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Cover art: The Evergreen State College Longhouse detail of entryway with *Thunderbird* and welcome figure, by Native carvers

This volume is dedicated to Alex Swiftwater McCarty, Makah Artist, Neah Bay Washington (1975-2024).

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Editor's Introduction

Catriona Miller, PhD

Welcome to Volume 19 of the *Journal of Jungian Scholarly Studies*.

The call for papers for this volume carried forward the 2023 conference theme focusing on 'Jung and the Numinous: Art, Science and Psyche.' As a result, this year's articles center on the idea of the numinous, although perhaps in the end, the arts and psyche are more featured parts of the discussion than the sciences.

In taking up the idea of the 'numinous,' Jung drew on the work of Rudolf Otto, a philosopher and theologian, best known today for his book *The Idea of the Holy*, published in 1917. However, Huskinson (2006) has made clear that the two men did not use the concept in quite the same way. Although there is obvious affinity between how Jung and Otto understood the numinous, they did not share identical views. For Otto, it was a theological concept, while for Jung, it was a psychological one. Otto explored the numinous as a form of religious experience, locating its source in deity (that is *outside* the psyche), while Jung saw it as originating in the unconscious (that is *within* the psyche). Jung used the term numinous to describe a category of experience that was mysterious, overwhelming, and consequential. For him, the numinous was a non-rational but nevertheless psychological experience, happening despite the ego rather than because of it. It was emotional (or perhaps affective), overwhelming, and ineffable, but it also had purpose, as an energetic impetus for transformation throughout the individuation process.

The articles in the volume explore a range of affective moments and experiences that illuminate oppositions (cultural, social, psychological) and how they might be bridged. The role of creativity and acts of imagination feature prominently, not in ignoring conflicts, or volunteering easy resolutions, but rather offering meditations and dialogue on the essential interconnectedness of both perspectives. Some articles focus on individual alchemical journeys, some explore wider cultural contexts and collective circumstances. Some feature very modern stories, some ancient, and some take a little of both to explore the relationships between self and other, soma and psyche, and cultures and historical moments. All the authors seem to keep in mind Jung's point that "Unconscious compensation is only effective when it cooperates with an integral consciousness; assimilation is never a question of 'this or that,' but always of 'this and that'" (Jung 1954, p.156).

The volume opens with Matthew Fike's article, "We are All Haunted Houses: The Rector in Lindsay Clarke's *The Chymical Wedding*," which explores the 1989 novel by Lindsay Clarke—a work described by Rowland as a "profoundly Jungian novel" (1999, p.60). Fike explores the character Edwin Frere's alchemical journey. Frere is the Victorian pastor who sits at the heart of the novel and narrates it. While the shocking ending to the story is given a positive religious frame by the narrator, Fike's detailed exposition of the

sheer range of oppositions and binaries set out in the novel, suggests a more troubling interpretation. Reconciling oppositions seems to come with a price, which only raise further doubts.

While Fike explores the character of Edwin Frere, John Picchione looks at the journey of author Antonio Tabucchi across two novels in "Antonio Tabucchi and the Journey of Self-Discovery: A Jungian Reading." This article focusses on two novels; *Requiem: A Hallucination* (1991) and *For Isabel: A Mandala* (2017). Tabucchi was an intriguing figure. Although he was an Italian, he so loved the Portuguese language that he wrote *Requiem* in Portuguese, and after his death, the Portuguese Culture Secretary was moved to declare "He was the most Portuguese of all Italians" (Cooke, 2012). Picchione explores Tabucchi's dialogical narrative as a tool for exploring himself and the world resulting in a polyphonic structure where Tabucchi represents the figure of the contemporary writer, a wanderer without a final destination—where the journey is all.

The next article is not so interested in the workings of particular literary texts or writers, but rather in the broader implications of Jung's cultural landscape and the influences of certain Romantic writers on Jung's ideas about creativity. In "Poetry's 'Shimmering Robes': Carl Jung and Romantic Mythology of Intuitive Creativity," Paul Schmidt argues that Jung makes use of an essentially Romantic ideology to explain the value of art as an expression of the full human psyche. He also draws out the intuition that the emphasis in the more popular understanding of Jung's perspective has tended to overplay the importance of unconscious sources—while underplaying the importance of more conscious craft, judgment, and training.

Charles Morris picks up on the importance of purposeful imagination with his article "Imaginal Practices in Dialogue: Tibetan Self-Generation and Active Imagination," albeit from a more individual perspective. Morris draws out the meeting points of Jung's concepts of the transcendent function and active imagination, alongside Hillman's idea of the 'imaginal ego' with the Tibetan Buddhist practice of 'self-generation.' The author seeks to present a possible integrative approach to the modern psyche by exploring a dialogue between Jung's recognition that the training of the imagination is largely missing in Western systems. Both West and East have important contributions to make to the effort to bridge the mind/matter split and ways of conceptualizing the relative importance of the conscious and unconscious realm. Morris advances cautiously, with due regard to the dangers of syncretism—keeping both cultural contexts in view.

Robert Frashure too is engaged in considerations of the imagination, but approaches the issue from a socio-cultural perspective that tilts its attention towards the future. "Mythopoesis and the Awakening of the Ecological Unconscious in Jim Henson's *The Dark Crystal: Age of Resistance*" considers the concept of mythopoesis (the creation of imaginative worlds using both the arts and mythology) as a way of guiding us in imagining responses to the very real problems of climate crisis. Created by Jim Henson and Frank Oz—better known for *The Muppet Show* (ATV, 1974-1981)— the world of the Dark Crystal first appeared in a 1982 feature film. *The Dark Crystal* was a gloomy and sometimes nightmarish fantasy quest narrative. In 2019, a prequel TV Series *The Dark Crystal: Age of Resistance* premiered on Netflix, and Frashure suggests it offers a remarkably creative vision and a metaphorical blueprint for content that can be useful in our current era of crises.

Elizabeth Nelson is also interested in mythology but takes as her starting point the concept of intercorporeality to bring an embodied sense of being *in* the world and *of* the world. In "Field Theory, Intercorporeality, and the Sámi Underworld" she focuses on an embodied, holistic field theory arising from phenomenology, where to touch is to be touched, but adds the lens of Jungian ideas especially projection, introjection, and transference—a gestalt of self, other and environment. As Frashure looks to contemporary stories, Nelson takes as inspiration the inverted cosmic geography of the Sámi people, where the upper world is of the gods, the middle world is inhabited by humans and animals and the underworld belongs to the ancestors, whose feet (since they walk upside down) are sometimes thought to touch the soles of the living. A powerful image that affected Nelson on a personal level.

In "Spirits, Ghosts, and Mediumship: Navigating the Spiritual in Research," a piece in the Conversations strand, Jessica Fink opens up a discussion on how researchers might navigate both engagement and critical distance in encountering spirits or other spiritual experiences. Fink discusses the possibilities of active imagination as a way to process experience while honoring the numinous.

The *Journal of Jungian Scholarly Studies*, also honors the numinous in works of creativity as well as in academic endeavor, and in this volume there are two poems from Mathew V. Spano. The first, "A Myth for the Modern Man," offers a bleak vision of the contemporary social landscape, while the second sees the 'work of the dead' in a gentler way.

Rebecca Migdal Kilicaslan presents a trio of figurative images of the same painting at different stages of its evolution—representing the individuation journey of an artist where Abraxas is a figure of Gnostic and Alchemical significance.

John Dotson offers five abstract pieces, attempting to capture in drawings the "uncontainable psychic paradoxes of planetary cataclysm and upheaval" as the artist puts it.

Environmental themes of connection are evident in the photographs of two pieces that we might call 'site specific' works. The Evergreen State College Longhouse is a unique collaboration. It serves as a cultural hub and is an artistic statement in itself. Designed with the input and talents of artists from diverse backgrounds, including the Makah, Skokomish, Māori, and other Northwest tribes**,** it is deeply integrated into the landscape on which it sits. Followed by a piece by Janice Arnold which is recorded in photographs that capture a large tactile and visual installation "The Tao of Water," created from felt. This textural work is designed to encourage human connection to the earth.

Heather Taylor-Zimmerman's image of soulful creativity called "Dream Seed," brings the volume to a close.

I offer a profound thanks to all the editorial team for their very warm welcome and their hard work over the last year in bringing this volume to publication.

Contributor

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Psychology and the Female Self with Leslie Gardner, and *Feminisms, Technology and Depth Psychology* with Leslie Gardner and Roula Maria Dib for Routledge. She was a section editor of *The Routledge International Handbook of Jungian Film Studies*, (2018) where her chapter on Jungian textual analysis opened the volume.

