist tenets of social evolutionary thought" (p. 53). Sulloway (1979) even went so far as to consider Freud a "crypto-biologist" and, by extension, a "crypto-racist" (p. x). In the famous first lines from *Totem and Taboo*, Freud (1913) declares his "peculiar interest" in the mental life of those "we describe as savages or half-savages [*Wilden und halbwilden Völker*]" which would offer a "well preserved picture of an early stage of our own development" (p. 1), thus advocating the desire for dialogue between social anthropology and depth psychology (Brickman, 2003, p. 67). In his effort to open the way to a sort of universal anthropology, Freud not only borrowed many insights from the theories about "savages" by Tylor and Frazer but was also strongly indebted to the Lamarckian doctrine of the inheritance of acquired characteristics and to the "biogenetic law," according to which ontogeny recapitulates phylogeny (Brickman, 2003, p. 51ff. Jahoda, 1999, p. 164ff.). By means of these "socio-evolutionary axioms," the life

of "savages" could be used to interpret Western history and specifically "reconstruct the history of the present-day European tendencies" (Brickman, 2003, p. 67). Symmetrically, Freud's famous definition of female sexuality as "dunkler Kontinent" or "dark continent" reflects the consistent relationship between psychoanalysis and colonialist theories (see also Khanna, 2003). As Hillman (1986) observed, "the topological language used by Freud for 'the unconscious' as a place below, different, timeless, primordial, libidinal and separated from consciousness recapitulates what white reporters centuries earlier said about West Africa" (p. 45). Brickman also recalled a number of articles concerning "The Negro" that appeared in 1914 in the early volumes of the *Psychoanalytic Quarterly* in which the authors, moving from the assumption that individual development relives the history of race, "arranged their clinical material to demonstrate that black peoples regressed more quickly and easily to psychosis because of their lower position on the sociocultural evolutionary scale" (p. 87). The articles also celebrated "slavery as 'the most wonderful thing' because it had introduced the Negro to the ability to engage in sustained work and to the ideals of Christianity" (p. 87).

The popular recapitulation theory, originally formulated by von Baer and confined to embryology, was extensively developed and popularized by German zoologist and philosopher Haeckel. With Haeckel, who called it "the fundamental law of organic evolution," the law "came to be extended to include post-natal human development in order to account for race differences" (Jahoda, 1999, p. 152–153). This contributed to the extensive tendency to equate childhood with primitiveness and also to equate individual development with the development of collectives (in term of nations, ethnicities, races). Moreover, the belief that the history of the fetus represents a recapitulation of the history of the race was consistent with the conviction—widespread also in religious studies—of a deep consubstantiality of the *sauvage* or primitive, the child, and the mentally ill with a primitive, original mental stage. In line with Nietzsche's belief of a connection between ancient myths and oneiric life, psychoanalysis reformulated, in psychological terms, the idea that individual development relives the racial history of mankind. Freud's assumption that regression to a state of infantile libido would hatch a sort of picture of the primitive past was subsequently reconsidered and developed by Jung in his notion of the collective unconscious as living depository of ancestral memories. However, as far as the collective unconscious and symbols are concerned, Jung provided a compensatory implication for both of these with respect to consciousness, as well as a prospective connotation that could provide a different value to the understanding of the primitive.

Vignettes from Jung's published texts (1911/12–1931)

Like Freud and many other scholars, Jung shared the current ethnocentric conviction of the superiority of European civilization, which was considered—and in fact still was—at the center of the world. At the turn of the nineteenth and twentieth centuries, the approach to the "*Naturvölker*" was influenced by the Enlightenment-era elevation of reason as the chief achievement of humanity. At the same time, an approach that one could define with a grain of salt as post-Romantic arose, sustained by the idea of the deep unity of mankind's spirit and by the adoption of a comparativist paradigm in social sciences. This scholarly trend thoroughly explored the specificity of languages, customs, myths, and rites of "exotic" or "primitive peoples" that until then had been considered inferior *tout court*. At the same time Jung shared the assumption that an examination of "primitive mentality" would supply

evidence of the evolution of the human mind (and unconscious) somewhat analogous to the biological examination of the embryo with respect to the evolution of the human body.

In *Wandlungen und Symbole der Libido* (1911/12), Jung discussed the "fantastic activity of the ancient spirit" [*phantastische Tätigkeit des antiken Geistes*] as capable of providing a "picture of the universe … which corresponds to the subjective fantasies" (p. 22; here and in the following quotations: my translation; cf. *Symbols of Transformation* [1952/1956], par. 24ff.). He maintained, "Naive antiquity saw in the sun the great father of heaven and of the heavens, and in the moon the fertile good mother," and in relation with this "childish condition" he said "low races [*niedrige Rassen*], like the Negroes, see the locomotive as an animal and call a drawer the child of the table" (p. 22).[8] Furthermore, he agreed with Freud's distinction between the "Progression" of "watchful thinking" [*wachen Denkens*] and the "Regression" of unconscious and dreaming thinking. Also, quoting Abraham's researches, he stated "a parallel ... between the fantastic-mythological thinking of antiquity and a similar way of thinking in children, lower races of humanity [*niedrig stehender Menschenrassen*] and dreams" (p. 24). He inferred the validity of the correspondence between ontogeny and phylogeny for psychology (pp. 24–25). Thus, in the footsteps of Nietzsche's belief epitomized by the famous sentence "in sleep and in dream we make the pilgrimage of early mankind over again" (p. 25. qtd. from *Human, All-Too Human*, 1878), Jung not only shared Freud's position, but credited Otto Rank's research, which led him to regard the myth as "people's mass dream" [*Massentraum des Volkes*] (p. 26) and joined Abraham's (1909) conviction that "the myth is a piece of overcome infantile psychic life [*Seelenleben*] of people."[9]

Following these premises, Jung deduced the relevance of mythological presuppositions and their function in the modern human psyche, which he considered characterized by logical thought. The postulation that "fantastic thought [is] a peculiarity of antiquity, of the child and of the lower human races" (p. 25) underneath his hermeneutic exploration of the fantasies of Miss Frank Miller—is a psychological-epistemological paradigm that ran throughout his entire work: hence the centrality of active imagination and amplification in Jung's psychotherapy. While Freud believed that the primitive drives of the libido would be "tamed" by and in favor of the ego, Jung emphasized the relevance of integrating creative and healing values of unconscious forces, which would, he thought, lead to a higher, more encompassing psychic level, the *Self*. The enhancement (and re-animation) of the instinctive and cultural primordial dynamism of the collective psyche was aimed at counterbalancing the one-sidedness and the rationalistic narrow-mindedness he ascribed to western mentality. In the same vein, Jung pointed out the psycho-historical split within the German psyche in a 1923 letter, which he called a still painful "deformity" [*Verkrüppelung*] (*Letters*, 1973, p. 40). He said, "every step beyond the existing situation has to begin down among the truncated nature-demons. In other words, there is a whole lot of primitivity in us to be made good" (p. 40). He further argued that cultural development relied on receiving "a powerful impetus from our primitive roots" and on going "back behind our cultural level, thus giving the suppressed primitive man in ourselves a chance

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[8] He refers in this respect to "Dr. Oetker" (p. 22). Cfr. Oetker, 1907, p. 278.

[9] Abraham, 1909, p. 36, qtd. in Jung 1911/12, p. 26). He also quoted Freud (1908): "It is extremely probable that myths, for instance, are distorted vestiges of the wishful fantasies of whole nations, the secular dreams of youthful humanity" (p. 152, qtd. in Jung 1911/12, p. 25). Cf. Jung 1952/1956, par. 27-29.

to develop … for only out of the conflict between civilized man and the Germanic barbarian will there come what we need: a new experience of God" (p. 40). Evidently, Jung considered primitiveness as an essential component of the psyche that had to be rediscovered and revivified in order to compensate for the one-sided Germanic (and, we can say, European and even Western) psyche. How this endopsychic process operated both individually and collectively was not clearly specified. In any case, only then would a new religious experience be possible.

A few years later, in "Mind and Earth" (*Seele und Erde*, 1927/1931), Jung referred to the "greatest experiment in the transplantation of a race in modern times [which] was the colonization of the North American continent by a predominantly Germanic population" (par. 94). He quoted Boas's controversial research that allegedly proved "that anatomical changes begin already in the second generation of immigrants, chiefly in the measurements of the skull." When Jung visited America with Freud and Ferenczi in 1909, he was surprised to learn that some "workers coming out of a factory" who appeared to have "such a high percentage of Indian blood" did not have, in fact, any "drop of Indian blood." This fact led him to reflect on the "mysterious Indianization of the American people" (par. 94).[10] Then, commenting the intrapsychic dynamisms of the relation between whites and blacks for Americans, Jung (1927/1931) found it "natural" that "the Negro should play no small role as an expression of the inferior side of their personality" in the dreams of his American patients, since a European "might similarly dream of tramps or other representatives of the lower classes" (par. 96); such equation reveals a social evolutionary paradigm underlying Jung's psychological understanding of "primitiveness".[11]

Subsequently Jung (1927/1931) observed the risk—for the white man—to "lose" himself psychically within a majority of black population. One may recognize here a sort of extension (or projection) of the black qualities to the unconscious and of the white qualities to consciousness, with the direct epistemological consequence that the first one can, as analytical psychology assumes, overwhelm the second one. At the same time, the unconscious may and should help the "contracted" Western consciousness to develop. About "this infection of the primitive" in other countries, Jung continued:

> In Africa, for example, the white man is a diminishing minority and therefore protect himself from the Negro by observing the most rigorous social forms, otherwise he risks "going black." If he succumbs to the primitive influence he is lost. But in America the Negro, just because he is in a minority, is not a degenerative influence, but rather one which, peculiar though it is, cannot be termed unfavorable—unless one happens to have a jazz phobia" (1927/1931, par. 97)

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[10] In a previous essay, Jung (1918) had already reflected on the research of Boas. On this matter see also the insightful article of Tacey 2009.

[11] In fact, the equation between the poorest Europeans classes and "primitive people" (just think of the comparisons of the Scottish missionary and explorer David Livingstone between Africans and underprivileged British classes) had a long tradition also outside of Anglo-Saxon literature as shown by Le Bon' 1894 classical book on the psychology of crowds: "the lowest layers of European societies are homologous with primitive beings—one always discerns a more or less greater incapacity to reason" (pp. 28-29, qtd. in Jahoda, 1999, p. 238).

Thus, as long as the numeric majority of white people is maintained, black—in this perspective, "inferior"—people do not provoke dangerous, degenerative psychic effects. Again, a "jazz phobia" may be psychologically resolved, but to associate a majority of people of color within a country with an objective danger for the psychic health of the white people is to carry implications that go far beyond a psychological perspective—as well as beyond Jung's affirmations themselves. It may be worthwhile to note here that Boas (1914) had already lamented how the modern eugenic movement was going to place, at the center of scientific discourse, the "mentally healthy and the eradication of the inferior" ("*geistig Gesunden und die Ausmerzung der Minderwertigen*") (p. 59). Hence Boas stressed that nationality is essentially made not by the "blood community" ("*Blutsgemeinschaft*"), but by the "community of feeling ("*Gefühlsgemeinschaft*") that creates an objective unity from the habits of everyday life, from the forms of thinking and feeling, in which the individual can informally act out" (p. 131).[12] However, Jung did not adopt (as far as we know) a position on Boas's contentions; rather, he was interested in and bewildered by the results of his researches and inferences about physical transformations by the mystery of the earth—and the collective psyche.

In a 1930 article entitled "Your Negroid and Indian Behavior," Jung addressed the "Complications of American Psychology," as it was later titled in volume 10 of the *Collected Works*. He describes the "childlikeness" of Americans, including the way they laugh, move, and chatter, expressing a sympathetic attitude towards their alleged youthfulness (and greatness). "The overwhelming influence of collective emotions spreads into everything" (p. 195). When he ventured beyond describing the "American temperament" to considering "the most striking and suggestive figure—the Negro," Jung asked,

> What is more contagious than to live side by side with a rather primitive people? Go to Africa and see what happens. When the effect is so very obvious that you stumble over it, you can call it "going black." (p. 196)

Again, in presenting this (or his) concern of being "infected" by the primitiveness of a supposed inferior population, Jung ascribed to the Negro's psychology the traits of an early stage of the human evolution while legitimizing his personal observations with allegedly empirical data.

> The white man is a terrific problem to the Negro, and whenever you affect somebody profoundly, then in a mysterious way something comes back from him to yourself. The Negro, by his mere presence in America, is a source of temperamental and mimetic infection which the European can't help noticing, for he sees the hopeless gap between the American and the African Negro. (p. 196)

Jung went further by affirming, "Just as every Jew has a Christ complex, so every Negro has a white complex, and every white American a Negro complex" (p. 196).

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[12] Moreover, Boas (1915/1982) had stressed the groundlessness of the "degeneration of our race" ascribed, for instance, to the "congestion in modern cities and other causes" by "advocates of eugenics" who would intend to "counteract by adequate legislative measures" (p. 26). Furthermore, in his presentation at Clark University conference of 1909, which Jung also attended, Boas condemned the belief in European civilization as the summit of culture (Shamdasani, 2003, pp. 277–278).

Moving from these premises, Jung warned against possible "contagions" in favor of the allegedly inferior influence: that of the "Negro", in this case. Emblematically, in this rigid dichotomy between black and white, there is no place for mixed race categories. In the twentieth century, the dichotomy came to be associated with the term race even though "the finer gradations of the racial spectrum still made a powerful difference within colonial societies" (Schumaker, 2001, p. 137. Cf. Brown, 1933/1996). Moreover, Jung (1930) stated, "the Negro, generally speaking, would give anything to change his skin" (p. 196), in a way envisaging what Fanon, moving from quite another perspective, would call "lactification." Conversely, Jung continued, "the white man hates to admit that he has been touched by the black" (p. 196). It should be noted that Jung's observations on the influence of black people in the U.S. overlooked, or, at least, did not sufficiently consider, the main historical reasons—slavery in the first place—which explains the diffusion of the black population in the country. He then goes on to affirm that the "racial infection" caused by the "Negro" in American behavior (for instance with "his sense of music and rhythm, his funny and picturesque language") "is a very serious mental and moral problem wherever a primitive race outnumbers the white man" (p. 196). (Interestingly enough, the contrary is not argued: namely, the case when the white man outnumbers the primitive man).

Jung evidently essentialized the construct of "primitive man" in terms of inferiority, whereby the latter attracts different levels of the psyche of civilized man, "which has lived through untold ages of similar conditions" (1930, p. 196). The "infection problem" is considered on both an individual and societal level. On the one side, in discussing this fascination, Jung advocated a re-vitalization of the "primitive in us." On the other hand, his fear of "contagions" at a societal level was strongly tinged by his concern for the white man becoming "black under the skin." Such a concern may be connected with what Adams calls, following psychiatrist John E. Lind, Jung's "color complex," which biased Jung against the mixture of races and, specifically, interracial sexual intercourse (1986, p. 120ff. and p. 130). Yet Jung's ideas were also informed by the assumption that, as it had happened with the fall of the Roman Empire, the "conqueror overcomes the old inhabitant in the body, and succumbs to his spirit" (p. 199). However, "the conqueror," he added with an explicit negative connotation, "gets the wrong ancestors' spirits, the primitives would say" (p. 199). In the same vein, he compared the rites of secret societies like the Ku Klux Clan and the Knights of Columbus with those of "all primitive, mystery religions" (p. 199). Jung' s conception of collective psychic balance is accompanied and somehow reinforced by an allegedly neutral detached observation of "facts," which tend to be exempt from any judgment or assessment. "Facts are neither favorable nor unfavorable. They are merely interesting. And the most interesting fact about America is that this childlike, impetuous, 'naïve' people has probably the most complicated psychology of all nations" (p. 199).[13]

All in all, the picture of the psychology of Americans emerging from Jung's assertions is quite complex and even contradictory. Alongside their naïve, childlike characters Americans are marked by one-sidedness and strive for greatness. Would such a mindset be equally considerate towards, for instance, the subsequent decolonization movements?