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ESSAYS

"We Are All Haunted Houses": The Rector in Lindsay Clarke's *The Chymical Wedding*

Matthew A. Fike, PhD

Abstract. Details regarding Edwin Frere, the Victorian pastor in Lindsay Clarke's *The Chymical Wedding*, yield new meaning in light of C. G. Jung's alchemical writings, which are mentioned in the novel's concluding acknowledgements. Although Frere's union with Louisa Agnew has been considered a proper *coniunctio*, his relationship with her and his subsequent self-castration require a darker interpretation than some critics—and the narrator—propose. Other significant events under examination include Frere's disastrous experience in India, his reaction to the sheela-na-gig Gypsy May, two fine moments (helping a young outcast and ice skating with friends), and his life after the novel closes. Relevant statements by Jung about the psychology of the Christian faith, particularly the role of repression, persona, and projection, are applied to Frere's experiences in order to argue that he does not achieve a fruitful or lasting *coniunctio* with Louisa and that his self-castration is problematic because it participates in the materialism that alchemy seeks to counter.

Keywords: C. G. Jung, Lindsay Clarke, *The Chymical Wedding*, alchemy, castration, Christianity, *coniunctio*, India, materialism, *nigredo*, sheela-na-gig.

"'Miss Agnew,' he said, 'I am in great fear for my mind'" (Clarke 374).[1] These are the words of Reverend Edwin Lucas Frere to Miss Louisa Anne Agnew at Decoy Lodge, her rural writing retreat in the fictional English village of Munding.[2] Frere speaks in the late

[1] Citations to Clarke refer to *The Chymical Wedding* unless otherwise indicated.

[2] Mark F. Lund suggests that Munding comes from the Latin *mundus* and signifies "the passions of this world" (154). "Munding" is not in the *OED*, but "mund" is a variant of "mind" and also refers to protection or guardianship; to a protector or guardian; or to power, strength, or force. Such definitions align with the fact that Frere and the parallel character in the modern time frame, Alex Darken, seek protection in Munding from inner forces. The *Urban Dictionary* cites 2011 usage of the word "munding" as meaning "to laze around and do nothing. To exert no energy; the complete lack of activity." Clarke probably did not know of this definition, but it helpfully parallels Alex's original purpose in coming to Munding. A more explicit connection is to Edward's mention of Laura's "'*Rosa Mundi*'" (vagina), which in turn parallels the sheela-na-gig Gypsy May (432). From a Jungian perspective, Munding resonates with the *unus mundus* whose unity of matter, psyche, and spirit mirrors the *coniunctio* or chymical wedding that Clarke's characters seek to

1840s, the earlier of two time periods in Lindsay Clarke's novel *The Chymical Wedding*. In the early 1980s, Laura, the beautiful young psychic assistant to aging poet Edward Nesbit, says to Alex Darken, the novel's only first-person voice, "'I am in great fear for my mind'" (324), just before they make love on the grass at Decoy Lodge. The repetition of these words suggests not only that Alex and Laura experience the same sexual imperative that brings Frere and Louisa together but also that they are influenced by the Victorian characters' ghosts or at least sense their energy across time. The psychological forces that drive Reverend Frere to the brink of madness in Munding and the aftermath of his union with Louisa are this essay's central concerns.

What we know about Frere's life begins with his trip to India: he failed in his Christian mission, had a devastating sexual experience, got sick, and returned to England where he was reunited with his long-term "companion," Emilia Davenport, who nursed him back to health prior to their eventual marriage (65). As *The Chymical Wedding* opens, the couple reside in Cambridge, but their first appearance is in Munding where they have traveled for a job interview. It is clear that the position of rector is Frere's if he wants it, and he does. There are three significant occurrences while he is in Munding for his interview: he meets 27-year-old Louisa; is horrified that a sexually explicit stone carving—a sheela-na-gig that the villagers call Gypsy May—appears on the outside of the church; and has an anxiety dream that includes a snake.

The Freres move to Munding despite Emilia's preference for "the refinements of Cambridge society" (131, 181), and controversy soon ensues. She fires disgraced housekeeper Amy Larner because of her affair with the previous rector, Reverend Matthew Stukely. Frere helps Amy find a new job and appears to illustrate the temperance that is emphasized in Herbert's *The Country Parson*. A pleasant moment occurs at Easterness (the Agnew family's estate) when Frere, Louisa, and the local physician, Dr. Tom Horrocks, venture onto the frozen lake on ice skates, but the outing is overshadowed when Emilia miscarries at lakeside before the skaters return to shore. During her convalescence at Easterness, she asks Louisa to support Frere and later tells him to seek out Louisa if he ever needs compassionate support during her absence.

Once Emilia returns to Cambridge alone, Frere's psychological well-being begins to fray, especially after Amy hints at her sexual availability, and he finds himself in fear of his mind at Louisa's door. During their long conversation at Decoy Lodge, she encourages him to embrace Mother Nature as a complement to his Christianity in order to achieve "the sacred marriage of spirit and matter, the chymical wedding" (374)—a position that the narrator explains more fully in the next chapter, "The Keeper of the Keys" (399). On a subsequent night, when she comes to the rectory they make love. A bit later, despite the promise inherent in their shared visionary dialogue, Frere castrates himself. Dr. Horrocks sews him up and records the incident in his journal. A place is found for Frere in a poor parish in London's slums. The speculation in the modern time frame is that Frere and Louisa correspond for the rest of their lives.

The consensus among literary critics is that Frere and Louisa unite opposites such as male and female and achieve a *coniunctio* or chymical wedding (Harper 454; Klonowska

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achieve—or what he himself refers to as "the unitary nature of all being" ("The Alchemy" 33). Finally, as Deborah J. Brower pointed out in a personal email, the fact that "mund" means mouth in German may suggest that Munding has something important to communicate to Alex.

158; Lund 155; Renk 43). Mariadele Boccardi suggests that the spiritual and sexual union is undertaken to gain alchemical knowledge ("Postmodernism" 115; "A Romance" 7, 11). Alternatively, the relevant alchemical processes—*nigredo*, *albedo*, *rubedo*; that is, darkness, cleansing, illumination—may be incomplete in the 19th-century time frame, but Laura's gift of a vase to Alex in the later narrative symbolizes the *rubedo* (Hart 89). There is agreement, however, that Gypsy May represents Frere's past (Klonowska 162) and that his self-castration enacts "the sacrifice of Attis," which makes Frere Louisa's mystic brother (Rowland 166−67).[3]

Liliana Sikorska's three articles deserve special mention because together they constitute the most in-depth reading of Frere to date. In "Mapping the Green Man's Territory," Sikorska writes that "the union of Frere and Louisa ends with a tragic separation and almost ritual self-castration on the part of Frere... [who] is unable to continue his accepted role of a husband, as well as the unacceptable role of a lover; thus, he withdraws..." (103−04). In "Alchemy as Writing," Sikorska notes the connection between Frere's experiences in India and Gypsy May and suggests that the fornication with Louisa leaves him vulnerable and desolate (87, 89).[4] In "The Alchemy of Love," which contains the longest commentary on Frere, Sikorska argues that although Gypsy May frightens him, Munding gives him a second chance to deal with the psychological forces she represents. The Freres' loveless marriage impedes his progress, and Emilia's miscarriage causes it to fall apart because the pregnancy was the only thing holding it together. More positively, in the sex act, Louisa becomes one with Cybele and Gypsy May. As a result, Frere, "for the first and last time, sees the figures of goddesses of love, Aphrodite, Cybele, Isis and Gypsy May, in contrast to his jealous, isolated God" (Sikorska, "The Alchemy" 185).[5] But Gypsy

[3] Susan Rowland writes, "Interestingly, Frere's sacrifice of his phallic signifier is the author's only addition to the alchemy motifs in the novel's sources" (167). The comment may arise from the narrator's observation that the castrated Frere is "never again to be the lover of Louisa Agnew" (465). It seems more likely, however, that the castration is of the testicles alone, an interpretation that is more in the spirit of "'eunuchs who have made themselves eunuchs for the sake of the kingdom of heaven'" (*Harper Study Bible*, Matt. 19.12) as well as the castration of Attis's testicles only. For the latter, see the reference on page 136 in Catullus's poem 63. Frere's self-castration adds a bitter undertone to Louisa's references to him in her notes as *frater mysticus meus*—brother, not lover or husband.

[4] In mentioning "Sir Humphrey Madcap Agnew," Sikorska incorrectly identifies Sir Humphrey Agnew as the same person as Madcap Agnew ("Alchemy as Writing" 88). Madcap, Sir Henry's father and Louisa's grandfather, was a "'[n]otorious boozer and womanizer'" who sexually abused the young Henry (142, 144, 206, 371). For Louisa, Madcap represents Mercurius and the animus ("the unruly masculine spirit inside her soul" [292]). Sir Humphrey (1622−1695 [18]) is depicted as "the greatest master of the golden age of English alchemy" (162). His relationship with Janet Dyball, his *soror mystica*, suggests the proper *coniunctio* and inspires Edward and Laura to name swans at Decoy Lodge after them. Louisa's visionary experience of both ancestors (277−78, 288−89, 302), along with comments by Dr. Horrocks and Emilia about virginity's limitations, makes her realize that she needs actual sexual experience to complement her academic understanding of male-female *coniunctio*. Similarly, she later displaces her attraction to Frere onto her writing: "she had converted its energy to the enrichment of her book" (359).

[5] The statement borrows Clarke's language: "Pessinuntica or Artemis, Dictynna or Aphrodite, Cybele, Isis, or humble Gypsy May"; "and so blessedly soft in contrast to the harsh comminations of the jealous, isolated God" (387). There are multiple versions of the Cybele-Attis story, but the ur-source appears to be Ovid's *Fasti*, book 4, lines 179−372, especially lines 221−44. The basic point is that Cybele (Great Mother) in her jealousy drives Attis (her mortal son and lover) mad. As a result, he castrates himself. From a psychological perspective, Attis's fate allegorizes the power of unconscious forces to overwhelm the psyche. For a summary of the myth, see N. S. Gill on the works-cited list. Schwartz-Salant offers an excellent alchemical reading of

May still represents what Frere represses, and he cannot accept both love and passion except in one fleeting moment with Louisa. Sikorska then writes, "In a literal and symbolic act of self-castration, Edwin renounced not only manhood but also humanity. His is the greatest of failures encapsulated in the inability to accept weakness and the gift of love" (186).

As this review suggests, the previous criticism is not particularly Jungian, and the novel itself may seem at first not to be Jungian at all. There are a few references to Sigmund Freud in *The Chymical Wedding* but no mention of Jung, though the various references to "big" dreams imply a Jungian connection. Big dreams and little dreams are terms Jung encountered in Africa, with big dreams being those archetypal, collective, mythological, numinous, prophetic, and transpersonal dreams that arise from the collective unconscious and have significance for a whole people versus little dreams from the personal unconscious that have only individual significance.[6] The Jungian connection is explicitly mentioned, however, in the concluding acknowledgements where Clarke notes that the influence of *Psychology and Alchemy*, *The Psychology of the Transference* (sic), and *Mysterium Coniunctionis* "is evident everywhere throughout this romance" (535).

Jung may or may not be directly behind Clarke's inspiration for the story of the 19th-century Agnews' alchemical pursuits. Louisa, her father Sir Henry Agnew, and the fate of their respective alchemical writings are modeled on a true story that Jung includes in *The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects*. As Jung tells us, Thomas South and his daughter Mrs. Mary Anne Atwood (note the parallel name: Louisa Anne Agnew) both wrote on alchemy—he in verse, she in prose. At his urging, however, her published work was withdrawn and burned lest alchemy's secret be revealed (*The Practice*, *CW* 16, par. 505). The parallel situation in *The Chymical Wedding*'s earlier timeframe—Sir Henry tries to write an epic poem; Louisa writes a monograph in prose—also culminates in a book burning.[7] Whereas Atwood's *A Suggestive Inquiry into the Hermetic Mystery* survived and is still for sale today, all copies of Louisa's *An Open Invitation to The Chymical Wedding, being An Enquiry into the Great Experiment of Nature and A Modest Prolegomenon to A Fuller Revelation of the Hermetic Mystery* perish in the flames outside Decoy Lodge. Although it is unclear whether Clarke learned of Thomas South and his daughter from Jung or from a more general study of alchemical sources, the appearance of their story in *The Collected Works* points to the question under consideration: what else might Clarke have borrowed from Jung's alchemical writings, and how does Jung's application of psychology to alchemy enable a more in-depth reading of Edwin Frere?

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the Cybele-Attis story in chapter 7 of *The Mystery of Human Relationship*. The poems of Catullus, which Frere reads, include two references to Cybele: poems 35 and 63 (pages 92 and 136−39).

[6] References to Freud appear on pages 148, 166, and 172. Clarke's references to "big" dreams appear on pages 225−26, 409, and 499. Jung's references to "big" dreams in *CW* are too numerous to list but can be found in the *General Index*, *CW* 20, on page 221. A related passage appears in *MDR*, page 265.

[7] The incendiary fate of Louisa's book makes it a silent book (alchemy's secret remains safe), which partly accounts for the fact that her epitaph in stone is *Mutus Liber*, the title of the 1677 picture book (mute book) that Jung used to illustrate *Psychology and Alchemy* (Clarke 19, 228, 301, 532). If the point of *Mutus Liber* "is that the alchemist is represented as working throughout in conjunction with a woman of the Art" (Waite 400; cf. Clarke 501, 533), then the epitaph sadly underscores Louisa's spinsterhood.

The novel's Jungian underpinnings, along with Frere's psychological predicament in India, its drivers, and its consequences, have not been sufficiently explored. The purpose of the following analysis is to construct a relevant psychological matrix from Jung's alchemical writings and to apply it to Reverend Frere who does not achieve a fruitful or lasting *coniunctio*—the union of such opposites as Christianity and alchemy, male and female, spirit and soul, etc. Jung's writings on alchemy support the conclusion that Christianity's one-sidedness lies at the core of Frere's psychological problems, especially as regards his experience in India; that his union with Louisa is not as positive a *coniunctio* as others have suggested but instead sparks a painful new *nigredo* (chaos, darkness, depression, melancholy); and that his life post-castration, while it may illustrate intrapsychic progress of a sort, is not a fully desirable state of being because it proceeds from the materialistic premise that lust can be excised by surgical alteration.

Spirit versus Soul

There is something particular to Christians and Christianity, Jung asserts in his alchemical works, that causes psychological problems. "Despite all assurances to the contrary," he writes, "Christ is not a unifying factor but a dividing 'sword' which sunders the spiritual man from the physical" (*Mysterium*, *CW* 14, par. 773). In other words, Jung believes that "every single Christian has a split in his psyche" (par. 257), specifically "the conflict between spirit and body" or "the spirit/soul polarity" (par. 3). Beneath these two fundamental domains—spirit and soul—other dichotomies arise: male/female, father/mother, reason-intellection/emotion-imagination-intuition, conscious/unconscious, divinity/human-archetypal, fragmentation/wholeness, logos/eros, objectivity/subjectivity, and material world/psyche. Jung's position is that Christianity reinforces polarity and encourages attention to spirit at the expense of the soul. When the soul asserts its imperatives, Christianity becomes a refuge for the religious person. As Marie-Louise von Franz states, "You see what an official creed, or religious attitude, is good for: it is a boat into which one can retire when the sharks attack [...] when the influx of the unconscious becomes too strong" (197, fig. 59; my insertion). In contrast, from Jung's alchemical perspective, the task for such a person is to engage in "the work of redemption in the depths of [one's] own psyche" by uniting opposites (Jung, *Psychology*, *CW* 12, par. 452).[8] But what happens if psyche takes a different course, veering away from integration and toward fragmentation?

We can assume that, for children and teenagers, Christianity suitably restrains inappropriate urges from the unconscious. Young adulthood, however, is the provenance of dysfunction. Jung writes:

> Indeed, it is usually the case that, in the course of development following puberty, consciousness is confronted with affective tendencies, impulses, and fantasies which for a variety of reasons it is not willing or not able to

[8] For the work of redemption, a synonym for the individuation process, see, for example, *Mysterium*, *CW* 14, par. 344; *The Practice*, *CW* 16, par. 533; and *The Red Book* (478−79). Clarke's use of the phrase is specifically alchemical when Sir Henry Agnew announces, "'All the evidence proclaims that the work of redemption remains incomplete'" (31). As Kathleen Williams Renk states, "According to Agnew, the work of redemption continues through resurrecting and explaining the Hermetic Mystery and enacting the chemical wedding" (44). As Edward tells Alex, "'Alchemy is the effort to heal the split in consciousness'" (159).

> assimilate. It then reacts with repression in various forms, in the effort to get rid of the troublesome intruders. The general rule is that the more negative the conscious attitude is, and the more it resists, devalues, and is afraid, the more repulsive, aggressive, and frightening is the face which the dissociated content assumes. (*Alchemical*, *CW* 13, par. 464)

Jung's statement establishes various helpful principles regarding the dynamics of the spirit/soul dichotomy. Early in adult life ("following puberty"), the movement toward psychic fragmentation features the "repression" of sexual feelings into the unconscious ("dissociated content") in the erroneous effort to "get rid of" them. Jung is describing the origin of the shadow, part of which is "the primitive who is still alive and active in civilized man, and [for whom] our civilized reason means nothing" (*Mysterium*, *CW* 14, par. 342). One inevitably realizes, in the words of Adrienne Rich, that "all our high-toned questions/breed in a lively animal" ("Two Songs"). For the unintegrated person, enantiodromia ensues in one's religious life and one's physical life: there is "the emergence of the unconscious opposite" (Sharp 50), "the reversal of a psychic situation" (von Franz 14), or what Clarke calls "the rack of contrary impulse" (32). If one strays too far to one extreme, the other pushes back; or, as Jung states, "if a man refuses to accept what he has spurned, it will recoil upon him the moment he wants to go higher" (*Psychology*, *CW* 12, par. 514). The more unassimilable the feelings and the greater the repression, the stronger the resistance from the unconscious becomes. Then the fundamental conflict is between the shadow and the persona, as Nathan Schwartz-Salant expresses: "Generally, one experiences considerable disturbance when a consciousness emerges that conflicts with one's established personality. The stronger this awareness, the stronger the conflict" (100).