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[13] Cf. Jung's letter to J. W. Hauer (in relation with Hauer's German Faith Movement) of 14 February 1936: "I am deeply convinced that historical events cannot be evaluated but at best interpreted" (*C. G. Jung Letters* [1973/1992, Vol. I, p. 209).

Vignettes from Jung's unpublished manuscript "African Journey"

The manuscript "African Journey" provides further elements of Jung's understanding of indigenous people as well as the relevance he ascribed to "primitive psychology." The manuscript was presumably written ca. 1925/26, thus a few years earlier the "Mind and Earth," after Jung's Bugishu Psychological Expedition to Kenya and Uganda that brought him to study the Elgony; an exact date has not been established so far.[14]

Among the different themes covered in the text, which certainly deserves future thorough analysis,[15] I wish to pay particular attention to a few points. First, Jung insisted on the psychological and epistemological importance of respectfully approaching primitive cultures as illustrations of early stages of the human spirit:

> To me, it seems highly unlikely for a white person to penetrate in a sensitive way in the secrets and strangeness of the primitive mind [literally "spirit"] without being personally deeply affected. Insofar as the European spirit yields in the twilight to its primeval spirit, it becomes also entangled in the dark fabric of its unconscious historical prerequisites. Our cultural spirit does not soar rootless in the space of an abstract world of ideas but remains—even at its brightest and loftiest heights—a building constructed on the vestige of all what our ancestors erected. (Jung, "African Journey," pp. 5–6)[16]

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[14] The title of the manuscript "Afrikanische Reise," which is deposited at the C. G. Jung Archive at the Swiss Federal Technical School in Zurich under the signature Hs 1055: 256, is somewhat misleading because it does not specifically deal with Jung's expedition to East Africa in 1925. Rather, it presents a much wider range of psychological and cultural observations on native and colonial populations from his trips to North and East Africa as well as in the U.S. which have been partly used in *Memories, Dreams, Reflections* (chapters "Travels": 1. North Africa, and 2. America: The Pueblo Indians. Instead, another document—in a double, handwritten and a typescript version—entitled "Afrika" with the signature Hs 1055:256a was written in 1958 specifically for the chapter "Kenya and Uganda" in *Memories, Dreams, Reflections*). A thorough analysis of this manuscript may also provide insights into the understanding of the above mentioned "Mind and Earth" (1927/1931) and "The Complications of American Psychology" (1930). In regard to Jung's African expedition see the detailed, intriguing essay by Angela Graf-Nold, "'The cousins Sarasin described very nicely…' C. G. Jung's trip to Africa in context of his contemporaries. I thank Angela Graf-Nold for placing her manuscript at my disposal, which also offers elements for understanding Jung's approach to primitive mentality on the basis of Jung's ETH lectures (under publication for the Philemon Series). See Burleson's (2005), which among other things provides excerpts from the section about Africa within Jung's Protocols, the typed notes taken by Aniela Jaffé during her interviews with Jung that provided the basis for *Jung's Memories, Dreams, Reflections* (1961). *The original protocols for Memory, Dreams, Reflections*, edited by S. Shamdasani, with T. Fischer and R. Hinshaw as consulting editors, is forthcoming for Daimon. Burleson (2005) considered Jung's "psychological expedition" to East Africa, supported by the British Foreign Office, "more properly a 'safari' following a well-established circuitous route" and an "archetypal journey repeated by countless Europeans in the early decade of the twentieth century" (p. 15). "The book," he wrote, "could have been titled Africa in Jung" (p. 18). See also Burleson, 2008, Van der Post (1975), and McLynn (1992).

[15] Translations of cited passages from "African Journey" are mine.

[16] Orig.: "Es erscheint mir unmöglich, dass ein Weisser die Geheimnisse und Fremdartigkeiten des primitiven Geistes verständnisvoll eindringen kann, ohne selber im Tiefsten davon afficiert zu werden. Denn in dem Masse, als der europäische Geist sich dem Zwielicht des primitiven Geistes ergiebt, verfängt er sich auch im dunkeln Gewebe seiner [eigenen] unbewussten historischen Vorbedingungen. Unser culturlicher Geist schwebt ja nicht wurzellos im Raume der abstracten Ideenwelt, sondern ist, auch auf seiner hellsten

Moreover, Jung observed that whereas America represented "the spectacle of a mutual racial influence on a large scale," in Africa "man and nature overwhelm the white [man] as superior power [*Übermacht*]." He stressed the importance of being respectful of tribal mysteries and refraining from selfish robberies of the "secrets" [*Geheimnisse*] of the primitives. The mysteries function to maintain the tribe, protecting it from the other, from the foreigner, for "of course, tribal cohesion is a vital necessity under primitive circumstances." In this regard, Jung hoped that predatory colonizing by white men would not deprive the indigenous of their identity and history:

> I hope these little tribes will preserve their religious secrets for as long as possible so as to allow our subsequent descendants to approach this piece of living antiquity. It is enormously impressive to listen to people whose ment.al disposition is nearly 2000 years old. As precious as their criticism of the white man was to me, the more I also felt necessary to get to know their central ideas, which enable becoming acquainted with an independent spiritual position beside our white culture. ("African Journey," p. 27) [17]

Jung also reflected on the fact that the criticism of the American Indian was not to be understood as a "mere opposition to the white usurper," for, according to him, they were facing the white man not only as "enemy and oppressor, but also as a problem"—a problem that, to a large extent, was to remain inexplicable for them (p. 27). Instead of investigating the socio-historical reasons (firstly, colonization) of the problem, Jung prioritized the psychological specificity of the oppressed while assuming a sympathetic attitude towards the primitive. In doing so, Jung attempted to displace himself from his own perspective as carrier of the predatory tendencies he himself denounced—which does not signify to me a surreptitious reification of a supremacist attitude. On the contrary, Jung gave quite a lot of thought to indigenous peoples' puzzlement about the white man's idea that thinking was a matter of the head since the white man, he said, usually conceives the head as the center of thought and the heart as the organ of feelings and emotions. Instead, Jung believed that a primitive mentality, thanks to its pre-intellectual, uncultivated approach, is better suited to grasp the "totality of the psyche" and to cope directly with the *numinosum*. Consequently, according to Jung, the alleged lack of consciousness of the primitive essentially fosters a more direct experience of a (truly) religious experience.

> The religious idea dominates the consciousness and the psyche of the primitive, leading him to act out the corresponding actions. To a certain extent, this (religious) idea, by living a life of its own at the cost of him [the

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und luftigsten Höhe, ein Gebäude, errichtet auf den Überbleibseln alles dessen, was unsere Ahnen gebaut haben."

[17] Orig.: "Ich hoffe, dass diese kleinen Stämme ihre religiösen Geheimnisse so lange wie möglich bewahren, sodass noch unsere späten Nachkommen sich an diesen Stück lebendigen Alterthums freuen können. Es ist ungemein eindrucksvoll, diese Menschen aus einer geistigen Disposition heraus, die beinahe 2000 Jahre hinter uns liegt, reden zu hören. So werthvoll mir ihre Kritik des weissen Mannes war, so unerlässlich schien es mir auch, ihre centralen Ideen, die ihnen eine unabhängige geistige Stellung ausserhalb unserer weissen Cultur ermöglichen, kennen zu lernen. ″

> primitive], takes his soul into its service and uses it to express itself. This leads to cultic acts or rituals. (Jung, "African Journey," p. 35)[18]

Later on, he would say with respect to this issue: "Unconscious as he [the primitive] is of himself (for he cannot consider himself as object), he also does not perceive his thoughts as his own creation, but rather as something superordinate: It is" ("African Journey," p. 30).[19] This statement recalls Jung's repeated exhortation for modern westerners to consider dreams and the dynamics of the objective psyche not as something made by the subject, but as a "mere, undiscovered portion of nature," an attitude that fosters the primitive's consciousness in front of the unknown.

In a passage in *Memories, Dreams, Reflections* (1961/1989, p. 247) Jung recounted his conversation with Ochwiay Biano, Chief *Mountain Lake* of the Taos Pueblo peoples in New Mexico, who describes the "cultic action" of the Pueblo ritual at sunrise. At one point, Jung maintained that this "concretism" [*Concretismus*] involved in cultic actions (similarly to the *Buffalo-dances* of the Taos Pueblo Indians) fosters a pre-psychological openness, which provides the primitive with a capacity to better deal with the powerful forces of life, the cosmos, and the unconscious. Westerners, on the other hand, are accustomed to experience the cultic religious act as a "duty or a convention, an immediate emotional instigation or a kind of necessity." Therefore:

> Through the devaluation of this affirmative response, the focus is pushed towards the invisible, that is, the unconscious. This in turn reinforces the unconscious creating a characteristic perturbation or distress in consciousness, an angst of an unconscious and unknown present [or presence: *Gegenwart*]; of an unknown God, who has to be called with new and unheard-of names, and who must be reconciled with equally new, strange magical acts. It is therefore of tremendous psychological significance that St. Paul begins his preaching in the Areopagus in Athens, right in the heart of an ancient civilization, with an allusion to the *Agnostos Theos*, the unknown God. (Jung, "African Journey," p. 45)[20]

Here echoes the whole discourse underpinning Jung's (2009) *Liber Novus* about the rebirth of (a) God in the soul—as thoroughly explained by Shamdasani ("whereas Zarathustra proclaimed the death of ***God,*** Liber Novus depicts the ***rebirth of God in the soul"*** [p. 31])—

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[18] Orig.: "Die religiöse Vorstellung beherrscht das Bewusstsein und die Psyche des Primitiven und veranlasst ihn unmittelbar zum entsprechenden Handeln. Sie lebt gewissermassen auf seine Kosten ein eigenes Leben, die Seele der Menschen in ihren Dienst nehmend und sich durch sie ausdrückend. Daran wird cultische Handlung."

[19] Orig.: "Seiner selbst unbewusst (da er sich ja nicht selber zum Object nehmen kann) empfindet er seinen Gedanken auch nicht als sein Werk, sondern als ein Übergeordnetes: *Es ist*."

[20] Orig: "Durch die Entwerthung dieser Bejahung wird der Schwerpunkt ins Unsichtbare d. h. ins Unbewusste verschoben. Dadurch wird das Unbewusst verstärkt, und es entsteht eine charakteristische Beunruhigung des Bewusstseins, eine Angst vor einer unbewussten und unbekannten Gegenwart, vor einem unbekannten Gotte, der mit neuen und unerhörten Namen angerufen und mit ebenso neuen, […] seltsamen magischen Handlungen versöhnt werden muss. Es ist deshalb psychologisch ungemein bezeichnend, dass Paulus seine Predigt auf den Areopag, so reicht im Herzen antiken Cultur mit einer Anspielung auf den ἄγνωστος θεός, dem unbekannten Gott, beginnt."

as well as, perhaps, a reminiscence from Nietzsche's 1864 poetry to the Unknown God (Grundlehner, 1986, p. 26).

Jung further pondered the identification of the current western mentality with the conscious side of the personality. Because of this identification, he continued, the Church "is forced to require that one must believe in God." In other words, "It has to artificially confer value to this idea or pump life [*Leben einpumpen müsse*] [into it]," which is indicative of the loss of "our pre-psychological notions or images [connected with religiosity]." Therefore, he added, we are no longer able to be "seized" or "captured" [*ergriffen*], alluding to the inability of "civilized people" to retain or re-establish direct contact with the *numinosum*.

Jung diagnosed the perturbation or distress of modern Western civilization as a consequence not only of a disproportionate development of intellectual rationality, but also of the devaluation of the spontaneous affirmative response to nature, which characterizes primitive cultures. Thus, the evolutionary path of civilized man is directly connected to increased anxiety about the unconscious and even about God: that same God, Jung seemed to hint, who, although still unnamed before the rise of Christianity, had been far more present in the daily life of pre-Christianized people. Moving from a (i.e., his) Christian perspective, Jung identified a sort of pre-Christian stance among the Pueblo Indians "in contrast … to the clear, childlike gaze of Negroes." "It seems to me," Jung went on, "that by living with a primitive race [*primitive(n) Rasse*], the primitive in us is somehow brought to life. It would have to break into consciousness thereby bringing about a mixture along with a subsequent humiliation of the cultural level. To prevent such humiliation, "the North American protected himself … by intensifying his Puritanism and with a matching legislation, [and)] with a withdrawal of consciousness before a roused unconscious. Apparently, he reacted … with increasing security measures" (Jung, "African Journey," p. 13–14).[21]

Yet in relation to the American south, he noted: "The treatment of Negroes (especially in the Southern states) clearly shows how the white American projects many of his own mistakes on the Negroes, thereby acquiring a particularly clean conscience. Should he smell something evil, he can easily say, 'It is the other.'" Again, he wrote: "The American shares his good conscience [*gute(s) Gewissen*] with the Englishman, but it seems to me that the American conscience is even better. The Englishman is a European and thinks too much [*und denkt zuviel*]" (Jung, "African Journey," p. 17).[22]

Finally, it is worth recounting some impressions about the physical differences between the so-called primitive and the white man. Jung stressed "the dignity and the self-confidence of the individual" [*Würde und die Selbstsicherheit des Individuums*] among

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[21] Orig.: "Es scheint mir nämlich, dass durch das Zusammenleben mit einer primitiven Rasse das Primitive in uns irgendwie zum Leben gebracht wird. Es müsste ins Bewusstsein einbrechen und dadurch eine Vermischung herbeiführen mit nachfolgender Erniedrigung des Culturniveaus. … Der Nordamerikaner schützte sich dagegen mit einem verschärften Puritanismus und entsprechender Gesetzgebung, mit einem Rückzug des Bewusstseins vor dem belebten Unbewussten. Er reagierte offenbar so … mit Vermehrung der Sicherheitsmassnahmen."

[22] Orig.: "Der Amerikaner hat das gute Gewissen gemein mit dem Engländer, jedoch scheint mir, als ob das amerikanische Gewissen noch besser sei. Der Engländer ist ein Europäer und denkt zuviel." Noticeably, the very last phrase literally recalls the title of the book by Parin, Morgenthaler, and Parin-Matthey (1963).