It is better, Jung thinks, for a religious person to be conscious of the split than to be unconscious of it, and he speaks directly about the psychology of the spirit/soul dichotomy:

> In the long run it does not pay to cripple life by insisting on the primacy of the spirit, for which reason the pious man cannot prevent himself from sinning again and again and the rationalist must constantly trip up over his own irrationalities. Only the man who hides [represses] the other side in artificial unconsciousness [the shadow] can escape this intolerable conflict. Accordingly, the chronic duel between body and spirit seems a better though by no means ideal solution. The advantage, however, is that both sides remain conscious. (*Mysterium*, *CW* 14, par. 672)

One can be unaware of the spirit/soul dichotomy, or one can know very well that there is a split. In either case, one is prone to cultivate the persona and to project inner content: persona and projection are the twin challenges.[9] But what if the "pious man" chooses to enter the ministry, a profession that institutionalizes the repression of sexuality? Success in that career depends on the cultivation of a pristine persona. As Jung observes, "Society expects, and indeed must expect, every individual to play the part assigned to him as perfectly as possible, so that a man who is a *parson* must not only carry out his official functions objectively, but must at all times and in all circumstances *play the role of parson*

[9] The spirit-soul dichotomy and its consequence (projection) are present in Alex Darken's recollection that Edward Nesbit had "talked about those who had been fired by the spirit but had lost touch with the soul; about unassimilated shadows which foisted evil on to enemies rather than bringing responsibility back home..." (204).

in a flawless manner" (*Two Essays*, *CW* 7, par. 305; emphases added). The more flawlessly he plays it, the more resistance there is from the unconscious.

Projection is the other process that is in play. In *Psychology and Alchemy* Jung emphasizes that a Christian can identify with externals to the detriment of inner life. He succinctly states, "If the supreme value (Christ) and the supreme negation (sin) are outside, then the soul is void: its highest and lowest are missing" (*Psychology*, *CW* 12, par. 9). More precisely, one is projecting sinful content, anchoring it in externals rather than addressing what Schwartz-Salant calls "the mad or psychotic parts of an otherwise sane person" (18). Such a Christian will have an undeveloped psyche, for there will be a divide between external beliefs and a psyche that remains as animalistic, archaic, and pagan as ever. Christianity masks the disturbing nexus of archetype and shadow in the unconscious. That kind of veneer is serviceable, but when a traumatic event calls attention to inner content, Christianity's outer focus needs correction. Jung writes:

> So long as consciousness refrains from acting, the opposites will remain dormant in the unconscious. Once they have been activated, the *regius filius*—spirit, Logos, Nous—is swallowed up by Physis; that is to say, the body and the psychic representatives of the organs gain mastery over the conscious mind. In the hero myth this state is known as being swallowed in the belly of the whale or dragon... (*Psychology*, *CW* 12, par. 440)

Persona suffices until depth speaks, and then compensation ensues in the form of enantiodromia, which is powerful in proportion to the strength of persona and projection. The unconscious pushes back in what von Franz calls "some kind of instinctive urge, either power or sex, or something of the kind. That is, the libido irruption of the unconscious presents itself on a relatively animal or low level at first..." (57).

In contrast to Paul Tillich's emphasis on faith as an act of the centered self in which opposites like conscious and unconscious unite (4−14), a Christian believer can experience psychological fragmentation. The psyche becomes like a chariot whose horses do not pull in a unified and positive direction. Jung notes, for example, "the man who has not yet attained inner unity, hence the state of bondage and disunion, of disintegration, and of being torn in different directions—an agonizing unredeemed state which longs for union, reconciliation, redemption, healing, and wholeness" (*The Practice*, *CW* 16, par. 405). Similarly, Schwartz-Salant mentions that "a male analysand has an intense and nearly automatic obedience to collective ideals or conventional standards of morality, yet an equally intense passion to act out forbidden energies. In effect, he leads a double life: the model citizen during the day, an obsession with prostitutes and child pornography at night" (150). Such inner contradiction—what we are calling spirit versus soul—characterizes the life of Munding's rector.

Frere in India

Frere evidently departed for India on "The Evangelical Mission to the Heathen" (28) with his sexual libido in proper check. His stance is only a veneer, but it may have been strong enough for him to assert, as John Milton does, his inability to "praise a fugitive and cloister'd virtue, unexercis'd & unbreath'd, that never sallies out and sees her adversary" (1006). When Frere's inner resources fail, he suffers "mental turmoil... in India" (Clarke 63) and falls ill with brain fever (an inflammatory disease such as encephalitis or

meningitis).[10] The narrator ascribes to him a state that resembles the subjective identification that Jung and others call *participation mystique*, a blurring of subject and object: "Yes, he must have wrought confusion in India, just as India had wrought confusion in his mind" (378). The chaos in the psyche (*nigredo*) and the chaos in the environment (paganism with all its actions and implications) mirror and reinforce each other. Ironically, he goes to India to improve people's lives, but his experience there nearly ruins his own.

Beyond these basic facts, what do we know about Frere in India? Although his life prior to his departure for India is a matter of pure speculation, the repressed sexual libido must have lain in wait in the shadow until opportunity and action could activate it. His repression—"the act of containment" (422)—gives way. Aristotle's terminology in *The Nichomachean Ethics* illuminates the pastor's situation.[11] Temperance (a harmony of reason and desire in which one desires the good) is never really a possibility in Frere's case. Continence (in which reason's rule of desire enables positive action) is his starting position, but having sex with a temple prostitute constitutes incontinence (desire overrules reason and leads to negative behavior). He is unlikely either to become self-indulgent (a state of active desire and inactive reason) or to achieve full temperance. It is also clear that his encounter with the temple prostitute accounts for his feelings of devastation, an encounter on which the novel provides the following intimation:

> Then, from somewhere in my [Alex Darken's] reading, it [his mind] came up with the story of a European in India who, in service of no other deity than his own desire, had cynically taken advantage of a temple-prostitute. The woman was very beautiful and very intelligent. Aware of what the man was doing, she had exhausted him with all her incendiary skills, and then—by the simple act of refusing to give herself again—left him distraught. He'd wandered the world afterwards, endlessly haunted by her memory, a sexual cripple. (345)

In context, the statement refers to what Alex fears his liaison with Laura has done to him. The passage appears not to be about Frere who does not wander the world, but it is not necessarily *not* about him either. The recollection directly follows Alex's conversation about Frere with the current rector, Reverend Neville Sallis, and the two timeframes interweave so intricately that some connection to Frere is strongly implied. It may be, then, that the European (Frere or some hapless traveler), thinking that sex with the prostitute is merely a physical act, is so overwhelmed by libidinous delight that he instantly falls in love with the forbidden woman and then is devastated when his cathexis is rejected. Such a person becomes "a sexual cripple" because the height of ecstasy will henceforth remain

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[10] Clarke mentions "brain-fever" on page 65. Audrey C. Peterson points out that, in the nineteenth century, "many of the symptoms and the post-mortem evidence were consistent with some forms of meningitis or encephalitis" but that "both physicians and laymen believed that emotional shock or excessive intellectual activity could produce a severe and prolonged fever" (447, 449).

[11] Aristotle states that temperance involves "desir[ing] the right thing in the right way at the right time, which is what principle ordains" (187, III.xii.9); that self-restraint or continence "implies having [but resisting] strong and evil desires" (381, VII.ii.6); that unrestraint or incontinence means acting on evil desires and refusing to follow principle (377 and 379, VII.i.6); and that profligacy or self-indulgence involves desire alone (185, III.xii.5; and 397, VII.iv.4). The narrator mentions "continency" twice on page 356 right after Amy Larner's implication "that he need no longer lie alone" (355−56).

forever unattainable—one who has glimpsed the Platonic ideal is unlikely ever to be satisfied by its earthly reflection.