American indigenous and claimed, "it was not about a pose, but essentially about simple naturalness." The white man, by contrast,

> actually makes an unbalanced and unnatural impression: he either speaks too much, or too loudly, or too hastily or too unintelligibly or too presumptuously, or too politely. Likewise, his movements are somehow exaggerated, just like his (facial and bodily) expressions … [which are] somewhat hysterical compared to the Indian composure. Hysteria should not be confused with vivacity. If the white man remains serious, then his facial expression is such that even at 20 steps everyone must be impressed by his seriousness. He laughs immoderately or doggedly, he is over-emotional or creepy, ridiculously friendly or abominably cold. (Jung, "African Journey," pp. 48–49).[23]

Jung even said of the white man that "at heart he is at odds with everything he does" such that "his feeling always has a fatal, sentimental—and thus—unlikely connotation; and in turn all his actions are adamant." Lacking naturalness, the white man "replaces this deficiency with hysteria!" (p. 49).[24]

"Primitive mentality" and race in other psychoanalytical approaches

In short, Jung's understanding of primitive mentality and the racial question betrays a strong influence from contemporary anthropological literature and its shortcomings, noticed for instance by anthropologist Radin in 1927 in his *Primitive Man as a Philosopher* (see also Shamdasani, 2003, pp. 329–330) and an universalizing, ethnocentric, attitude combined with an essentialist approach, which was accompanied by Jung's tendency to consider as empiric, factual evidence his personal experience with indigenous people. From his stance as a white man of his time, it is also easy to denounce Jung's supremacist approach towards indigenous cultures, even though their backwardness carried essential elements for the psyche of civilized man through fostering a (more) direct experience of the *numinosum*. Yet his approach was substantiated by the epistemic premise of the dichotomy conscious/unconscious, which he applied to civilized/uncivilized as well as to white/black people, with consequences for a reductive and even racist understanding of indigenous populations and people of color. As noticed by Adams (1996), Jung also tended to equate "whiteness" with "consciousness and individual identity" and "blackness" with "unconsciousness and collective identity" (p. 150. See also chapter 9). This set of issues, alongside many other problematic questions including the current situation of analysts of

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[23] Orig.: "Im Vergleich damit schnitt der weisse Mann ungünstig ab. Er macht thatsächlich einen unbalancierten und unnatürlichen Eindruck: Er spricht entweder zu viel, oder zu laut, oder zu hastig oder zu unverständlich oder zu anmassend, oder zu höflich. Ebenso sind seine Bewegungen irgendwie einigermassen übertrieben, genau wie seine Mimik. Seine Mimik ist entschieden etwas hysterisch im Vergleich mit der indianischen Gehaltenheit. Man darf Hysterie nicht mit Lebhaftigkeit verwechseln. Bleibt der weisse Mann ernst, so ist sein Gesichtsausdruck so beschaffen, dass schon auf 20 Schritte Jedermann von seinem Ernst beeindruckt werden muss. Er lacht unmässig oder verbissen, er ist effusiv oder bockig, lächerlich freundlich oder abscheulich kalt."

[24] Orig.: "Man merkt es seiner Mimik an, dass er im Grunde genommen mit nichts, was er auch immer thut, ganz einverstanden ist. Sein Gefühl hat daher immer einen fatalen, sentimentalen und daher unglaubwürdigen Beiklang, und alles, was er thut, lässt Nachdrücklichkeit durchblicken. … Selbstverständlichkeit fehlt dem weissen Mann am meisten. Er ersetzt, wie gesagt, diesen Mangel mit Hysterie!"

color in the Jungian community, is being discussed and explored very actively (Baird, 2018; Samuels, 2018; Brewster, 2019; Carta & Kiel, 2020). Nonetheless, it is worth recalling what Lewin (2009) wrote in *Jung on War, Politics and Nazi Germany*:

> We need to be clear that our task is not to criticize Jung's early attempts at cross-cultural studies and his ideas about race by the standards of modern anthropological scholarship; to do so would be anachronistic. Jung's thinking should be judged by the standards of his time, but as we also want to discuss how applicable his ideas may be for today, modern criticism needs to be given due recognition, but caution must be taken not to get caught in "politically correct" fixations. Vocabulary changes, and when Jung used the term "primitive cultures" he did not have available the phrase "primary cultures." Closely entangled with our modern sensitivities about the word "primitive" is the issue of race. There remains concern that when Jung was referring to the "primitive" he was implying some form of racial slur. (pp. 130–131)

Given the relevance of properly contextualizing Jung's writings during the 1920s and 1930s, their racial aspects imply, denote, and entail a complex set of issues.

According to Pietikainen (1998), Jung shared the stereotypes and convictions on race of his time. Moreover, the persuasion of the "mental superiority of the white European in respect to non-whites was a truism, an unmistakable scientific fact both in its philosophical and popular versions" (p. 367). While recalling that Freud too did not challenge the "prevailing evolutionary notion of superior and inferior races," Pietikeinen responded as follows to Dalal's (1988, pp. 263–279) assertion that Jung was a racist: "one can reply to the effect that 'surely Jung was a racist, but the point is: who was not racist at that time?'" (p. 368). Jung was among several intellectuals (Pietikeinen named Bertrand Russell, Julian Huxley, and Franz Boas) who at one point "came to modify their racial views and assumed a more egalitarian and relative attitude towards non-Western culture" (p. 367). Specifically after World War II, and during the period of decolonization in the 1950s Jung, like other members of the educated classes, "more emphatically explicated egalitarian views" and began to critique "Western imperialistic and colonialist policy" (pp. 367–368).

Needless to say, there were different gradations in views regarding race. Some thinkers were more aware of this issue than others (among them Boas, whose position seems to me different from what Pietikainen's statement conveys). Ashley Montagu (1942), for instance, did not wait for the end of World War II to firmly request that the term "race" be replaced with "ethnic group" because "when we speak of the 'race problem' in America, what we really mean is the caste system and the problem which the caste system creates in America" (p. 82). For the British-American anthropologist, "a class differs from a caste in that a greater degree of social mobility is, in all respects, permitted between the members of the upper and the lower social classes than is permitted between castes. The caste is static, the class dynamic" (p. 82). [25]

[25] In 1950 Montagu was selected to draft, with few other academicians and scientists, the initial UNESCO *Statement on Race*.

Later, during the post-war period and with the decolonization processes, a new sensibility arose within and towards different native populations. Fanon, psychiatrist and activist, represented the radicalism of the upcoming change. He decisively linked the racial question with class domination and gave voice to the anger and powerlessness of people of color in a new and shattering way.[26] The colonial system had deprived the black people of any possibility to develop their own identity—as individuals and as a group. "The black man wants to be like the white man. For the black man there is only one destiny. And it is white" (Fanon, 1952/1986, p. 12). Fanon's approach, while combining Marxism, phenomenology and existentialism, sought a radical subversion of the structural asymmetry of the relationship between black and white (and the dehumanization of the first engendered by the second). Yet only through a violent struggle can the Black free himself from a forcefully spurious identity for, to Fanon' eyes, the black liberated without bloodshed resembles "those servants who are allowed once every year to dance in the drawing room" (p. 219). Fanon's analysis deconstructs the psychoanalytic discourse and moves from completely different premises than Jung's.[27]

While decolonization was struggling against the patriarchal "white supremacy" as it still is (lamentably) today, social sciences progressively abandoned many of their pillar concepts. For instance, Haeckel's law of biogenetic recapitulation became passé—but not for psychoanalysis and analytical psychology, whose epistemological premises remained largely and unreflexively entangled in it. As late as 1949, Lévi-Strauss poignantly indicated the ongoing "spurious temptation" of psychoanalytic, especially Freudian, authors to maintain the "archaic illusion" of an identity between "primitive" and "infantile" (see Brickman, 2003, p. 88).

Two years after Jung's death, Parin, Morgenthaler, and Parin-Matthey published *Die Weissen denken zuviel* (1963/1980), a cult book for the rebellious student movement,

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[26] Let me just quote a couple of passages from *Black Skin, White Masks* (1952/1986): "I am black; I am in the incarnation of a complete fusion with the world, an intuitive understanding of the earth, an abandonment of my ego in the heart of the cosmos, and no white man, no matter how intelligent he may be, can ever understand Louis Armstrong and the music of the Congo. If I am black, it is not the result of a curse, but it is because, having offered my skin, I have been able to absorb all the cosmic *effluvia*. I am truly a ray of sunlight under the earth." (p. 45). Fanon maintained that "The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a neurotic orientation. Therefore," he continued "I have been led to consider their alienation in terms of psychoanalytical classifications" (p. 60).

[27] For this reason too, he looked at the collective unconscious in a rather reductive way (while defining it "purely and simply the sum of prejudices, myths, collective attitudes of a given group") and thought that Jung "has confused instinct and habit. In his view … the myths and archetypes are permanent engrams of the race". Instead, Fanon' key concern was to point out that "collective unconscious is cultural, which means acquired" (p. 188). Cf. chapter 10 ("Frantz Fanon and Alice Walker on Humanism and Universalism") in Adams, 1996, pp. 159ff. However, it is worth adding that according to Fanon, "reacting against the constitutionalist tendency of the late nineteenth century, Freud … substituted for a phylogenetic theory the ontogenetic perspective. It will be seen that the black man's alienation is not an individual question. Beside phylogeny and ontogeny stands *sociogeny*." Contextually, as it has been noted, Fanon's concept of "sociogeny" moves from the diagnosis of colonialism presented in *The Wretched of the Earth* (published in 1961, the year of his death – and Jung's). Moreover, "If we read Fanon's sociogeny alongside Jung's collective unconscious, numerous interesting possibilities arise for thinking about the contexts of what we might call culture and thus healing within culture" (Walcott, 2006, p. 32). The volume also includes a contribution by Dalal ('Culturalism in multicultural psychotherapy', in Moodley & Palmer, 2006, pp. 36-45).

which would inaugurate ethno-psychoanalysis, i.e., "the product of a confrontation between psychoanalysis and the social sciences."[28] The three Swiss psychoanalysts and ethnologists presented the results of a survey-expedition to the African tribe of the Dogon, to conduct a psychoanalytic experiment using free verbal associations and narration, while assuming that psychoanalysis is a Western theory "which is never true beyond postcolonial power relations" (Reychmyer, 2016, p. 339). They also maintained that language cannot be a neutral mechanism, but is a meeting place for complex intercultural communication processes in continuous transformation (p. 339). The psychoanalysts (differently than Jung with the African tribes) stated a fundamental incompatibility of the Dogon with the Christian worldview. They also repudiated the notion of "primitive" as an ahistorical category, as well as the presumption to understand collective psychology *en masse*. They concluded, "We do not believe that today there is a valid mass psychology or folk-psychology"—which, from their perspective, may be equally translated as "ethnopsychology"—that "allows us to directly examine a population (as a whole)" (1963/1985), p. 612). In a way, they rejected the old pretense to grasp (and understand) collective mentality, for instance of a nation or an ethnicity. Finally, they poignantly admitted

> Psychology fails in its attempt to compare the personality of the Dogon as a whole with that of the Western or of the European ... The differences between the Dogon and us become more and more obscure the more generally and further one grasps the manifestations of cultural contact. (Parin, P., Morgenthaler, F., Parin-Matthèy, H., 1963/1985, p. 612; my translation)

"Primitive psychology" for and within Jung's analytical psychology and the collective unconscious

Jung's reflections on so-called primitive mentality was central to the development of his psychology. Analytical psychology represents a system of comparative psychology intrinsically based on a constant confrontation with different disciplines and thereby presents Jung's acquisitions from the social and natural sciences of his day along with their unavoidable limits. For instance, he shared Durkheim's and Mauss's interest in archaic societies and the primitive mind, adopted Durkheim's notion of collective representations and borrowed the conception of participation mystique from Lucien Lévy-Bruhl.[29] Moreover, "like the evolutionists, Jung considered primitive society to be an undifferentiated whole, postulated a series of stages in the psychic development of mankind, and equated this with the psychic development of the individual" (Shamdasani 2003, p. 330).

According to Richards (2012), Jung's description of primitive mentality was a mix of influences from "exotic images and traveler's tales of strange and primitive peoples," and a way to sympathetically understand the primitive mentality also through contemporary anthropological literature. However, it seems to him that Jung was "chronically unable to go beyond conventional Western 'archetypal' or 'collective'

[28] Parin, Morgenthaler, Parin-Matthèy, H. (1963/1980), p. 372. On the subject see also Reichmayr, 2016.

[29] Cf. Shamdasani 2003, especially pp. 288–290, 311–317, and 328–342. See also Adams, 1996, pp. 54–59 and the essays in Bishop, 2011, Part II.

representations, and failed to see the immediate down-to-earth details of the actual situation in a way that contrasts to that—for instance—of Margaret Mead in Polynesia or New Guinea." Contextually, Richards observed that while Africans and Native Americans were part of "the domestic landscape" of the British and French who "had long been having direct dealings with non-European imperial subjects," Jung was "an empireless Swiss" (pp. 192–193).

That Jung shared the Eurocentric (and colonialist) mentality of his time was inevitable, at least to some degree. Furthermore, as Roazen (1971/1985) noted, "just as Jung shared sexist prejudices toward women, it would not be surprising for him to have uncritically adopted many traditional stereotypes about Jews" (p. 292); and, we can add, about black people. However, how far the Eurocentric mentality along with coeval prejudices affected his entire psychology is both an historical and an epistemological question. If the first question is to be considered in a differentiated way, in terms of the specificity, extent, and severity of his racism, the second question obligates us to ask: Is it possible to separate Jung's racist visions from his psychology and, if so, how? Or should one agree with Farhad Dalal's conclusion that Jung's theoretical (yet not personal) racism implies that contemporary Jungian analysis has a "racist core" (Dalal, 1988, p. 263)? Could Jung's perceived risk of "going black" under the skin be considered primarily as his personal fear (and resistance) alongside his equally personal fascination for the primitive? Or is such fear instead an expression of a structural element inextricably embedded in Jung's psychological system, which could be considered intrinsically racist? (In this direction goes, for instance, the thesis of the critical and insightful work of Dohe (2016).

It might be useful here to recall the broad definition of racism by Adams (1996), who defines it "any categorization of people on the basis of physical characteristics (such as skin color) that are indicative of putatively significant psychical differences, *whether these ostensible difference are positive or negative, honorific or defamatory*" (p. 10). In my view, the racial issue connected with Jung's thought has to do with an epistemological aspect that is intrinsically related to the conception of the collective unconscious. The latter is, per definition, stratified and phylogenetically shaped, yet it belongs to whole humankind. It is, if we want, democratic and aristocratic (*quod licet Jovi non licet bovi*), universal and racial.

Two examples are worth recalling here. On the one hand, in 1912 Jung had analyzed fifteen "pure-blooded Negroes," i.e. African-American hospitalized patients at St. Elizabeth's Hospital in Washington, DC, and found oneiric images which seemed to refer to Greek mythology. The dream images could not, Jung (1935) clearly stated, be "explained by racial inheritance" as they "have nothing to do with so-called blood or racial inheritance, nor are they personally acquired by the individual. They belong to mankind in general, and therefore they are of a *collective* nature" (par. 79). On the other hand, in the same period Jung (1934) (in)famously called for recognition of the differences between Germanic and Jewish psychology because "the Jewish race as a whole … possess an unconscious which can be compared with the 'Aryan' only with reserve" (par. 354). These two brief passages clearly depict a kind of epistemic tension which runs throughout Jung's understanding of the collective unconscious. In this regard Adams (1996) was certainly correct in concluding that Jung found "evidence for a typically human, rather than a 'racial' collective unconscious" (p. 106). Nonetheless Adams also detected a double dimension of the collective unconscious, namely "an archetypal (a natural—that is, a transhistorical,

transcultural, transethnic) dimension and a stereotypical (a historical, cultural, ethnic) dimension" (p. 46). Adams' point speaks to the suggestion that "there were 'two' Jungs: one who sometimes categorized people in terms of 'biology' and another who sometimes categorizes them in terms of 'history'" (p. 131). Yet I cannot fail to highlight the persistence of an intrinsic epistemic criticality underpinning the notion of collective unconscious. In social-political interpretations, the collective unconscious can be considered emancipatory, but it can also be (mis)used for reactionary purposes. This issue lies, then, not only in the applications of the collective unconscious, especially to political and nationalistic agendas, but also affects the hermeneutic effort to recognize the coexistence of these two aspects, related to history and biology, underlying Jung's conception.