Therefore, the reader of Jung's phrase "the fleshpots of Egypt" (*Mysterium*, *CW* 14, par. 607) might transfer the epithet to India: for Frere, the fleshpots of *India* are a hell populated by sexual demons. In that spirit, the Latin quotation inside the church from Virgil's *Aeneid*, book 6, resonates meaningfully (18). Here is Allen Mandelbaum's translation:

> . . . easy—
> the way that leads to Avernus: day
> and night the door of darkest Dis is open.
> But to recall your steps, to rise again
> into the upper air: that is the labor;
> that is the task. (lines 175−80)

Clarke omits the next lines, which suggest the possibility of divine assistance: "A few, whom Jupiter / has loved in kindness or whom blazing worth / has raised to heaven as gods' sons, returned" (lines 180−82). Instead, as Alex says, "'Edward once told me that everyone has to find their own way out of hell'" (425). Frere thinks that his path out of the sexual underworld he encountered in India requires repressing sexual desire and cultivating a pastoral persona through good works—in effect, reinstalling the veneer that got dashed in India. He cannot undo his temple fornication, but he can live as continent a life as possible: "that is the labor;/that is the task."

Besides committing a forbidden sexual act and suffering the consequent emotions, Frere may also be rocked by the implication of the woman whom he has encountered: namely, that the spirit and soul can work together. As Jung observes, whereas Western theology says that God and sin are outside, Eastern religion suggests that God and good are on the inside.

> It is the rooted conviction of the West that God and the ego are worlds apart. In India, on the other hand, their identity was taken as self-evident. It was the nature of the Indian mind to become aware of the world-creating significance of the consciousness manifested in man. The West, on the contrary, has always emphasized the littleness, weakness and sinfulness of the ego, despite the fact that it elevated one man to the status of divinity. The alchemists at least suspected man's hidden godlikeness... (*Mysterium*, *CW* 14, par. 131)

In his fornication with the temple prostitute, Frere comes face to face with a powerful feminine figure who embodies a challenge to his world view. In her, he confronts a personification of an alternative in which God is now a universal Mother, a notion that has various implications: that sexuality and spirituality are not opposites but can exist in a complementary relationship, that "'the kingdom of God is in the midst of you'" (Luke 17.21), and that human beings are co-creators with God.[12] Perhaps that realization is partly why Frere's psyche lapses into brain fever: when body and psyche reflect each other's ills,

[12] Rita M. Gross discusses the implications of female deities, including sexuality, in her article on the works-cited list.

psychological circuits overload. The brain fever is another indication that soul/body compensates for spirit/psyche even if that means shaking a man's physical, intellectual, and spiritual foundations.

The consequence of the India episode is that Frere must bear a terrible secret for the rest of his life—that he is less than the moral paragon his professional role requires him to be. Jung describes such inner conflict as follows:

> They ["the shadowy personifications of the unconscious"] bring about a momentous alteration of his personality since they immediately constitute a painful personal secret which alienates and isolates him from his surroundings. It is something that we "cannot tell anybody." We are afraid of being accused of mental abnormality—not without reason, for much the same thing happens to lunatics. (*Psychology*, *CW* 12, par. 57)

Jung's recollection of a murderess in *Memories, Dreams, Reflections* illustrates the point: insofar as living with secret knowledge of a crime withers one's life, the murderess also murders herself (122−23). A similar point appears in *Mysterium Coniunctionis*: "The thief whom the police do not catch has, nonetheless, robbed himself, and the murderer is his own executioner" (*CW* 14, par. 202). Therefore, it is not possible for Frere to have a good relationship with himself or anybody else because what happened in India does not stay in India; it travels back to England with him and shadows his every interaction.

In *Psychology and Alchemy* Jung shares a dream that someone had about religion; the voice speaking in the dream might well be Jung's advice to Frere:

> Then a voice says: "What you are doing is dangerous. Religion is not a tax to be paid so that you can rid yourself of the woman's image, for this image cannot be got rid of. Woe unto them who use religion as a substitute for another side of the soul's life; they are in error and will be accursed. Religion is no substitute; it is to be added to the other activities of the soul as the ultimate completion. Out of the fulness [sic] of life shall you bring forth your religion; only then shall you be blessed!" (*CW* 12, par. 293)

Frere is in peril because he does not realize the fundamental truths encapsulated in the dream: that religion is not a sexual safe haven; that woman's image cannot be excised because it is part of the psyche; that spirit and soul (psyche and soma) must work together in a complementary fashion; and, as Jung says in *The Practice of Psychotherapy*, that "[w]holeness is not so much perfection as completeness" (*CW* 16, par. 452). Clarke echoes Jung's statement in Louisa's idea that "it was not perfection which life required, but completeness" (290) and that Gypsy May, a necessary complement, is "'completion'" (382, 384).

Gypsy May

Frere manages to keep his indiscretion as a single man in India to himself and takes the next step in his career: interviewing for the rector position in Munding. The job is open because Reverend Stukely had a heart attack and died while fornicating with his housekeeper, Amy Larner. Everyone knows about the indiscretion because she cried out for help; it took two men to lift his large corpse off her. Initially unaware of that background, Frere may assume that moving to a rural village and ministering to the salt of the earth will compensate for his own indiscretion in India, but there is no escape, not just

because Munding, as its name implies, is as much a part of the world as India but also because he carries his inner life with him. Although Munding provides a fresh start for the beleaguered pastor, he is subject to Ralph Waldo Emerson's critique of traveling in "Self-Reliance." To assume that being in a new location makes one different means that "[t]raveling is a fool's paradise" because one's "giant" (shadow) comes along (Emerson 164).

We know that Frere's "giant" accompanies him during his interview because of the dream he has. In the first part of the dream, Frere is preaching about how God made humans both male and female, but then he begins to notice that he is losing the congregation. In the dream, Sir Henry pays attention but eyes him ironically and dismissively, then beckons Frere to follow him out of the church. Outside, Frere finds Agnew "crouched on the ['luminously green'] grass like the yogins Frere had seen in India," and then Agnew takes an emerald-colored snake out of his coat. "The question was simply whether or not the priest would allow Agnew's snake to bite him" (34–35). As Edward says to Alex, "'Everything in the dream is an aspect of your psyche,'" and "'dreams have a knack of undermining the ego's self-esteem'" (151, 148; cf. 527). Dreams illuminate and compensate.

In particular, the dream puts the feminine on the same level as the masculine by stating that God created both. Insofar as a balanced relationship between spirit and soul is implied, it is as though Frere preaches a compensatory sermon to himself. Losing the congregation's attention suggests interview-related anxiety, but the green snake represents sexuality and the soul, both of which Frere has repressed.[13] The snake image also represents paganism in general a few pages later when Reverend Sallis refers to "'victory over the pagan serpent and all that'" (43). The snake represents forces within psyche and life that Frere thinks must be repressed, even conquered. But the snake is also redolent of the alchemy that Sir Henry has confessed to following in his earlier conversation with Frere. That is, the snake foreshadows both the alchemical view that Louisa later offers as a complement to Christianity—the soul/body that must balance the spirit/intellect—but also the sexual encounter that they will have. These twin temptations—alchemy and sexuality—both present opportunities for him to develop the soul side of his personality. Eventually Frere fails to grasp their potential to aid in the work of redemption, which makes Louisa's musing prophetic: "Louisa wondered how far this man was victim to his own career" (37). To what extent have privileging persona and repressing shadow blighted his life, and how badly will these processes infringe upon his psyche and experience as he moves forward?

The sexual resonance of the snake in Frere's dream bears an unmistakable connection to what most bothers him in his visit to Munding: Gypsy May, the sheela-na-

[13] The snake's vibrant green color connects to Frere's frame of mind at his Christmas service: "New life, green as the holly leaf, was at work inside him as surely as it stirred inside his wife" (183). The color also links him to the modern narrative in which Alex Darken seeks the Green Man, perhaps "the wild man" within who is "a caged beast" at the Polytechnic (242, 498), and makes love with Laura on "the vivid green of the grass" at Decoy Lodge (331). A helpful gloss on the novel's animal imagery appears in Gloria Anzaldúa's chapter "Entering into the Serpent" in *Borderlands* where the serpent relates to body, earth, the feminine, imagination, intuition, and sexuality—eagle, to the opposing qualities. While inveighing against "'the split in human consciousness,'" Edward Nesbit refers to promoters of modern materialism such as Darwin, Freud, and Marx as "'vengeful eagles'" (166). In Anzaldúa as in alchemy, the goal is to bridge opposites in order to bring about a new third thing.

gig on the exterior of the church, "a type of (usually) stone architectural figure . . . representing a naked woman gesturing to or otherwise flagrantly displaying exaggerated genitalia" ("Sheela Na Gig"). Frere notices the following characteristics: "the grotesque staring head of Gypsy May where the image squatted, high on the church wall, naked with drooping dugs, and both hands holding open the organ of her sex, as though she were about to drop a child in labour, or as though she might engorge a man" (40). In *Images of Lust: Sexual Carvings on Medieval Churches*, Anthony Weir and James Jerman provide the key background on sheelas. The authors assert "that sheela-na-gigs... are arguably iconographic images whose purpose was to give visual support to the Church's moral teachings" (10).[14] In other words, a sheela's purpose is to ward off the very lechery it appears to depict, as Louisa well knows. She says, "'Poor May has become nothing of more account than a bogey to frighten naughty children'" (39). The sheela is "no longer a scene of lechery and debauchery, but a sermon whose theme is that human relationships under the spur of lust can degenerate quickly into base carnality" (Weir and Jerman 23). A sheela's purpose, therefore, is apotropaic, didactic, minatory, and tutelary; it propounds morality by depicting the ugliness of raw sexuality (10–11, 15, 20). But that is not how Reverend Frere responds to Gypsy May.