In this regard Grossman (2003) maintained that Jung's thought was strongly influenced by German Romantic philosophy, which highly valued the folk as depositories of an ancient wisdom. He defined Jung as a "partially racist thinker" in relation to his descriptions of "Negroes and Jews" (p. 116). At the same time, he saw in Jung's theories

> a more universal element … and this element was in the last resort more important. If Jung was interested in racial archetypes, he was even more interested in exploring the archetypes which were common to all of humanity. As far as race is concerned it would be more accurate to say that there were some racist components in this thought rather than to characterize its orientation as racist. (p. 117)

This set of issues might be profitably connected to and analyzed with the help of the seminal work by Singer and Kimbles (2004) about cultural complexes and of the subsequent Henderson's (2018) theory of cultural unconscious.

That said, a brief account of the views of two Swiss psychiatrists in the early 1930s might further frame Jung's specific position on race. First I quote a passage in the memoir of philosopher and brain researcher Forel (1935). Forel is commonly considered the father of Swiss psychiatry; he was Bleuler's predecessor at the direction of the Burghölzli, and was a promoter of the women's vote in Switzerland. Forel argued that history teaches how great and noble cultures regularly fall under barbarism. And he raised the following question:

> Is this always the case? No, because thanks to printing, steam and electricity, the speediness of exchanges is such that discoveries spread in a flash and are no longer lost. What is really new and effectively useful in our current scientific discoveries? To what extent is it based on primeval—hundreds of thousands or millions of years old—inheritance of our brain? And how much of it stems from the culture acquired by that very same brain and collected through the compendium of knowledge of our ancestors? (p. 158)

Then, in relation to the question of race he asked, "Which races are useful [*brauchbar*] for the further development of mankind, and which are not? And if the lowest races are useless [*unbrauchbar*], how can they gradually be eliminated?" (p. 158; my translation)

Secondly, let us consider what the author and psychiatrist Strasser wrote in 1932 in a book about superstition, quackery, and soul healing:

> Whether one speaks for or against race, regardless of the fact that it is morally valued or depreciated, the uncertain findings as to heredity provide

> each and every theory on race with an apparent certainty. Every gap is filled by means of the scientific superstition of inheritance. (p. 61; my translation)

Strasser compared "prejudice against race and gender, hypothesis on constitution and instinct constitution" to the inveterate "superstition of the born criminal (reminiscent of Lombroso's theory) of innate dispositions or mental illnesses, of the inborn nature of temperaments and feelings." He would further assert that such "superstitions about racial characteristics" are particularly fruitful when there is a need—as was happening with Jews—for "a beloved scapegoat from ancient times" (p. 61; my translation).

Noticeably, Jung did not share either of these attitudes. He never ventured, as did Forel, to pontificate on the relative "usefulness" of single races for the evolution of humanity, nor did he question the meaning that so-called inferior races might have in that global context. On the other hand, he never stated with the same clarity as Strasser (perhaps because he did not think so) the unsustainability and hazard of any discourse on race.

In analytical psychology, the historical assumptions about the allegedly evolutionary superiority of the white man goes hand in hand with a strong criticism of the very same subject. From a dynamic and comparative (but also compensatory) perspective, Jung considers on the one hand the so-called primitives to be morally less developed—as, etymologically speaking, they had less developed "mores"—with respect to the civilized populations. On the other hand, Jung relentlessly credits the so-called superior westerner with a whimsical assumed superiority, completely unaware of their historical and religious-spiritual roots, to which the primitives are still connected. With this kind of variant of the long-standing differentiation of nature from nurture, Jung ends up "pathologiz[ing] the civilized, not the primitive" (Adams, 1996, p. 150). Thus the primitive as a "category functions as a plea to recover the lost roots of human kind and for the possibility of a new religious experience.[30]

One can discern in Jung's stance an interrelation between and consubstantiality of inferiority and superiority. Jung's main concern was not to emphasize the inferiority of the primitive, even though he lamentably (and perhaps carelessly) applied the label "primitive" to blacks, American Indians, and others. Rather, he strived to reveal the shadow of so-called civilized (white) people and to undermine the comforting belief in their alleged superiority. Psychologically, the primitive ends up constituting the quintessence of what the so-called civilized individual has lost or forgotten and needs to rediscover.

At the same time, Jung's empiricism and deductive argumentation needs to be critically evaluated, especially when considering Jung's assertiveness about alleged "Tatsachen" or facts which, he once says, "are neither favorable or unfavorable. They are merely interesting" (1930, p. 199). For instance, while Jung (1927) mentioned the risk of going black for the European, he said: "It is no mere snobbery that the English should consider anyone born in the colonies, even though the best blood may run in his veins, 'slightly inferior'. There are facts to support this view" (par. 249). Likewise, as mentioned

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[30] Commenting the "minds of all unsophisticated people" with reference to Lévy-Bruhl's theory on the "participation mystique," Jung (1930/1931) said: "we still attribute to the other fellow all the evil and inferior qualities that we do not recognize in ourselves" (par. 130). Since "projection is one of the commonest psychic phenomena," what we confront in our neighbors "is usually our own inferior side" (par. 131).

above, Jung (1927/1931) considered it natural that "the Negro should play no small role as an expression of the inferior side of [white Americans'] personality" (par. 96).

Here it is worth recalling what Samuels (1991) affirmed in the famous Congress on Jungian, Freudians, and Anti-Semitism held in New York in 1989.

> The main difficulty with Jung's work in the general area of national psychology is an unwarranted expansion of his psychology, and hence his authority as a leading psychologist, into complicated fields where psychology alone is an inadequate explanatory too. This problem is exemplified in his treatment of the question of national psychology. (pp. 182–83).

Consequently Jung's "ideas on national psychology degenerate into nothing more than typology" (p. 190). Samuels, therefore, invited the audience not to consider "defined or predefined" psychological differences among national or cultural attributes, as well as among sexes, races, and classes. "The analyst is not an authority or teacher who has a priori knowledge of the psychological implications of the patient's ethnic and cultural background," Samuels asserted, but "rather he or she is a mediator who enables the patient to experience and express his or her *own* difference" (p. 200). On other occasions, Samuels warned against the risk of over-psychologizing in depth psychology.

Samuels's position differed from that of Guggenbühl-Craig's (1991), who, in the same congress, considered Jung a "man of his time" also because he shared all the stereotypes and clichés of the Swiss bourgeoisie (including anti-Semitism). Guggenbühl-Craig urged the audience to consider the greatness of Jung's psychology instead of stressing the littleness of such historically-linked aspects.[31] I would venture to say that these different positions may represent two poles of the post-Jungian approach to his theory, which may be fruitfully connected and perhaps even integrated.

Conclusion

One of today's challenges for analytical psychology may be to recognize and differentiate the historical-biographical aspects of Jung's ideas from the methodological and hermeneutical aspects. This has been stated with particular clarity by the Italian Jungian analyst Trevi (1988; see also Trevi and Innamorati, 2000). He strongly insisted on differentiating between analytical psychology's fruitful orientation as an open hermeneutic system and its tendency towards being a closed doctrinal system. Only an epistemological reflection about such a differentiation would enhance analytical psychology's methodological stance as well as the notion of the "personal equation"—without forgetting Jung's personal vision of the world. That view was influenced by differences that have been largely overcome today: between Europe and the rest of the world, between primitive and civilized people, between East and West, between colonialists and colonized. One cannot say the same for the engrained biases regarding whiteness/blackness as expressions of dichotomies such as conscious/unconscious, positive/negative, male/female, and even life/death. Such biases perpetuate the complex of white supremacy that, according to Hillman (1986), is deeply embedded in Western society in ethnographical, mythological,

[31] By the same token see also van der Post (1975/1977): "His psychological approach was on so profound and universal a level that its racial implications were the least of all to him" (p. 195).

historical and even linguistic terms. The imagination of white superiority over the black "is archetypically inherent in whiteness" (p. 29): whiteness "represents the divinity as essence and source, as well as sustentation" (p. 32) and this implies that "white sees its own shadow in black" (p. 41).

One may also recall the "tacit, colorist assumption" that potentially affects the interpretation of alchemy (Adams, 1996, p. 219) by means of connotations inherent in the alchemical transformation process from the 'blackness' of nigredo to the 'whiteness' of albedo, which many alchemists consider the ultimate goal. Adams contends that "if Jungian analysis were to theorize *nigredo* and *albedo* not as stages, however, but as states, it would relativize 'blackness' and 'whiteness'" (p. 224)

Another challenge for analytical psychology would be to explore the extent to which such inadvertent (and insufficiently scrutinized) biases related to whiteness and blackness remain embedded in the Jungian system as it is understood and practiced today.

In addition, I see the need to discern a tendency in analytical psychology toward pan-psychologizing. Unless challenged, this tendency could become, emblematically, a sort of psychological annexation or colonization—a kind of psychological neo-colonialism—of allegedly self-evident events whose understanding requires other knowledge. Hence the need for the development of "the capacity for a differential, multicultural imagination" (Adams, 1996, p. 246) able to overcome that "archetypal predisposition in whiteness … to imagine in oppositions" (Hillman 1986, p. 41); and the need for a humbleness for the discipline of psychology itself, based on a major collaboration with other disciplines and a mature receptivity for their researches. This was, after (or before!) all, Jung's original understanding of a comparative, complex psychology (Shamdasani, 2003, p. 12ff., 347 *et passim.* Cf. also Sorge 2017).

Consequently, one should not indiscriminately assume that a psychological and hermeneutic system manifestly fruitful in the comprehension and resolution of individual psychic problems is equally fruitful in understanding collective problems. To me, a critical reassessment of the propensity of analytical psychology to read national, collective or socio-cultural dynamics in an essentialist, cyclical, or even mythologically-oriented way is needed. Consider, for instance, the enantiodromic principle inherent in Hölderlin's verses, "Where the *danger* is, *also grows* the *saving* power," which underlay Jung's interpretation of the Nazi phenomenon at least during its early years, and provided it with a quite confident, almost too confident perspective in a regenerative dynamic underpinning social-political events. A patient undergoing a mental health crisis may need to lie down and wait it out, as Jung suggested in the 1959 BBC interview "Face to Face", but that does not justify, I think, the shift from the individual to the collective register by adopting the same attitude to the symptoms of the social and political crisis. One can face the crises also by rising and fighting instead of sublimating or trying to forcefully integrate the critical awareness (especially when the latter cannot be integrated) into a superior, encompassing *coincidentia oppositorum* especially when the latter runs the risk of concealing a psychological yet crypto-metaphysical comfort-zone.[32]

[32] Cf. the insightful reflections by Lanfranchi (2017) who advocates for a critical reassessment of the premises of analytical psychology by deactivating the paradigms of sovereignty embedded in our language as well as in Jung's psychology and by adopting a not defensive nor condescending attitude toward the shadow of the "hidden claim of universality of the psyche, which creates a covert racial subtext allowing

Recognizing constructive resources in individual as well as collective crises must not prevent us from acknowledging their sometimes irreversibly negative nature, such as the catastrophic ecologic crisis today. Recurrent phenomena such as the fact that the inferiority complex manifests itself as a superiority complex or that a formerly oppressed (or colonized) population can later become an oppressor, or that the conqueror succumbs in the spirits or demons of the conquered, have been thoroughly examined. However, one has to be very cautious in turning them into unquestioned *psychological* assumptions which would lead to too hasty psycho-historical conclusions about the dynamics of global history. Perhaps the rush toward assumptions and conclusion has to do with the old dream of psychology (and of psychoanalysis) to establish itself as a natural, exact, perhaps infallible science.

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CONVERSATIONS IN THE FIELD ESSAYS

In the Ruins of Emptiness

Christina Forbes-Thomas

Here I scrabble
There unscramble
searching the suffrage
surrendering to the silence
groping the dark of this grave and grief
for an answer
for something alive
for life

Nothing yet
Nothing favorable
Not my shadow of doubt
but the constant declaration
I get
from the assembly
I have petitioned for support

And this emptiness
in sombre cadence
tolls through my body
an art of inquiry
The bell of my heart
its head hung wearily
chimes like mid-Wednesday afternoon
in the town square

And I am
called to prayer
to praying
only ceaselessly
This constitution
For not only I
but the floods this bell invites
come incessantly

At every moment
I wake to find
this mystery
I am the bell
hanging suspended
but where is my ringer
who claps for my liberty
who pulls my rope

No, this yoke
is not easy
and the headstock bears no light
My crown is not straightened
and my shoulders depressed
There is war on my waist
and my mouth forgets
to utter
three times for praise

I will go again
and waste myself ringing on empty
so my noise will
ward off the demons
summon the citizenry of the gods
and gather my flood of tears
sufficient for a baptism
to wash holy this bell
and tapped chrism
making ready a jubilee

White Dreamers and Black Madonnas: Unconscious Bias and White Privilege in Jungian Literature and Dreamwork

Barbara Joy Laffey

In support of conscious efforts to combat racism and embrace diversity, this essay identifies how white privilege expresses itself in contemporary Jungian dream literature, challenges our habitual identification of dark-skinned dream figures, and calls for an end to an unspoken convention that defaults to whiteness as the norm. This essay is addressed to white readers with gratitude for people of color who join the conversation.

At a recent conference hosted by the Jungian Society for Scholarly Studies (JSSS), a draft diversity statement was circulated among the membership, stating in part:

> We acknowledge that Jungian psychology has roots in a white, colonial, patriarchal worldview that . . . produces areas of cultural blindness. While this history does not negate the value of Jungian psychology, it does require conscientious efforts by Jungians to understand . . . and to confront the damaging practice of other-ing. (JSSS, 2022)

Because toxic patriarchy is embedded and integrated within psyche, those conscientious efforts must begin within our own selves—a task that is not always easy.

A Challenging Process

Despite having presented some of the following ideas at the JSSS conference, I encountered considerable inner resistance to writing this essay. It's one thing to speak in person, making eye contact, reading the room; it's another thing entirely to send controversial ideas about race and privilege into today's politically-charged atmosphere. Inner exploration revealed a feeling deep in my body that could best be described as terror—a fear of attack.

The unconscious terror that kept me from writing is an expression of my own white fragility, defined by Robin DiAngelo (2016) as:

> A state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves . . . such as argumentation, *silence, and leaving the stress-inducing situation* [emphasis added]. These behaviors, in turn, function to reinstate white racial comfort and status quo. (pp. 355–356).

I moved past my fear by recognizing that a similar kind of embodied terror probably lives in many if not most Black people *every day.* My whiteness shields me from having to live with such fear. People of color have no such shield.

Unintended Racist Stereotypes

Jungian analyst Fanny Brewster (2017) noted, "Jung initially identified African Americans within his collective unconscious theory as being and carrying *the Shadow*—his principal archetype for all that was negative within the unconscious" (p. 4). In one of his own dreams, Jung (1989) saw his Black barber as "a Negro threatening me," a warning from his psyche that he was in danger of "going black," meaning "to go primitive, to go instinctive, which is to go insane" (pp. 272–273).

Marie-Louise von Franz saw alchemy in a white man's dream of a Black goddess whose dark skin peeled back to reveal golden-white skin underneath. She interpreted the color change as a transformation from negative to positive. Black male figures in the dream were seen as negative, primitive aspects of the psyche (von Franz, as cited in Adams, 1996, pp. 74–76).

Marion Woodman and Elinor Dickson have offered different interpretations of dark-skinned figures in dreams. For them—and for me—a dark skin color implies embodiment and a closer connection to the feminine, to nature, and to the Earth—truly valued aspects that are desperately needed in these times (Dickson, 2019; Woodman & Dickson, 1996). Unlike Jung, who responded with terror, I feel gifted when Black figures appear in my dreams.

So I was horrified when Anne Liu Kellor, an author whose writing on race and culture I respect, called out a number of racist stereotypes she noticed in my essay, "In the Lap of the Mother," published in *Immanence: The Journal of Applied Myth, Story and Folklore* (Laffey, 2018). Describing figures that arose during an active imagination, I compared a brown-skinned male bodybuilder to King Kong and likened the size of his biceps to watermelons. In that same essay I also referred to a Black Madonna/Earth Mother figure as a "Black Mamma," which Kellor interpreted as a "mammy" figure. She suggested that I Google these phrases (+ racism) and wrote,

> While I trust that this is how these images appeared to you, and I know these weren't your intentions, I think this really speaks to so much unconscious bias or imagery/archetypes that we ingest through living in this culture built on slavery, without realizing their racist roots. (personal communication, July 21, 2021)

My initial reaction was self-defense: *I'm not racist.* I consider myself caring, open-minded, and open-hearted; I see myself as respectful and inclusive of everyone. Being told that my writing expressed racist bias left me feeling embarrassed and defensive. Robin DiAngelo (2016) suggests this kind of defensive response is inevitable because of a binary framework in which "racist = bad / not racist = good" (p. 24). I could not possibly have written anything racist because I am a good person.

Additionally, I felt protective of the images I had written about. I experience dream images as sacred gifts from psyche; those figures were *my* sacred gifts from psyche. James Hillman (1977) urged us to stick with the image (p. 68). But if I am white and my sacred dream images are Black, how shall I navigate the risky terrain of unconscious bias in my writing? Jungian literature does not provide us with good role models.

In typical Jungian conversations about dreamwork—from Jung's Black barber to Woodman and Dickson's Dark Goddess and beyond—race is called out only when it's relevant, different, Other. One might write about a dream of a beautiful woman, a military

man, or an orphaned child but never once mention race, until specifically identifying a Latino man, a Black woman, or an Asian child. Why? Because in Jungian literature *white is the norm* and only the *difference* is relevant; the Other carries meaning, identifies shadow.

In my essay I associated the bodybuilder's dark skin with a positive, creative energy. His tender-heartedness reminded me of King Kong cradling Fay Wray. But when I Googled, I discovered that the King Kong story contains an ugly racist subtext about white men protecting a white woman from a dangerous black jungle creature (Demby, 2017). I Googled *watermelon + racism* and learned that after Emancipation watermelon farming became a symbol of freedom for former slaves, but then Southern whites turned watermelons into a symbol of Black people's "perceived uncleanliness, laziness, childishness, and unwanted public presence" (Black, 2014). Similarly, my description of an enormous Black Madonna/Earth Mother as a "Black Mamma" had evoked a *Black mammy*, another stereotype. "During slavery, the mammy caricature was posited as proof that blacks—in this case, black women—were contented, even happy, as slaves" (Pilgrim, 2000).

Neither King Kong nor watermelons nor mammies were part of my actual fantasy imagery. Rather they were the easy and familiar stereotypes I defaulted to when writing about a large, brown-skinned bodybuilder and a huge, loving Black woman. In fact, King Kong, watermelons, and Black mammies are oppressive cultural images rooted in Jim Crow, white supremacy, and the enslavement of Black people.

How could I not know this? How did *Immanence*, a respected journal with a stellar editorial board and rigorous editorial review, not notice a problem? No one had suggested my essay contained racist stereotypes until I sought Kellor's opinion more than three years after publication. I believe it went unrecognized because awareness of white privilege and racial bias has been lacking in our Jungian communities. Although the stereotypes in my essay related to slavery in the United States, I find the same situation throughout the international Jungian community. In a compelling dialogue between Jungian analysts Fanny Brewster, who is Black and American, and Helen Morgan, who is white and British, (2022), Morgan wrote:

> A key aspect of white privilege is that we have a choice whether to address—or even register—our whiteness and its impact on others. Racism is a matter I can ignore, deny, or disavow should I wish to. Fanny cannot." (p. 113)

Our everyday language and imagery can often be fraught with unintended stereotypes that perpetuate racism. With eloquent restraint, Brewster (2017) wrote: "I believe there needs to be an increase in self-reflection on the part of the Jungian collective and a demonstrated effort at deconstructing the Euro-centric psychological language that alienates African Americans. *Language speaks*" (p. 113). In addition to appealing for an increase in self-reflection, and with a view toward helping others avoid the kind of blunders I made, I propose it is time to bring a new level of awareness and sensitivity to the inadvertent use of racist tropes and stereotypes in our dreamwork and writing. To do so, we must first move past DiAngelo's good/bad binary and acknowledge our own part in sustaining a racist culture. Next, we must stop presuming that the experience of being white is universal.

The Generic Human Is a White Male

Defaulting to whiteness is a subtle, inherently racist practice that can be found throughout Jungian literature. For example, in the remarkable documentary film, *Black Psychoanalysts Speak* (Winograd, 2014), clinical psychologist Cleonie White called out Freudian theory: "It's all about the internal world . . . and everybody's the same . . . culture and race and class . . . had no place" (08:58). Michael Moskowitz noted how psychoanalytic theory assumes "that people are generically the same . . . [and that] the generic human being happens to be a white male" (09:31). Psychoanalyst Annie Lee Jones added, "Whiteness floats through everything . . . it's hidden, but it's implied, and it's understood" (52:22).

Not long ago Jungian literature moved beyond *man* as a shorthand term for all humans and *he* as a universal pronoun. The first time I read an essay that deliberately used the pronoun *she* as a universal, I felt something melt in my body, releasing a tension I had not known was there. Just as authors are now encouraged to use he/she or similar more inclusive language, it is now essential to move beyond the unspoken norm of whiteness as default. I call on each of us to pay attention: When race or skin color is relevant in working with a dream, it is necessary to name the dreamer's race; if a figure is identified as Black, the white figures must be identified as white. When we stick with the image, *everything* in the dream, including every figure's skin color, is relevant. To assume a dreamer is white when a Black figure arises is simply no longer appropriate or functional.

For example, Woodman (1990) recounted a dream from Tom, "a prosperous businessman" (pp. 122−124). The dream included Vikings, a Christ figure, a God figure, a boy, a cow, and a beautiful Black woman. Tom's race is never specified; only the Black woman's race is identified. We simply assume all the other figures are white. The Black woman's race is specified *because she is Other*.

In another example, Dickson (2019) recounted this dream:

> [A] woman dreams she is attending an outdoor lecture. A man is writing on a blackboard and it is very boring. Suddenly a larger-than-life Black man walks up and takes the chalk. He begins writing, but the words fly off the blackboard and fill the air with music. (p. 99)

In this dream, I know for certain that the first man is white because the dream was actually my own, from 20 years ago when Dickson was my therapist. Neither of us identified that first man as white, because we automatically defaulted to white as the norm.

In both of these examples, the dreamers were identified by gender, but not by race. This convention is typical of writing found throughout Jungian literature in which *only* non-white figures are racially identified. The underlying assumption is that the dreamer is white; therefore, a dark-skinned figure is Other. This default-to-whiteness reflects a basic cultural practice that underpins and perpetuates systemic racism. When only characters of color are specified they will always be Other, thus perpetuating a deeply entrenched bias and privilege. The harm this practice may cause to people of color cannot be measured.

Concluding Thoughts

Racism has shaped Western consciousness and identity, granting white people "unearned yet powerful advantages that result in disadvantages for people of color" (DiAngelo, 2016, p. 158). It can be challenging to acknowledge one's own unconscious bias; nevertheless, I appeal to all of us in the Jungian community to awaken to this racist shadow. Choosing to

bring a newly conscious awareness to our writing and our dreamwork can only result in greater equity and impact for our work in the world.

Contributor

Barbara Joy Laffey, PhD, writes about what it means to honor the feminine in both our inner and outer worlds. An award-winning artist, film and television producer, she considers herself a shamelessly addicted student of popular culture. Canadian at heart, Barbara Joy lives on an island in the Pacific Northwest.

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This Gollum

Rebecca Livingston Pottenger

I would please my loved one who would give comfort to my guilt.
But how many slices of bread buttered and jammed
does it take to sate the queasy knowledge in my belly?
I understand those who cling to Christ on the cross
for the burden of all our sins is too much to bear.
I might forgive, letting go of the right to punish myself,
but how do I open back again to the fool
and her innocent and guileless passage
through the fortunes of life?
Now I have become that beast in the muck of the pond
curled around the gold
hoarding what little value I have left.
The cross does not lift me.
The tension between the sunlit girl on the lily pad
and the weight to which I am chained at the bottom of the pond
is too great.

Patriarchal Trauma and the Virtuous Archetype of the Mansplained Public School Teacher

Janiece Anjali, M.Ed., M.A, LMHC

I became an elementary school teacher to nurture "the vital spark that 'wants' to incarnate in the empirical personality" (Kalsched, 2013, p. 20). Eventually, I found that I could not prevent the system's perpetual imposition of trauma on children. Ultimately, I left my beloved profession because it became too painful to participate in the psychological annihilation of my students and of myself. This essay explores, from a Jungian perspective, the archetypal underbelly of the patriarchal public school system that inflicts trauma upon children and female teachers.

With a master's degree in instruction and curriculum and advanced certification in early childhood cognitive and academic language development, I was what the federal government designated a "highly qualified" English Language Learners (ELL) teacher. To comply with No Child Left Behind, the 2001 federal education reform act, a school district hired me to teach at an impoverished Title I school. I quickly realized that the adopted curriculum was educationally unsound for non-native English-speaking students, so I designed writing workshops to inspire and empower them to learn English as they developed sensory-based personal narratives. Surprisingly, colleagues devalued the projects I created and followed what I observed to be a meaningless, aggressively marketed, and expensive curriculum that obliterated children's experiences. Several times a day, I entered K-5 classrooms and witnessed traumatizing incidents leading to dissociation as ELL students were denied affection, affirmation, and recess because they could not complete dull worksheets in a language they did not know. In such painful moments, vital sparks are extinguished. Souls cannot dwell. Aspects of a personality can split off or disassociate to protect a person from the full impact of such frequent dehumanizing episodes. Parts of these painful experiences become inaccessible to consciousness, encoded in different parts of the brain. "Afterward, we can't tell our story as a coherent narrative" (Kalsched, 2013, p. 23).

From a Jungian perspective, trauma threatens to shatter "the psychosomatic unity of the personality to its very core" by overwhelming a person with "intolerable affects that are impossible to metabolize, much less understand or even think about" (Kalsched, 2013, p. 11). As Kalsched's (2013) vision of the psychological wounding of children was enacted, my students and I felt confusion, anger, and pain. "Trauma constitutes an interruption of the normal processes through which an embodied, true self comes into being" (Kalsched, 2013, p. 19). I began writing a novel to address the cognitive dissonance I experienced when my attempts to advocate, educate, and care for vulnerable children were thwarted by

an authoritarian school system that valued standardized test scores more than soul and community. My novel, *Illusions of More: A Story out of Shadow*, is the story of 9-year-old refugee, Pilar, and her teacher, Sienna O'Mara, and reveals how teaching and learning become traumatic when patriarchal energy coerces educators into disregarding what they know about individual children, their development, their stories, and human and civil rights. A scene from my novel evokes the way patriarchal education forces children to disassociate from their lived experience:

> "But the curriculum tells us what skills they need if they miss a question on the test," Nancy said.
>
> "The curriculum assumes that the kids already know the thousands of basic English words they need before they can even approach the skills the curriculum assigns to each question."
>
> "I think you are being too specific," Deedee said.
>
> Sienna clenched her jaw. Being specific mattered…*swap meet*, *hothouse*, *party favors*.
>
> "And you are sabotaging our future test scores by coddling these kids." Nancy glared at Sienna. "You can't just do your own thing. You have to follow the curriculum." (Anjali, 2022, pp. 80-81)

In the novel, Sienna's colleagues insist that she disassociate from her advanced education and lived experience, telling her not to see, not to feel, and not to know what she knew. As a fictional character, Sienna held my experience of systemic pressure and what I believe to be other faculty members' twisted concern for my well-being as I was directed to ignore the signals of distress I saw in my students. I felt disgust at being pressured to betray the trusting relationships I had cultivated with the children. I wonder if my resistance created cognitive dissonance for my colleagues—dissonance that, given our dependence on our jobs to support our families, may have felt intolerable and irresolvable.

Archetypes in Action

Patriarchal and colonial oppression have demanded the physical, emotional, intellectual, and spiritual subjugation of women for centuries (Gilligan & Richards, 2014). Jung (1954/1969) proposed that perhaps some archetypes "are no longer the contents of the unconscious but have already been changed into conscious formulae taught according to tradition" (p. 5). A survey of educational history shows that the archetype of the female elementary public school teacher has been consciously formulated. In her book, *Bitter Milk: Women and Teaching*, Grumet (1988) described what happened when the United States moved from a rural to urban industrialized society. Social reformers such as Horace Mann reasoned that public schools could teach children how to become the workers and consumers industrialists demanded (Grumet, 1988, p. 39).

Simultaneously, religions, distressed by the diverse practices of newly arriving immigrants, found themselves concerned with promoting "American" or Christian virtue and morality. Public schools promised to assimilate diverse children into the way of life Christians and industrialists desired (p. 39).

Catherine Beecher, the daughter of a Calvinist minister, made a case for "placing educational responsibilities into the hands of women" (Grumet, 1988, p. 40). Beecher

believed in education and economic opportunity for women but given the attitudes of her time could only expand career options by advancing the archetype of a submissive elementary school teacher who modeled "feminine sacrifice, purity, and domesticity" (p. 40). This formulaic apolitical archetypal being would never question socio-economic or curricular "authorities" such as school board members, capitalists, clergy, or politicians. Scholars have called the result of Beecher's campaign Republican Motherhood.

Pestalozzi, a 19th-century man, was credited with promoting "the maternal model of instruction" (Spring, 1994). This label was misleading, of course, because early teachers had to be unmarried and could not be mothers. The archetypal American elementary school teacher is therefore a virginal maiden—a woman who could never have had the opportunity to develop the authentic maternal epistemology that comes from doing the actual labor of nurturing a unique child. Ruddick (1995) called what arises from such hands-on practice authentic Maternal Thinking:

> A mother caring for children engages in a discipline. She asks certain questions—those relevant to her aims—rather than others; she accepts certain criteria for the truth, adequacy, and relevance of proposed answers; and she cares about the findings she makes and can act on. (p. 24)

When a district director ignored indicators of ample student progress and asked me what I could do to better to improve next year's standardized test scores, I replied in all honesty, "I can't do anything better. If you want to improve test scores, change the test." His sneering reaction demonstrated that teachers, like "mothers have been a powerless group whose thinking, when it has been acknowledged at all, has most often been recognized by people interested in interpreting and controlling rather than in listening" (Ruddick, 1995, p. 26).