Young Sam Yaxley's view—"'Tha's only a lump of owd stone'" (83)—turns out to be as insufficient as stating that a book is nothing but ink on paper.[15] Christian and pagan lenses yield superior readings. First, from Reverend Sallis's Christian perspective, Maria Aegyptica "'was a temple whore in Egypt, who worked her passage to the Holy Land, was converted to Christianity and ended her days as a mystic in the Thebaid... She was commonly called Mary the Gypsy'" (44). Therefore, the sheela in Munding is "a crude precursor of the Divine Mother... At all times all wise men had revered the mysterious organ of generation through which alone might life be entered. It was no devourer but the very portal of life" (183). Second, the pagan view is expressed by Louisa and others: Gypsy May, who goes by many names (369, 387), represents the Mother goddess and Nature herself (44, 382; cf. 386−87). Louisa understands that the Mother must be properly loved and feared and that "'the peace which passeth understanding... was hers long before the Church claimed it for its own'" (386).

Frere rejects Louisa's advice to embrace what Gypsy May represents, believing that Christianity and the Mother goddess are a binary opposition—spirit, not soul, must guide his course. The icon and all that it represents must be rejected because of its pagan origin, and he thinks that it represents "his mortal enemy" (369), the goddess who must be repressed, not integrated. Naturally, the pressure builds: "He was shut in, walled up in stone, and it was not a cave—it was the womb of the hideous idol on his church. She had swooped down over him and engulfed him there" (369). Gypsy May now signifies his repressed sexuality, and the sheela's presence on his church implies a lesson that he is not ready to hear: namely, that if soul does not complement spirit, the two will compensate for each other in an endless cycle of attraction and repression.

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[14] I have followed Weir and Jerman's modern spelling. Clarke's spelling—"*Sheelagh-na-gigs*"—emphasizes what Louisa calls Gypsy May's "'Celtic provenance'" (39).

[15] Frere's ministry to Sam's father, Will Yaxley, is as big a failure as the mission to India. Frere attempts to convert him on his deathbed; however, the old reprobate bluntly refuses to consider anything other than his own materialistic point of view, which affirms drinking, fornication, and nature (296, 298).

Frere's situation vis-à-vis Gypsy May is so powerfully dysfunctional—"how violent had been the shock when he gazed up at the crude dawn-lit figure of Gypsy May" (61)—because the icon reminds him of his experience in India, as the narrator indicates.

> He felt the old dark crowding there—the hot darkness of the Gangetic plain, the place where his reason had been unseated once before. He strove to remind himself that, in contrast to those Hindoo effigies with their flagrant appeal to the sensual beast in man, this image was primitive and crude. It was coarse in a lewd and vulgar joke. But the point was it had no business there at all; yet there it was, as though appointed for his particular confusion. Small wonder his mind had reeled. (63)

The binary thinking that Christianity promotes lies at the heart of Frere's horrible reaction to Gypsy May. In Jung's words, "So clear and definite is the Christ figure that whatever differs from him must appear not only inferior but perverse and vile" (*Alchemical*, *CW* 13, par. 290). Consequently, Frere lapses into *nigredo* ("old dark," "darkness," "confusion") and fortifies the shadow ("sensual beast"). He sees a clear connection between the Indian prostitute ("Gangetic plain," "Hindoo effigies") and the Munding icon, as well as between his mission to the heathen and his present ministry: "Was he again to abandon his mission, to collapse in ignominious defeat as once in India? ... Here was the dreadful shadow that had always hung across his ministry" (305).[16] Thus, the icon provides an ever-present reminder of his negative experience in India so that, in Frere's mind, India and Munding merge, just as the prostitute and the icon represent the same psychological force. Like Emerson's hapless traveler, Frere has journeyed a long way from Cambridge only to find that he is still himself. Nevertheless, he resolves to do something about the offending icon: he thinks that "his ghosts should at last be laid" (81) if he christens her. He feels swallowed by the Mother goddess, but his plan would merely reverse that dynamic, enabling spirit to swallow soul. To bring relief from the sensual beast, the rejected sexuality that Gypsy May represents, he plans a swing to the opposite.

Life in Munding

India has left its mark on Frere's unconscious, but as he begins his ministry in Munding he manifests at least a convincing version of the temperate life specified in his favorite book, George Herbert's *A Priest to the Temple or the Country Parson, his Character and Rule of Holy Life*.[17] Herbert urges the country parson to be "an absolute Master and commander of himself" via prudence, temperance, and "[m]ortification in regard of lusts and affections, and the stupefying and deading of all the clamorous powers of the soul" (227). Clark quotes this passage from Herbert's text (64) and a bit later echoes it: "He [Frere] was thinking that George Herbert was right: a man was not priest to the temple because he had no loud clamourings of the soul, but because he had studied and mastered them" (67). Herbert also cautions against talking with women in private and urges one always to have a witness—principles that Frere violates. Further on, *The Country Parson* cautions against "*[o]riginall concupisence*," as though lust rather than disobedience were humanity's original sin, and urges reason as a guide (238, 265). As stated in Herbert's translation of Ludwig Cornarus's

[16] The connection is further strengthened by the Roma people's origin in the Punjab region of northern India.
[17] That is Clarke's rendering of Herbert's title on page 64, but F. E. Hutchinson's version appears on the works-cited list. As above, the title is often rendered simply *The Country Parson*.

"A Treatise of Temperance and Sobrietie," by becoming addicted to temperance and reason one can follow the straight and narrow way (292). Frere, however, achieves only superficial compliance with the manual's principles because "[t]he edifice of his reconstituted life was frail" (32). In a psychological context, if "soul" refers to the unconscious and if mastery refers not to temperance but to repression, Frere knows that like Milton's Christian wayfarer "he must eventually turn and face . . . [his inner] demons" (67). Nevertheless, with Herbert's positive advice and Catullus's antifeminist poetry as his bulwark, he probably considers himself sufficiently protected until events demonstrate that he is not. In the meantime, two fine moments ensue for the Referend Frere.

First, after learning about Amy Larner's past from the gossips in the church, Emilia fires her. Frere feels responsible for helping the young outcast and seeks the help of friends. A meeting takes place appropriately at Easterness, a name that represents transformation (Lund 154). The group, consisting of Frere, Sir Henry, Louisa, and Dr. Horrocks, resembles the Christian quaternity that Jung mentions in *Psychology and Alchemy*—the Trinity plus Mary (*CW* 12, p. 422, fig. 233).[18] They agree on a path forward, and Dr. Horrocks uses his connections to find Amy a new "'situation'" in a neighboring town (138). Frere, who has acted in the spirit of true Christian charity, appears to be living up to Herbert's expectations by following his reason, and he seems to make inner progress by helping a young woman who has fallen victim to the sensual beast herself. Frere is on the right track, yet there is a shadow side: Amy's later attempt at seduction reactivates his old adversary, the conflict between spirit and body. What is the effect?

Frere "was tempted once—just once—to seek some comfort in Amy Larner's embrace" (364), but it takes more than the likes of Amy Larner to seduce a clergyman. To give in as did Reverend Stukely would have been "an act of monstrous irresponsibility" (355); Frere is "made of sheerer stuff" and has "George Herbert's little book on the pillow beside him" (355). "Yet in all innocence... the plump young woman had unleashed a demon in his mind"—she "had set his mind raging elsewhere like a beast of the field" (355−56). He can still resist because Amy is not "*the great harlot*" of Revelation 19.2, just a wronged and cast-out young woman with "crab-apple cheeks and injured eyes" (131). And besides, "Amy Larner with her dumpy figure and crab-apple cheeks was not the Shulamite of his dreams" (364)—Shulamite being the name for the swarthy female figure identified as bride in the Song of Songs (6.13).

Although Amy is easily resisted (continence holds in the realm of action), Frere's *inner* life is characterized by incontinence now that the biblical Shulamite becomes one with the Indian temple prostitute. The narrator sums up Frere's psychological dilemma as follows:

> It was not Amy Larner who came into Frere's chamber that night, nor did the woman even look like her. The figure was darker, more slender, sinuous even. She moved with un-English motions, bejewelled, filmily dressed, Indian. She had stepped from the temple-wall, stone made flesh, one of the crowd of provocative nymphs that lingered there. Tender and indolent, her

[18] The quaternary relationship surfaces later in Frere's abhorrence to "revering not God the Father, God the Son, God the Holy Ghost, but the obscene, aboriginal goddess that bared her parts to the world above their heads" (383). Louisa believes that "'[w]e are part of her, and she of us'" (382), which is to say that we are part of the anima and that the anima is within us.