In 2023, we might look back on Beecher's or Pestalozzi's image of a teacher and call America's foundational archetypal female elementary public school teacher, *Mansplained* (Solnit, 2014, p. 13). In Solnit's essay, she shared an experience of meeting an affluent man who presumed he could explain to her a "very important" book he had heard about but not read. Solnit's friend interrupted him more than once, informing him that he was speaking to the author, yet he continued. Solnit noted, "Men explain things to me and other women whether or not they know what they are talking about" (p. 4). "Every woman knows what I'm talking about," Solnit continued.

> It's the presumption that makes it hard, at times, for any woman in any field; that keeps women from speaking up and from being heard when they dare; that crushes young women into silence by indicating, the way harassment on the street does, that this is not their world. [Mansplaining] trains us in self-doubt and self-limitation just as it exercises men's unsupported overconfidence. (p. 4)

From what I have observed in my 15 years of teaching, my sense is that many female teachers in the United States have been forced to identify with and enact a male-defined role as the "virtuous" archetype of the Mansplained Teacher—women who are not allowed to know what they know or to re-create and then sustain a system that cultivates and supports their agency, talents, and desire to serve. When I brought to a district office director evidence of the educational malpractice and trauma my ELL students were experiencing, he told me, "It never ends well when teachers get political."

Maternal Practice

In a patriarchal educational system, trauma is perpetuated by silencing the voice of the female teacher and corralling female power into male-defined caricatures that "force women to act as if they don't have or need a self" (Gilligan & Snider, 2018, p. 6). What would it look like if female teachers were, instead, valued for running the archetypal energy of a critically conscious, authentic Maternal Thinker? Ruddick (1995) identified authentic Maternal Thinkers as people who practice preservative love that recognizes children's "vulnerability and responds to it with care, rather than abuse, indifference, or flight" (p. 18). Authentic Maternal Thinkers practice creating and maintaining conditions "to nurture emotional and intellectual growth" and development for specific and real children (p. 19). Yet, as Ruddick noted, this practice becomes problematic because so many Mansplained individuals and institutions thwart the creation of a "world in which maternal training can effectively yield the excellences and virtues for which an authentic maternal thinker strives" (p. 110). In other words, a teacher may be an authentic maternal thinker, expertly attuned to the needs of her students, but within the structures and dynamics of the school system she is expected to comply with authoritarian dictates created and maintained by people who collude with all the forms of violence patriarchy uses to sustain itself.

When I advocated for my Latinx students' right to learn to write their own stories, I was devalued as a teacher and a person. I witnessed the archetypal energy of the Mansplained Teacher constellate among the staff. Although a few of my colleagues agreed with my child-centered approach, they remained silent or joined my critics when I was accused of wanting to sabotage the school's efforts to increase standardized reading and math scores. The intra-faculty oppression of an individual teacher's opposition to authoritarian mansplaining creates or reactivates relational trauma for teachers who embody the energies and practices of the Authentic Maternal Thinker. Between systemic patriarchal pressures and their commitment to their students, authentic maternal thinkers can rarely spare the energy it takes to risk calling attention to the role of individuals or the system in the constellation of unconscious material at work at the level of the group. Many of them become isolated.

In *Illusions of More* (Anjali, 2022) the cruelty of a Mansplained teacher and administrator allowed the ghost of Mexican folktales, *La Llorona*, the weeping woman, to come to school on *El Dia de Los Muertos*. In the novel, the mother who drowned her children after her husband rejected her represented the trauma of the Mansplained Teacher. In my case, I refused to drown my students. I left work I loved. Years and a second master's degree later, with a robust psychotherapy practice, I am finally able to recognize exactly how much curricular and instructional patriarchal dynamics cost me personally, professionally, emotionally, and economically. Repairing psychic fragmentation and identifying its unconscious personal, cultural, and archetypal sources is tender, intricate work requiring moral courage (Jung, 1951/1968, p. 8). Exploring the real-time differences between the Mansplained and Authentic Maternal Thinking Teachers could contribute powerfully to healing and transforming school-based trauma. As one of my 4th-grade students said when I explained why I could not teach writing anymore, "What a rip off."

Contributor

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Shadow. She holds a M. Ed from the University of Washington and a MA in Counseling Psychology from Pacifica Graduate Institute.

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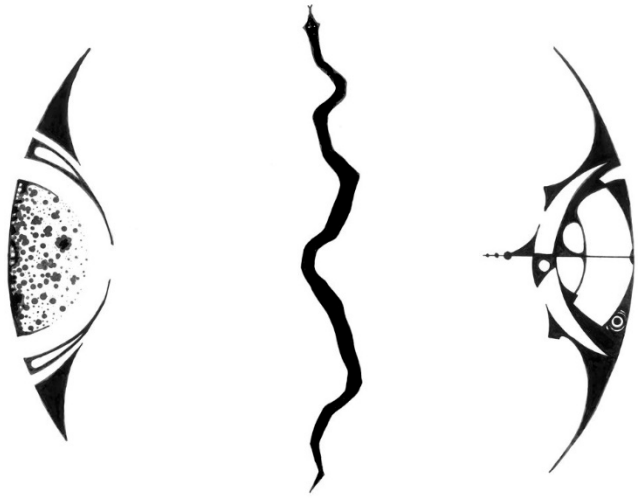
Rebis Mask

Pen and ink drawing by John Dotson



Syzygy

Pen and ink drawing by John Dotson

BOOK REVIEWS

Review of *Light in the Dark / Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality* by Gloria E. Anzaldúa

Anzaldúa, Gloria E. *Light in the Dark / Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Published posthumously and edited by AnaLouise Keating. Duke University Press, 2015. 308 pp. ISBN: 9780822360094. $27.95 (paperback).

Reviewed by Mary Antonia Wood, PhD

Imagine a theorist with the power to arrest, interrogate, revivify, and transform contemporary depth psychology. Now imagine that theorist emerging from outside of any academy or institute. Imagine that person as a self-described mestiza, queer, feminist, activist, and artist. Imagine your surprise to realize that, while her body of work has been deeply influential for decades within feminist, Chicana/o/x, and social justice circles, her name is rarely mentioned in Jungian/analytical and archetypal circles. This theorist, this protean shapeshifter, is Gloria E. Anzaldúa.

Published eleven years after Anzaldúa's untimely death in 2004, *Light in the Dark / Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality* offers a stunning immersion into Anzaldúa's mature intellectual, spiritual, and creative powers. AnaLouise Keating, a close friend and colleague of Anzaldúa's, has assembled six chapters of theory, poetry, drawing, and incantation that would have comprised the heart of Anzaldúa's long-awaited doctoral dissertation had she lived long enough to complete it. From the start of her influential career, she was resistant to formally align herself with any institution, discipline, or way of thinking, nonetheless Anzaldúa was deeply influenced by the work of C.G. Jung, and especially by that of James Hillman.

The ways in which depth psychological thought shaped Anzaldúa's work, beginning with her groundbreaking *Borderlands/La Frontera: The New Mestiza* (1987), have been noted by scholars (and by Anzaldúa herself) for over thirty years. What is missing, however, is a full recognition of Anzaldúa's *own power* to shape a contemporary and inclusive depth psychology for our inexorably interconnected, multicultural, and wounded twenty-first century. *Light in the Dark / Luz en lo Oscuro* offers an extraordinary opportunity for the commencement of this task.

In her preface, Anzaldúa made clear her allegiance to imagination, the imaginal, and to the image itself:

> I'm guided by the spirit of the image. My naguala (daimon or guiding spirit) is an inner sensibility that directs my life—an image, an action, or an internal experience. My imagination and my naguala are connected—they

> are aspects of the same process, of creativity. . . . My text is about imagination, the psyche's image-creating faculty, the power to make fictions or stories . . . about 'active imagining,'ensueños (dreaming while awake) and interacting consciously with them [fictions, stories, images]. (pp. 4-5)

She insisted that "there's a difference between talking *with* images/stories and talking *about* them" (p. 5). Her intent to do the former came at some risk within the confines of academic discourse—confines that she pushed against from her very first writings in the 1970s. One of her primary methods of challenging conventions is a knowledge-making practice that she called autohistoria-teoría (self-narrative-theory making). Sensitive readers will quickly realize that she accomplished what she set out to do in *Light in the Dark / Luz en lo Oscuro*—talking *with* images/stories rather than about them. According to Anzaldúa, both writing and reading, along with artmaking, are "ensueños, willed interactions" with the imagination (p. 41). They are image-making practices that shape and transform what "we are able to imagine and perceive" (p. 44).

Shifting seamlessly from first to third person, from English to Spanish, from prose to poetry and visual image, Anzaldúa's chapters stand alone as individual essays or cuentos (stories). She lived and recounted these stories from a liminal space between worlds, a place that she called "nepantla." This world between worlds is "a point of contact between the worlds of nature and spirit, between humans and the numinous (divine). . . . Nepantla is a bridge between the material and the immaterial" (p. 28). Readers familiar with Jungian and archetypal theories will be reminded of Jung's transcendent or bridging/symbolizing function when considering Anzaldúa's theory of nepantla, as well as Henri Corbin's "mundus imaginalis."

Indeed, the end notes to Anzaldúa's second chapter, "Flights of the Imagination: Rereading/Rewriting Realities" trace her exploration of depth psychological ideas from Corbin, Jung, Hillman, Robert Bosnak, Thomas Moore, and Daniel C. Noel, as well as adjacent figures such as Mircea Eliade, Victor Turner, and Andreas Lommel. These flashes of recognition give way to an experience of Anzaldúa's own radical mezcla (mixture) of diverse cultural and ideological perspectives—an epistemological crossroads where "realities interact, and imaginative shifts happen" (p. 35). As inviting as this sounds, nepantla is not a utopia; it can be a place of insecurity, tension, and confusion as there is no solid ground to stand upon. Nevertheless, it is a generative place of possibility between polarities—a place of visioning, healing, transformation, and magic.

I want to highlight another Anzaldúan theory that is particularly suited for our time: her conception of conocimiento (knowledge), which brings together inner works and public acts via processes such as spiritual activism. Conocimiento is a type of knowledge and knowledge-making that is non-binary, connectionist, and radically inclusive. As a guiding force, conocimiento offers wisdom via dreams and meditation as well as insights gleaned from non-rational divinatory rituals/techniques such as Tarot, and the I Ching. The power of conocimiento comes from "being in touch with your body, soul, and spirit and letting their wisdom lead you" (p. 151). This empowerment must then be taken into the world. Visualize a tiny silver milagro, or healing charm, of a single left hand (la mano zurda) holding a heart in its palm. This is the image that Anzaldúa has offered to us as a reminder for daily implementation of ideas and visions in our communities, as opposed to merely theorizing about them in our minds (p. 153).

I would be remiss not to call attention to AnaLouise Keating's masterful assemblage of the writings that make up *Light in the Dark / Luz en lo Oscuro*. After Anzaldúa's death, Keating combed through dozens of Anzaldúa's printed drafts, along with numerous digital files saved over the years, plus boxes of both typed and handwritten notas (notes) and drawings that were part of Anzaldúa's laborious writing process. Keating's fine introduction and chapter notes are indispensable, as are the various appendices—including Appendix 2 which deals with Anzaldúa's many health challenges during the last year of her life and Appendix 3 which gathers unfinished sections from Anzaldúa's remarkable Chapter 2, noted above. The glossary of signature Anzaldúan terms serves as a touchstone for anyone unfamiliar with these concepts or in need of a refresher. These include nepantla, conocimiento, nagualismo (sometimes referred to as chamanería/shamanism), autohistoria-teoría, the coyolxāuhqui imperative (a re-membering inspired by the dismembered Aztec goddess Coyolxāuhqui), el cenote (a deep pool of universal images), and spiritual activism (inner works linked with public acts) among others.

Anzaldúa has been gone for 18 years, but her time is now. She has left us a repository, a cenote, a deep well of embodied "theory-actions" that can shift, empower, and propel an inclusive and transformative depth psychology for our time. Like Coyolxāuqui, "let's put our dismembered psyches and patrias (homelands) together in new constructions. . . . Let us be the healing of the wound" (p. 22).

Contributor

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Review of *Intimate Alien: The Hidden Story of the UFO* by David J. Halperin

Halperin, David J. *Intimate Alien: The Hidden Story of the UFO*. Stanford UP, 2020. Spiritual Phenomena Series. 292 pp. ISBN 9781503607088 (hardcover), 9781503612129 (e-book). $26.00 (hardcover), $19.99 (e-book).

Reviewed by Matthew A. Fike, PhD

Retired UNC Chapel Hill religious studies professor David J. Halperin's 2020 book *Intimate Alien: The Hidden Story of the UFO* develops C. G. Jung's position in *Flying Saucers: A Modern Myth of Things Seen in the Skies* that UFOs are mythical in the sense that they represent psychological truths about human beings. *Intimate Alien* is about the psychological dynamics that engage between the perception of an external stimulus and the conclusion that one has seen a UFO. The process often includes an individual trauma, alienation, or a mythic theme with historical or archetypal roots. There may be a latency period after a traumatic event in the distant past until a mundane stimulus triggers the individual to give a UFO interpretation to a particular experience or event. Frequently there is projection from the personal or collective unconscious. Once news of the sighting spreads, the UFO becomes a "collective dream" (247).

Intimate Alien is divided into three sections, with chapters 1 and 2 constituting the first section. In chapter 1, Halperin recalls that his teenage engagement with ufology—inspired by Gray Barker's *They Knew Too Much About Flying Saucers*—helped him cope with his mother's approaching death but waned after her passing. Chapter 2 provides four examples of how UFO sightings can be explained in psychological terms. A young man's drawing of a UFO, which differs from three other witnesses' circular drawings in looking like a ruptured condom, reflects his anxiety over his girlfriend's pregnancy; the red light amid three white lights on a triangular craft reflects the fear of Communism in Europe; a shared vision relates to "paintings and sculptures of the virgin of the Immaculate Conception standing on the moon" (52); and so on with a mother ship and three smaller craft in Papua New Guinea. All of these examples include some version of the Jungian quaternity, which supports Halperin's argument that the key to UFOs is not their objective reality but instead their psychological meaning.

Section two explores UFO abductions as the spontaneous reoccurrence of historical memory or archetypal influence. Chapter 3 attributes biracial couple Betty and Barney Hill's 1963 abduction experience to "the deep collective experience of African enslavement" (82); Barney's circle of warts on his groin is a "psychism" or physical manifestation related to slaves' fear of castration (82). In chapter 4, Whitley Strieber's

abduction experience in *Communion: A True Story* reveals the repressed memory of childhood sexual abuse; however, the familiar alien image on the cover reaches back to archetypes related to Neolithic ritual masks thought be of the gods. In chapter 5, Ezekiel's vision of a wheel and four faces (human, lion, ox, and eagle—similar to ancient art and sculpture) constitutes another mandala/quaternity image. Halperin also emphasizes that an abduction that feels like a descent is really a trance journey into the unconscious. (The point might have been helpfully amplified by Jung's own statement in *Memories, Dreams, Reflections* about his encounter with the unconscious: "Then I let myself drop" [Vintage Books, 1961/1989, p. 179]. Also, Halperin's discussion of Paul's third-person narration of a man in Christ who visits the third heaven could have benefited from the proper terminology—astral body, bilocation, out-of-body experience; OBEs are often mistaken for alien abductions.)

Section three deals with terrestrial matters: men in black, the Shaver mystery, and Roswell (148). In chapter 6, Halperin traces the men in black to Gray Barker's mythmaking, which reflects unease about McCarthyism and Barker's own fear of being outed as a homosexual; black-clad men also suggest Death or the Devil. Chapter 7 examines the writings of Richard Shaver (mythmaker and mental patient), published by Raymond Palmer in *Amazing Stories.* Shaver's claims reflect his experiences in a mental institution and fears related to Hiroshima and Nagasaki. (Here Halperin might have added that Shaver is Jung if Jung had explored the depths without a firm anchor in everyday reality.) Finally, chapter 8 attributes the Roswell event to fallible memory, concerns about Soviet espionage, and the fear of nuclear war. "Translated from the mythic symbolism, this is the meaning of Roswell: Child-humanity, dreaming of heavenly domination, crashes to permanent extinction" (237).

Halfway through *Intimate Alien* Halperin wisely notes, "I learned this [caution] as a graduate student in Biblical studies: 'similar' and 'dissimilar' are not an either/or choice, but a both/and" (138). Yet in claiming, "The totality of UFO lore is a religious myth through which those who've not been blessed (or cursed) with the experience can vicariously participate in it" (243), he engages in black-and-white thinking and mistakes the part for the whole. It is not possible to interpret the "totality" of UFO information as psychological myth. Here are some examples of the historical information that Halperin distorts or overlooks. He claims that MJ-12 (the group President Truman appointed to deal with the UFO issue) is not real. He asserts that there has "never . . . [been] an actual piece of hardware that can be analyzed and shown to be otherworldly" (9). On the contrary, the late Philip J. Corso's *The Day After Roswell* (Pocket Books, 1997) describes his distribution of recovered extraterrestrial artifacts to research laboratories around the country. In stating, "Why haven't the twenty-first century's incomparably greater opportunities for on-the-spot photography produced a harvest of equally persuasive pictures?" (9), the author overlooks, among other examples, the photos taken by Edward Albert "Billy" Meier, whose alien contact is the most thoroughly documented case in history. Neither is there any reference to the historical record established by Steven M. Greer, whose *Disclosure: Military and Government Witnesses Reveal the Greatest Secrets in Modern History* (Crossing Point, 2001), a 570-page compendium of official documents and first-hand accounts, makes a persuasive case for UFOs' physical and extraterrestrial reality.

Thus, questions arise. Would Halperin's experience as a teenage ufologist have been different if he had read Donald E. Keyhoe's *Flying Saucers from Outer Space* (Henry Holt, 1953), which is based on Air Force case files, instead of Barker's *They Knew Too Much About Flying Saucers*? (In light of Keyhoe's importance, Halperin's one reference to him seems insufficient.) What about the two fly-overs of Washington, DC, in July of 1952 and the Phoenix lights in 1997? Were these too just symbols of the Self from the collective unconscious? When UFOs hover over nuclear launch facilities and missiles go offline, can there be any doubt that the craft are not psychological? Was the recent cockpit camera footage of a jet fighter chasing a UFO just the pilot's projection?

Intimate Alien has its place in the UFO literature because it offers some excellent readings of central accounts, but it is marred by name-calling and reductionism: UFOs "remain the province of the eccentric, the discontented, and the deluded . . . losers and misfits" (4); and the mythological "approach explains better than anything else why people see UFOs and believe—and disbelieve—in them" (10). Halperin never fair-mindedly considers "anything else" beyond Jung's mythical method.

Contributor

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Review of *Alchemy, Jung, and Remedios Varo: Cultural Complexes and the Redemptive Power of the Abjected Feminine* by Dennis Pottenger

Pottenger, Dennis. *Alchemy, Jung, and Remedios Varo: Cultural Complexes and the Redemptive Power of the Abjected Feminine*. Edited and Introduced by Rebecca Livingston Pottenger. Routledge, 2021. 246 pp. ISBN: 9780367704216 (hardcover), 9781003146230 (e-book). $136.00 (hardcover), $36.00 (e-book).

Reviewed by Narelle C. Bouthillier

The depth psychological study of Spanish Surrealist artist, Remedios Varo (1908-1963) *Alchemy, Jung, and Remedios Varo: Cultural Complexes and the Redemptive Power of the Abjected Feminine*—a collaborative volume written by Dennis Pottenger, edited and introduced by Rebecca Livingston Pottenger—is a rich and deep "alchemical work" in which they "experience and reflect upon the processes of transformation in the artist's life and work" (p. 23). Through the transformative nature of the writing and inquiry that winds through the book, a methodology not unlike one of Varo's own painted labyrinths and winding corridors, the Pottengers "follow Varo's work through an alchemical process that finds within personal trauma cultural pathologies inflicted by the patriarchy—a process of transformation that points to the redemptive power of the disavowed and abjected feminine" (p. 22).

The "abjected feminine" here is primarily the female psyche as it was experienced by Varo within the destructive misogynistic patriarchy of her own time—thrown away, brought low, cast down, and humiliated. Although readers in the year 2023 may consider patriarchy to be a somewhat stereotypical and outdated way to understand the forces at work in our world, the Pottengers remind us of its stunning contemporary relevance in their definition of it as "an androcentric system of power and privilege . . . that perpetuates a dynamic driven by the will to dominate and control that which is considered 'other,' from women, to people of color, to environmental resources" (p. xiii).

They suggest that Varo's experiences within patriarchy formed the alchemical "raw dark matter of suffering" (p. 15), or alchemical *prima materia*—the first or primary matter—of the artist's life and work. This includes her experience as a female artist within the Freudian-influenced and largely masculine movement of Surrealism; her experience of civilian violence in Spain before the Spanish Civil War; her arrest and imprisonment in a French concentration camp, of which she never spoke or wrote; and her exile in Mexico from her beloved Spain for the rest of her life. The Pottengers contend that Varo's paintings show how her suffering became a medium for the emergence of the archetypal feminine, which deepened her personal growth and redemption.

The intention for this three-part work is a "circumambulation" (p. 7) and "amplification" of the "images and symbols" (p. 28) in Varo's "visual alchemy" (p. 207), which expressed her struggle with the forces of patriarchy. Part I of the book is a deep inquiry and dialogue between one of Varo's last recorded dreams in her published but undated dream diary, "The dream of the executioner" (pp. 1-2)—a dream of her death that also contains a dangerous secret—and several dozen of Varo's paintings. Included is a profound analysis of two paintings, *Embroidering the Earth's Mantle* and *Dead Leaves*.

Also explored in Part I, are the potential complexes at work in Varo's psyche—a "trauma complex" (p. 49) and a "patriarchal power complex" (p. 95). There is a particular focus on gaining a deeper understanding of "the role psychological trauma played in her production of her paintings" (p. 50), and how she seemed to have worked on her complexes—and how they worked on her—in her art. The Pottengers want to know if "Varo's paintings . . . may support our ability to successfully address trauma and cultural complexes . . . related to patriarchal misogyny" (pp. 20-21) and if they "[can] help shift the harmful impacts of patriarchy" (p. 141).

This inquiry continues in Part II in a brief analysis of the life and art of Leonora Carrington—the British-Mexican Surrealist who was Varo's *soror mystica* and closest friend for over twenty years. It examines ways in which the women's relationship and artistic work served as a combined feminist Surrealist manifesto that wrestled with the roles in which patriarchy had cast them as women—and how they used their painting to subvert that narrative by envisioning women protagonists at the very center of the creation of life and the discovery of new worlds of feminine experience. The depth of the first two parts of the book is continued in Part III, entitled "Symbols of Transformation," which is six pages long, and brings the work to a redemptive depth psychological conclusion.

Students and teachers of alchemy who lament the scarcity of books on women's alchemical processes, take heart. The Pottengers have produced such a book. As they show, Varo's paintings form a series of unique alchemical emblems created from the feminine perspective. The authors challenge depth psychologists and researchers to consider that a feminine form of alchemy does not look like its masculine expression, which predominates in Jung's works on alchemy. Women participated in classical alchemy; however, in traditional alchemical images, they did so largely from the male perspective. Even Marie-Louise von Franz, Jung's closest collaborator in his alchemical studies, noted in her biography of him, *C.G. Jung: His Myth in our Time* (1972), that he only "took up the rejected masculine-spiritual half of the hermaphrodite" (p. 235).

Although the feminine side of things deeply influenced Jung's character, life, and work, his study of alchemy is missing a deeper analysis of the female experience of it. The Pottengers considered Varo to be "a female alchemical adept" (p. 29) who "read and studied Jungian psychology" (p. 6) and alchemy. The influence of alchemy is clearly seen in her paintings. *Alchemy, Jung, and Remedios Varo* takes up the rejected feminine-spiritual half of the hermaphrodite and makes a major contribution to the study of the female experience of alchemy and alchemical transformation in the psyche. In fact, we are asked to consider Varo's art as a form of alchemy in itself.

The book also details Varo's initiatory and metaphysical quest to birth and nurture healing from the darkness of her own deep and harrowing trauma, bringing it into the world through her art, both for herself and the collective—a main argument of the book. The Pottengers also explore "art as a mode of deep inquiry" (p. 9) in which painting is both the

vessel of alchemy and the alchemical process itself. They also provide a deep study of the mystery of transformation as it takes place in the warp and woof of trauma and art, an initiatory weaving that may deepen throughout life and catalyze the deepest purposes of the soul. In Varo, we see transformation as a process of creatively engaging with the forces of light and shadow at work in life and the soul—a process that is ongoing and may never be completed, but only continuously given birth and cared for.

The Pottengers have distilled their collaborative erudition on Jung, alchemy, depth psychology, and the life and extraordinary paintings of Remedios Varo into a new formulation of Jung's ideas on the alchemy of transformation. *Alchemy, Jung, and Remedios Varo* allows us to experience not only Jung's understandings of alchemy from a new perspective, but to also view Varo's paintings within the context of Jungian and alchemical psychology. Here, alchemy's work of squaring the circle turns towards the new and necessary work of circling the square.

Contributor

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Review of *Clash of Cultures: A Psychodynamic Analysis of Homer and the Iliad* by Vincenzo Sanguineti, MD

Sanguineti, Vincenzo, MD. *Clash of Cultures: A Psychodynamic Analysis of Homer and the Iliad*. Lexington Books (Rowman and Littlefield Publishing Group), 2021. 146 pp. ISBN: 9781793644053 (hardcover), 9781793644077 (paperback). $90.00 (hardcover), $45.00 (paperback).

Reviewed by Ashok Bedi, MD

Sanguineti renders a unique, creative exploration of Homer's *Iliad* from a composite lens of the Trojan tragedy and of Homer's orphanhood. He turns the story upside down, proposing that the epic was Homer's Trojan horse offering to the narcissistic, colonizing Greek invaders of the prosperous Trojan kingdom and its neighbors.

What we get is a psychodynamic analysis of Homer's mind as well as of his major epic. One may undertake the analysis of an author or of their creation; each has their unconscious dimension worthy of a separate analysis. However, Sanguineti has embarked on an ambitious task of examining the alchemy of the dance between the unconscious of Homer and the unconscious dimension of the zeitgeist of the Greek and Trojan cultures in the Homeric era. This resonates with C.G. Jung's analysis of Goethe's *Faust* in which Jung differentiates between the personal psychology of Goethe articulated in Part I and the eruption of the visionary dimension of the classic in Part II – a manifestation of the zeitgeist of our times embodied in the Faustian bargain.[33]

Sanguineti lays out an analysis of the spirit of the depths at work below the spirit of the times[34] in Homer's *Iliad*. While on the surface the *Iliad* is an epic about a great war between two cultures, at its core it is about the unconscious of Homer attempting to heal the post traumatic impact of war on his personal psyche and on the collective psyche of the colonized Trojans and their allies. The epic is an account of the serial x-rays of this healing process from trauma, told through several protagonists including Achilles and Hector. It

[33] (Jung, 1966b), pages 73-90. Here Jung differentiates between the psychological aspect of the creation as representing the unconscious of the poet versus the visionary aspects of the poetry that channels the collective unconscious of the culture and seizes the poet as its vehicle to manifest its spirit. The poet is seized by the creative instinct and writes despite himself possessed by the autonomous creative complex.

[34] (Jung & Shamdasani, 2009), page 229. Jung's Odyssey begins with balancing engagement with the duality between the contemporary and the timeless dimensions of the human condition. In *The Red Book*, he attends to this split: "I have learned that in addition to the spirit of this time there is still another spirit at work, namely that the depths of everything contemporary."

proposes a paradigm to heal from the collective trauma of the war and from the individual trauma of its heroes.

The dual context of human choices is also emphasized. Once conscious deliberation has reached its limits, the heroes of the *Iliad* call upon the gods to guide them in their discernment (Achilles, starting in Book I, seeks the guidance of Hera and his mother/goddess Thetis). These numinous configurations represent the archetypal level of human discernment – the cornerstone of Jung's analytical psychology (Jung, 1969). The *Iliad* is an archetypal rendering of a series of tragic stories of orphanhood, betrayal, abandonment, and loss, as manifest in the wounded heroes of this epic including Achilles, Hector, Homer, and others. The clash between human deliberation and archetypal imperative plays out as impiety and leads to strife – the conflict between the personal and archetypal layers of human consciousness as a core of the human condition. In the *Iliad*, this begins with the strife between Agamemnon and Achilles and echoes throughout the book via several protagonists, such as Achilles and Hector.

Throughout his analysis of the epic, Sanguineti masterfully weaves the Janus of the human enterprise and its perpetual context, as Agamemnon and his misogynistic/Senex shadow; Achilles and his anima; and the Oedipal triangle between Agamemnon, Achilles, and Briseis, among others. All human encounters have an archetypal counterpart, like the argument between Agamemnon and Achilles in Book I and Zeus and Ares in Book V. Are humans the mere actors of archetypal directors ("the gods who are forever," to use Homer's terminology)? These dilemmas between human consciousness and its archetypal undercurrents, and how to optimally resolve the antagonism, are attended to in Jung's analytical psychology and are beyond the scope of this present review. In Jungian psychology, each one of us is a demigod like Achilles, with a human and a numinous dimension to our psyche. Jung calls this our Dioscuri nature.[35] (In Greek mythology, the Dioscuri were the twin half-brothers Castor and Pollux. Their mother was Leda. Tyndareus, the king of Sparta, was the father of Castor, a mortal, while Zeus was the father of Pollux, a demigod.)

The relationship of Achilles and Patroclus is complex and multifaceted. They are a composite personality, reminiscent of Oscar Wilde's *The Picture of Dorian Gray* in which the dark hero sells his soul to preserve his youthful beauty while his portrait gets darker and uglier as it records his every misdeed. Patroclus, like the portrait, follows the darker path to his own death. In contrast, Paris gets his Helen like Dorian Gray gets his wish, but the people of Troy are the portrait carrying the wounds of his shadow.

In the end, all human encounters are also a battle between gods. Human consciousness is informed by underlying archetypal themes. The intersubjectivity between humans consists ultimately in an unconscious to unconscious drama between the underlying, conflicting, ceaseless themes that play out between people. Jung amplifies this in his analytical rendering of the *Rosarium Philosophorum* – the medieval alchemic classic – as a prototype to explain the archetypal undertow of human relationships.[36] When we ignore these prehuman, unalterable dimensions of our behavior and choices, we regress to

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[35] (Jung, 1969), page 121. According to Jung, Christ himself is perfect symbol of the hidden immortal within the mortal man

[36] (Jung, 1966a). While the discussion of *Rosarium Philosophorum* is a classic in its entirely, the discussion of the unconscious-to-unconscious communication on pages 220-222 captures the essence of this formulation of 'participation mystique.'

our reptilian ancestry and to the potential for animalistic behavior, as illustrated in the statement of Achilles to the dying Hector: "I wish that somehow wrath and fury might drive me to carve your flesh and myself eat it raw"[37] – a cannibalistic reptilian regression.