> gaze was turned toward him. It spoke of her yearning to become a *maithuna* figure—to be coupled, like those pairs of lovers that stood at the entrance to every temple, serpent-twined, endlessly making love in public view, unabashed and rapt. She was a silent miasmic dancer whose every gesture uttered only a single word. (356−57)

Sexual desire is Frere's *nigredo* ("darker"). His fantasy woman, who is snake-like in appearance ("sinuous," "serpent-twined"), recalls the snake in his anxiety dream and seems to be a living embodiment of Gypsy May ("stone made flesh"). The "*maithuna* figure" refers to "the union of opposing forces, underlining the nonduality between human and divine" ("Maithuna"). Here, then, is the challenge that Frere faces: soul must complement spirit, as human must complement the divine; otherwise, swings of compensation—"this reeling between appetite and disgust," "ecstasy and dread" (363, 405)—will be endless. The point is that the pressure is mounting: the whore of Babylon, the Indian prostitute, Emilia, Gypsy May, Amy Larner, and soon Louisa too. The great Mother of us all is increasing her effort to be recognized by amplifying her personifications in Frere's life. Thus, the dream, like the dancer within it, is "miasmic" (contaminating, corrupting) insofar as it conveys "a single word" that must not be ignored: *desire*.

As we have seen, the stronger the repression that lies underneath the persona, the more the unconscious compensates. The narrator says of Frere, "Yet the more he sought to resist them ['*(c)arnal lusts and appetites*'], the harder they pressed" (356). Indeed, being "the Rector of the parish, beyond reproach" intensifies his tumultuous inner life (374). Frere now considers Herbert's pastoral manual "a rebuke to his failure" and realizes that "[h]e was a whited sepulcher" (364): although his reason, for the moment, remains strong enough to ensure continence, he feels hollow on the inside. Jung's statement in *The Practice of Psychotherapy* explains both his resistance to Amy and his growing vulnerability to Louisa: "Experience shows that the carrier of the projection is not just *any* object but is always one that proves adequate to the nature of the content projected—that is to say, it must offer the content a 'hook' to hang on" (*CW* 16, par. 499). Even in the absence of Emilia, Frere possesses sufficient integrity that he cannot be seduced by a promiscuous younger woman with an inferior mind; however, he is vulnerable to Louisa, his intellectual equal, as they slowly get to know each other. Whereas Amy merely stirs his lust, Louisa seduces him to action.

The second major event that Frere experiences in Munding—one of his finest moments, which brings him closer to Louisa—involves ice skating on the lake at Easterness. Holding hands, the three skaters—Frere, Louisa, and Dr. Horrocks, with Louisa in the middle—prefigure the unity of spirit and soul that she will later advocate. As Frere (a diffident man of faith), Dr. Horrocks (an atheist, rationalist, materialist, and scientist who thinks that humans are merely biological machines), and Louisa (a scholar of alchemy) venture out on the frozen lake, their joint movements signify the importance of uniting the spiritual (Frere) and the rational (Horrocks), with alchemy (Louisa) as a kind of bridge between them. Alex's modern reflection on the Agnew family expresses a point that relates to the meaning of the trinary skaters: "They knew that matter and spirit are indivisible" (174). Unity is the main message of the trio's excursion onto the lake—a message that Frere's performance illustrates especially. "In this moment all contraries seemed reconciled in him—shyness and strength, awkwardness and grace, the spirit bright within the balanced body, his parson's black against the white of the distant drifts" (188). He is for a moment

"Edwin Frere, ice-dancer" (197), and "like a dancer on the ice, he had surrendered narrow consciousness to the rhythms of the flesh" (463). Dr. Horrocks tells him, "'I saw you on the ice. You did not falter there. You displayed a rare vitality'" (273). It appears that Frere momentarily achieves what W. B. Yeats calls "Unity of Being," essentially a unity of opposites such as spirit and soul or mind and body.[19] If he were able to live as he skates (openly, joyfully, with full bodily engagement), his life would move closer to the fusion of opposites that Louisa later encourages.

Here too there is a shadow side to Frere's fine moment, and it centers on Emilia and ice. If water signifies life, ice represents potential-in-stasis, but it also parallels "the ice about her heart" (264). As the trio skates, the pastor's wife suffers a miscarriage on shore. Water is to ice as pregnancy is to miscarriage. If pregnancy represents the reconciliation of opposites (Jung, *Mysterium*, *CW* 14, par. 506), and if a child signifies the "[u]nion of opposites as hermaphrodite" (von Franz 176, fig. 53), then miscarriage suggests that the male and female principles have not successfully come together. Jung writes, "Many alchemists compute the duration of the *opus* to be that of a pregnancy, and they liken the entire procedure to such a period of gestation" (*The Practice*, *CW* 16, par. 461). Insofar as alchemy is an analogy for psychology, a miscarriage symbolizes individuation gone wrong—the movement is from *coniunctio* back to *nigredo*.

Emilia's convalescence eventually leads to a separation under the pretext that she needs to help her elderly father back in Cambridge. Her discussion with Louisa of Anne Brontë's novel *The Tenant of Wildfell Hall* is ironic, for Emilia is critical of Helen for leaving her dissolute husband but leaves Frere for highly egocentric reasons.[20] She simply wants to leave Munding and return to the big city. Neither Frere nor the reader ever sees her again, though a strained correspondence ensues. Emilia's departure plunges him into *nigredo* by fanning the spark of lust left in his soul by Amy Larner. Now "a throng of lechers revelled in his brain" (363). As in India, sexuality personifies as demons (361, 368−69). He seeks solace via a swing to the cynicism of Catullus's poems (362), but the unconscious compensates with "the treason of his dreams" and "a dissolute concubinage of dreams" (362−63).

Awake, he engages in "the danger of an auto-erotic isolation," which Jung cautions against (*Alchemical*, *CW* 13, par. 307). The narrator mentions "a self-regarding sensuality to his loneliness," "this sensual obsession with the self," and the fact that "Frere made love to no one but himself" (361, 367, 363). He now illustrates the subjection to lust expressed by William Shakespeare in Sonnet 129, the origin of the phrase "an expense of spirit in a waste of shame" (366). Moreover, like a schoolboy, Frere now focuses on the open eroticism of the Song of Songs; he is no longer able to view the book only as a poem about Christ and the church (361−62). *Nigredo* descends. As "[d]arkness inhabited the mind of Edwin Frere" (360) and "his nights grew darker" (364), he aligns with Alex Darken, a character with "dark" in his very name, who arrives in Munding in a state of *nigredo*

[19] Unity of Being "is defined in a draft as 'Complete Harmony between phisical [*sic*] body intellect & spiritual desire'" ("Unity"; insertion in the original).

[20] *The Tenant* was published under the pseudonym Acton Bell in 1848, the year of the Freres' arrival in Munding. Louisa's familiarity with the novel indicates that she keeps up with culture beyond Munding, and her doubts about male authorship reflect her "kinship" with the author (25). The novel is also mentioned on pages 261 and 269.

because he too has been abandoned by his wife. Jung understands the state of mind that now characterizes Reverend Frere:

> When a woman is absent or unattainable the unconscious produces in him a certain femininity which expresses itself in a variety of ways and gives rise to numerous conflicts. The more one-sided his conscious, masculine, spiritual attitude the more inferior, banal, vulgar, and biological will be the compensating femininity of the unconscious. (*Mysterium*, *CW* 14, par. 221)

The narrative now drives toward the *coniunctio* at the rectory, a union in which Emilia plays a significant role. To Louisa she says, "'You must promise that you will show it [care] to him as you have done to me'" (202). To her husband she says, "'Miss Agnew is not without charity. If you are in difficulties you must approach her'" (313). Emilia's disagreeable attitude prompts a separation, and urging her husband to lean on the younger woman for comfort and support, along with urging her to be receptive to his appeal, is a deniable way to set Frere and Louisa on a collision course. At first, Louisa naively believes that "Emilia had not understood what she was doing when she consigned him to her care" (378), but she eventually recognizes "the fraught, finally mysterious conspiracy with Emilia" (398). The narrator succinctly sums up the manipulation's effect on Frere's psyche: "No more than Amy Larner was Emilia now the lady of his dreams" (365)—Louisa is.