Sanguineti proposes that Homer was an orphan born out of wedlock near Troy, taken as a hostage at a young age, who, perhaps defensively, may have overtly identified with the Greek invaders. Consequently, he skillfully suggests that, "A complete analysis of the *Iliad* demands therefore that some consideration be given also to the Trojan aspect: to the mental images of Homer as he transports himself inside the walls of Troy; and how they are transmitted into his work."[38] Thus, Homer finds a way to give voice to his repressed Trojan soul and the hidden trauma of his oppression. The concluding Book XXIV of the epic is about grief and the celebration of life and the sacrifice of the altruistic Trojan hero Hector over the narcissistic Greek shadow of the rageful Achilles. Sanguineti concludes with the reflection that his findings "illuminate the *Iliad* as a 'song for Hector,' an evocative dirge suffusing with poignant and tragic affect the descriptive façade of the 'song for Achilles.'"[39]

Clash of Cultures is a masterful exploration of the unconscious themes imbedded in this timeless classic. With its telling and retelling of the key aspects of Homer's epic, interspersed with their psychodynamic analysis, it is a slow read and must be celebrated like a good wine – sipped and cherished rather than gulped down. It is like seeing a movie with symphonic background music amplifying the archetypal themes of the human condition – strife, pride, loss, grief, wrath, life, death, light, shadow, anger, greed, and fate. Ultimately the book is a treat to read. It keeps unfolding like an ancient mystery novel. When all is said and done, the readers emerge with a whole new perspective on the *Iliad* told from the lens of the orphan, the colonized, and the victimized.

Contributor

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[37] *Iliad*, Book XXII, lines 346 ff."
[38] *Clash of Cultures*, p. 93
[39] *Clash of Cultures*, p. 109

Review of *We Are the Light: A Novel* by Matthew Quick

Quick, Matthew. *We Are the Light: A Novel*. Avid Reader Press (Simon & Schuster), 2022. 256 pp. ISBN: 9781668005422. $27.99 (hardcover).

Reviewed by Dylan Hoffman, PhD

Novels that convey with depth, sophistication, and creativity a distinctly Jungian vision of the psyche are rare indeed. *We Are the Light* by Matthew Quick is certainly one of them. The novel is epistolary in style—written as a series of letters by Lucas, the protagonist of the story, to his Jungian analyst, Karl. But the letters begin after something unspoken and horrific has brought the formal therapeutic relationship to a sudden end, which is the impetus behind Lucas writing the letters in the first place. The tragedy at the center of the novel is only glimpsed piecemeal over time as Lucas himself attempts to put together the fragments of himself shattered by the event that has left him simultaneously widowed and without his analytical confidante.

What we learn over time is that a massacre has occurred in the local and beloved movie theater. A teenage gunman killed 17 people from the close-knit community of Majestic, Pennsylvania—including Darcy, Lucas's wife, and Leandra, the wife of his analyst. The gunman was himself a member of the community, and the last to die on the evening of the mass killing—at the hands of Lucas. Lucas has become a local hero for stopping the onslaught and saving countless lives. But Lucas's heroism is not as clear-cut as it may seem, particularly to Lucas himself. The killer, Jacob Hansen, was a student at the local high school, where Lucas was his high school counselor.

The complex interconnection between the entire cast of characters comprises the exquisite tapestry of the story within which Quick weaves depth psychological insights from Lucas's analytical experiences with Karl. But there are two different angles from which these insights are threaded. In his letters, Lucas is often recapitulating what he has learned from Karl, not only about Jung's work, but also about the process of undergoing analysis—particularly about the sanctity of the psychological container established between analyst and analysand. From these descriptions, we are introduced to the experience of transference and countertransference, and the often indecipherable, inexplicable threads of unconscious and conscious intertwining that create a therapeutic bond.

But as mentioned, the bond has been broken. All we know is that Karl sent Lucas a letter, after the massacre, communicating that he was ending their work together. The assumed explanation, though not explicitly articulated, is that Karl is grieving the death of his own wife. However, through hints and asides, it feels as if there is more behind the

abrupt ending. Lucas's conveyance of his relationship with Karl and what he has learned can feel didactic, memorized even, and almost used as a defense against something far more troubling that Lucas is both unable and unwilling to articulate—something he is strenuously attempting to keep at bay. His unconscious psychological struggle cannot be told, so it has to be shown in other ways. And the depth psychological brilliance of the novel is most deeply expressed by this distinction, because Quick as an author knows the difference between show and tell—knows how to do both, and when.

What is shown, in a nuanced and nerve-wracking unveiling, is a mind coming undone by trauma. There is something incongruous at work in the background of the letters to Karl. On the surface they read as rather straightforward attempts by Lucas to reach out to Karl, to express how much he has gained from their relationship, and to find out if there might be a way for them to resume their therapeutic engagement. But far more comes out in Lucas's letters than what he can see. In many ways, we discover that they are his last tether to sanity, however much they are also a symptomatic expression of its fraying.

What no one knows, though Lucas believes that he is secretly disclosing it to Karl, is that his deceased wife Darcy visits him nightly as a feathered angel who envelops him and gives him guidance. As Lucas was killing Jacob Hansen in the theater, he had a vision of the dead ascending as angels into the light. His wife Darcy was the only angel to stay behind, though as time goes by Lucas feels her slipping away. Each morning she is gone by the time he awakes, but he gathers the feathers she has left behind on the sheets—to prove to himself that he is not going crazy.

The only person who seems to have a good sense of what Lucas is going through is his wife's best friend, Jill, who has moved into a spare room in his house in order to look after him. Like the other relationships in the novel, Jill and Lucas's is multilayered and complex. Despite his own misgivings and inner conflicts about how the relationship appears, Jill provides Lucas with a center of gravity without which he would have almost certainly spiraled into a much deeper darkness.

The other person who becomes central, and climactic, to the story is discovered one day living in a tent in Lucas's backyard. Eli Hansen, the younger brother of the perpetrator of the theater killings, has been ostracized by the community because of his brother's acts. He has fled his abusive home and taken up refuge with Lucas, who takes Eli under his wing. Lucas is instructed by Darcy in her angelic form that Eli is the way through the trauma that he and the community have suffered. Eli is seeking the aid of Lucas—who was also his high school counselor—to help him create a film to address his experience of being viewed as a monster by the community, because of his familial association.

This film takes the form of an independent project that will help him complete high school, which he felt compelled to leave because of the bullying he was experiencing. With the backing of Lucas, viewed as the hero of the day, the film gains the support and participation of survivors of the Majestic Theater tragedy, as well as other community members. But Eli wants to show the film in Majestic Theater in the hopes of redeeming the space for the community and showing that he is not the monster he is perceived to be.

What Lucas is not prepared for, but unconsciously drawn toward, is a confrontation with the true depths of his trauma at its source. On the day of the event, as Lucas enters the literal place of his suffering's origin, he finds himself psychologically facing what he has been unable to see. The vision is his final undoing . . . and the true beginning of his psychological repair. This climatic dismembering and re-membering, how those closest to

Lucas share in it, and what we finally learn about Karl, is something that I prefer the reader to get firsthand rather than in a book review. Ultimately, *We Are the Light* is an experience that touches the heart of trauma. In doing so, the book reveals the meaningfulness of our severest symptoms and how they can keep us alive. Most profoundly, Quick is able to convey the paradoxical capacity of psychopathology to symbolize the psyche's teleological movements towards healing and wholeness in the very things that are tearing us apart.

Contributor

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Seeding

Pastel crayon and ink drawing by Rebecca Livingston Pottenger

CONTRIBUTORS

Biographies of the 2023 Authors, Poets and Visual Artists

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John Dotson is a graduate of Northwestern University, and has taught widely, including at UC Santa Cruz and Irvine–Ext and the C.G. Jung Institute of Chicago. He has rendered books of poetry and prose, plays, visual art, sculpture, and multi-media performances. He is president of the Monterey Friends of C.G. Jung. Email: acharantos@gmail.com.

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Elizabeth Éowyn Nelson, core faculty at Pacifica Graduate Institute, teaches and speaks internationally and has published numerous scholarly papers and book chapters on subjects including feminism, film, dream, and research. Her books include *Psyche's Knife* (Chiron, 2012) and *The Art of Inquiry* (Spring Publications, 2017), coauthored with Joseph Coppin. A professional writer and editor for more than 30 years, Elizabeth coaches aspiring authors across a variety of genres and styles.

Rebecca Livingston Pottenger is a Jungian-oriented psychotherapist and Adjunct Faculty Member at Pacifica Graduate Institute, where she advises MA candidates and edits master's theses and dissertations. Rebecca is also an artist, feminist scholar, and gifted intuitive healer who has practiced and taught the healing art of Reiki for more than 30 years. Email: writingpottenger@gmail.com.

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Cynthia Schumacher, MA, is a Jungian and Archetypal Studies doctoral candidate at Pacifica Graduate Institute. Cynthia contributed chapters in the first volume of *New Visions and New Voices: Extending the Principles of Archetypal Pedagogy* (2021), and the second volume of the same-titled book (in press May 2023).

Giovanni V.R. Sorge, PhD, is an independent scholar based in Zurich. He is editor of the Philemon Foundation and has been scientific advisor for the Eranos Foundation. He dealt with the history and theory of analytical psychology as well as its intersections with history of religions and politics. He published a volume of findings lodged at the C. G. Jung Papers Collections regarding Jung's activity in the International Medical Society for Psychotherapy (1933–1940) (ETH Research Collection, 2016).

Heather Taylor-Zimmerman teaches and speaks internationally. A visionary and environmental artist and muralist, her art is published in books, calendars, cards, and journals as well as featured in collections around the world. Heather's interest in art as a healing modality has led to a focus on art in hospitals and clinics.

Mary Antonia Wood, PhD, is a visual artist and writer whose work has been featured at the National Hispanic Cultural Center among other venues; she is Chair of the Depth Psychology and Creativity Program at Pacifica Graduate Institute and the author of *The Archetypal Artist: Reimagining Creativity and the Call to Create.*

Artist Statements

The Art of Jani Davis

Fall, Fly or Float, arose from a series of active imagination exercises. The isolation of Covid lockdown and the death of my mother amplified the western idea of individualism and made me acutely aware of dwindling community and mortality. I felt frozen, and not able to see the forest through the trees. My imagination entered the rings of one tree and found the river of the rhizome connecting us to the alchemical path of life.
Tempera paint and Sharpie marker on butcher paper with photographed image.

The Art of John Dotson

Alchymy is my spiritual practice and is the best description of my artistic process. A work begins with a flash of inspiration, a wave of emotion, a vision, a dream, a memory—any or all of these origins—and then I faithfully follow whatever pathways the process brings forth.

Rebis Mask and *Syzygy* form a paired scenario of paired images. Rebis mask was sparked in the spring of 2022. I was struck down by primordial anxieties in my personal life and irreconcilable agonies in world life. Thus intensified my chronic failures to know which way to turn, my not-knowing when to turn left and/or to turn right. But I nonetheless I knew I had to look straight, focus. Also, naturally, I had to look inside. Looking inside disclosed a syzygy, with a lunar crescent swinging to the left, a solar crescent swinging to the right, and a numinous serpent swaying in the middle.

Masks are a recurrent theme for me in drawings, sculpture, and in performance as well. Only when I had nearly completed this drawing—after about five months of work—did I recognize the Rebis image had formed itself. Serpents, however, quickly appear in almost all my drawings and sculptures. This serpent had in fact appeared in real life.

The 4th Coniunctio—This drawing has emerged over a period of about three years. Something is registered here of the all but uncontainable distensions of Covid, the Russian invasion of Ukraine, continuing political chaos in the US and around the world, and ever and always, increasing recognition that we are in a drastic situation on planet Earth. Through the spirit of the depths, this drawing emerged with its chaotic, psychocosmic charges and discharges. Yet, where the lightning strikes, a mandala appears.

The Art of Aretha Facey-Dennis

My work explores the cycle of life with its fragilities. The current fragile mind series is a project of awareness and an invitation to revisit our perspectives and approach toward

mental health—to relinquish the taboos and facilitate the need for attention, patience, care, and compassion. The artworks, featuring a diversity of patterns, movements, and spaces, illustrate a voyage into the complexities and mysteries of the psyche, the seeking for answers that elude, creating a maze of infinite pursuance. A quest, not merely for cure, the work demonstrates a dissecting of unconventional styles of knowledge that foster healing and restoration.

The Art of Coreana Harris

I have produced art from the depths of my struggle to find my way but felt like I couldn't see. I felt the divine speaking to me telling me I needed to make a choice, but I couldn't find the path. My collage was my plea to Spirit to help me see, to help me find my way. I have seen how creativity is essential when you are in shrouded in despair or hopelessness and feeling lost. I've also discovered that finding one's way is a lifelong process, starting anew each time I find myself at a new place in myself.

The Art of Rebecca Livingston Pottenger

Working with pastel crayon and ink, my drawing is an attempt to explore the relationship between imagination and the spirit of nature. Through visual art and poetic imagery, I'm inspired to hold the tension between human experience and the transcendent forces who show themselves through color, shape, and the feelings I have when I'm with these presences within myself. Making art, I find, is a collaborative creative process which invites me to listen and open into a space of surrender where I can engage with the visible and invisible dimensions of the world. Bringing together Eros and Logos, I strive through image to both ensoul and inspirit, ground and break ground in language and vision.

The Art of Elizabeth Éowyn Nelson

Spindle of Necessity is my most recent "mandala doodle," the kind of free-form and aimless drawing I enjoy. It is active imagination with pencils or pens in hand, aimless because I rarely have an image I'm attempting to render. This one surprised me.

The drawing is inspired by the final story in Plato's Republic, the Tale of Er. I was revisiting the tale for the first time in a few decades to teach a lecture on fate, destiny, and individuation. My first doodle featured flowing lines and curves, but I didn't like it. When I began with a fresh page and an empty mind, something much different emerged. For me, it calls to mind the goddess Ananke (Necessity) and her three daughters Clotho, Lachesis and Atropos, as seamstresses fashioning multi-hued lives.

Hidden within the center of the drawing is Dagaz, the Viking rune symbolizing breakthrough: the end of one life and the beginning of another.

The Art of Heather Taylor-Zimmerman

Heather loves to facilitate creative transformation. With a B. A. in Art History and a M. A. and Ph. D. in Jungian and Archetypal Psychology, her dissertation and deep passion lie in the power of art to heal and transform our lives, aligning our purpose, passion, and potential

to recreate our world. Heather's cover image, titled *Unfurling Heart Wings*, plays with the archetype of the Wounded Healer & Creator/Creatrix, incorporating elements from recent visions and dreams into an image of personal and collective Transformation.

At her heart, Heather is a passionate and compassionate creative revolutionary who believes that art has the alchemical power to change our lives and world, a sentiment exemplified in the unfolding wings and flaming heart born of healing wounds inside and out. The painting calls us to take up the creativity that is our birthright. Art is for everyone! It has nothing to do with whether you can draw a nose and everything to do with authentic creative expression. It is a path not a destination, a process not a product. So, this painting is intentionally unfinished.