In a dark mental state of wifeless depression, Frere knocks on the door at Decoy Lodge. During their long conversation, Louisa suggests that his Christianity and her alchemy should join forces to unite spirit and soul—religious vision and natural magic, mind and body, male and female (399). Perhaps binary forces come together momentarily when they make love at the rectory, but Frere misinterprets her suggestion of complementarity as antinomianism (439) and interprets the coupling in biblical terms. Like Adam he recognizes that a sexual opportunity exists ("the gate [to paradise] stood open"), Louisa's body resembles the contours of Eden, and he experiences lust (there is "venom in his blood" from the "green-headed" snake). He senses "the absolute perfection of this moment" of intercourse; but then "terror struck," and "she saw him cowering across the room, holding himself" (424). Clarke has used similar imagery before: the wide-open gate parallels Gypsy May's vagina, and the venomous green snake recalls earlier lust-related serpentine imagery. More significantly, Frere imagines himself to be postlapsarian Adam looking back into a paradise that he will never regain. Perhaps he longs for some earlier state of innocence in the garden, for as Jung states, "Adam and Eve in paradise had no genitals" (*Alchemical*, *CW* 13, par. 180), which parallels Frere's self-castration. Or perhaps at this moment he represents what Jung considers the old Adam, ancient man, animal man, the shadow, and the part of us with a "saurian tail" (*Mysterium*, *CW* 14, par. 602; *Psychology*, *CW* 12, par. 148); Jung also calls it "the animal sphere of instinct as well as the primitive or archaic psyche" (*The Practice*, *CW* 16, par. 452). In any case, as Frere's cowering indicates, *coniunctio* swings immediately back to *nigredo*, with the fact that Louisa does not get pregnant as further indication of the union's temporary nature. There is to be no new third state that could develop between them; *albedo* and *rubedo* are out of the question, for darkness resumes its hold on Frere's psyche.

Not all is lost because Frere ("a man of imagination" [130]) later engages in active imagination ("*a letter written from myself to myself*" [438]) and experiences a visionary dialogue with Louisa (441ff.). However, his *nigredo* state—inner darkness and chaos (375,

444)—now drives him toward self-castration. Dr. Horrocks speculates in his journal that Frere's experiences in India and with Gypsy May have triggered the conflict of "*the rude aboriginal savage*" versus "*the respectable Anglican parson at his prayers*" (450−51), but that is only the surface truth. First, Frere's situation illustrates Schwartz-Salant's characterization of Cybele and Attis: "The myth is a statement of an impossible passion—a love that can neither exist nor not exist. The myth presents a picture of tragic and failed separations and equally tragic states of fusion or bonding" (126). Clearly Frere's relationships have become impossible. Because he is a married parson, he cannot have a life with Louisa; because he has fornicated with her, he cannot return to Emilia; and because he has neither woman, sexual desire makes his life a living hell. Second, there is a possible echo of Jung in Frere's position: just as the narrator says, "In the contest between chaos and the word, the word had lost; yet chaos must not win" (447), Jung writes, "Nature *must not* win the game, but she *cannot* lose" (*Alchemical*, *CW* 13, par. 229). *Nigredo* ("chaos") has vanquished spirituality ("the word") in Frere's capitulation to lust; a more appropriate outcome would be not letting nature win but recognizing that she cannot be ignored or eradicated. As Dr. Horrocks states, "'the flesh has its needs, and they must out or fust'" (191). Together the two quotations reflect the contrast between binary thinking (spirit *versus* soul) and the proper orientation (spirit *and* soul).

Of course, Frere understands his self-castration in terms of Matthew 19, which he reads before harming himself. The chapter begins with Jesus's condemnation of divorce-as-adultery and then shifts to the possibility that one can become a eunuch for the kingdom of heaven. Scripture evidently encourages Frere to embrace a jarring non sequitur: if he cannot divorce Emilia or be with Louisa, castration is the only alternative. He imagines what unfolds in terms that recall the Crucifixion. "He had shed his cloth and entered the Garden; he had thought it Paradise, but he knew now that its true name was Gethsemane, and that the roses of Isis flowered there among the violets of Attis" (463). Self-violence, the passage implies, resembles the crucifixion story, as if Frere is sacrificing his testicles for all of mankind. The Christ-like inflation is quite explicit: "'I have sought', he murmured quietly, 'to make a sacrifice on behalf of all men. And now that the sacrifice is made, none other need make it'" (485). Yet in the end his decision is not about Cybele and Attis, Matthew's gospel, or Gypsy May; in an ultimate absurdity, he sacrifices his testicles in *Louisa's* name (465), as though the excision of a body part will remedy his entire psychological situation. Schwartz-Salant's comment on the mad parts of sane persons is apt: "To avoid totally losing a sense of self, the analysand may cut or abuse himself or herself or act in other self-destructive ways" (51). Louisa responds to the news with appropriate compassion: "Then, in a voice of infinite pity, a voice that was her own and not her own, she murmured, 'Oh my dear, what have you done . . . what have you done to yourself?'" (461; ellipsis in the original).

Conclusion

The narrator's positive interpretation of what Frere has done may be unreliable: "Within himself the opposites could at last be reconciled" (464). According to this interpretation, Frere's attempt to quell the sensual beast is successful; however, it seems unlikely that a materialistic act fully resolves his inner turmoil, and he remains unreconciled to the external world. The narrator is more reliable in expressing Louisa's various reactions: Frere is "[p]riest to both God and Goddess now," priest to neither, "something other," or a

"fallible man" who is nevertheless "utterly beautiful" (465, 485). Frere's self-mutilation, an attempt to destroy the shadow and to quell the underlying archetypes, makes about as much sense as decapitation as a cure for headaches. It is unlikely that a violation of physical wholeness promotes inner wholeness or that severing ties with one's beloved is the noble sacrifice that Frere believes it to be. More likely, he will experience a permanent state of *nigredo* that he will disguise as Christian humility and service. In fact, self-castration is not the last psychological trick that Frere plays on himself. As Edward explains to Alex, "'A parish was found in the London slums. Apparently it was what he wanted... I see him as an unassuming, rather saintly figure among the gin-palaces and stews of the Dickensian fog" (530; ellipsis in the original). What does Frere do? He ministers in a place where taverns and brothels proliferate. He desires to be there. The unstated psychological trick is that he can feel okay about himself and his ministry because others' behavior is even more degenerate than his own. It takes a saint to seduce a saint and degenerates to soothe a degenerate.

At the end of the novel, Ralph Agnew—Sir Henry's great grandson—says the following to Alex: "'And, in a way, I suppose I believe in ghosts. We carry them inside us. We are all haunted houses'" (475). In the literal sense, the comment suggests the possibility that Alex and Laura, in their fornication at Decoy Lodge, have been possessed by Frere and Louisa. Acting on behalf of the ghosts, Alex and Laura, with the help of Edward, enact the conclusion to their Victorian counterparts' story. But it is also possible that Ralph's statement should be taken figuratively, as a reference, in Edward's words, to "'how things deeply are'" in the unconscious (174), particularly the sensual beast and the archaic person with a saurian tail who live inside us all. In that respect, the modern characters open the doors to psychological progress and move out of the *coniunctio-nigredo* cycle toward individuation (*albedo* and *rubedo*). In the haunted house of the psyche, the conflict is not merely between ghosts and the living but also between spirit and soul, Christianity and alchemy, reason and emotion, and many other binaries. To bring opposites together is to achieve greater wholeness and completeness and to determine where one touches down on a scale ranging from temperance to self-indulgence.

The narrator's dubiously positive interpretation of Frere's inner evolution sits in ironic tension with Jesus's injunction to love others as one loves oneself (Matt. 22.39). It may be true that Frere, in his ministry, demonstrates love of other people; however, if he, a denatured wreck of a man, locates himself in a neighborhood where he can easily project his sensual beast onto the local sex workers and their clients, then his saintliness may partly be a thing of Edward's imagination. It is hard to believe that self-castrating, moving beyond male and female, and serving as a pastor in a slum are the exact combination Jesus has in mind when recommending a balance between self and others. It may be that Frere continues to serve others because he still cannot love himself.

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Abraxas

Oil, and acrylic on paper, 30” x 52”, Artist’s Collection, by Rebecca Migdal Kilicaslan, MA

Artist Statement

The painting *Abraxas* has played an essential role in my individuation journey. The figure has approached me in dreams, communicated through synchronicities, and transformed my awareness at crucial moments. The telos of the image drives the union of the opposites: dual in gender, the figure unites mortality with the sublime beauty of life.

In the practice of active imagination, conversations with intelligences in the psychic field invite a collaboration with psyche. Attention to the images causes them to change and evolve together with the artist, through an alchemical hermeneutics of the living symbol. This alchemy resides in the dream images and their elaboration as art.

The initial sketch was manifested through sense memories from my dreams. The first element, which seemed to jump from my belly onto the paper, was a small black shape, which I thought of as a white point inside a black dot. On paper it appeared as an open curled stroke. This shape became a caterpillar preparing to pupate, as seen in the following dream:

> Feb. 16, 2020 – *Jung throws something into the water, it's about the size and shape of a light-up restaurant buzzer. I dive in and retrieve it, it's a packet covered with translucent, slippery noodle-like material. It's similar to a large wonton, and when I break it open it's filled with large white grubs. These quickly turn into butterflies with wings covered in symbols and images, which fly about.*

The second image to appear was a pale-yellow flame. The color invokes the alchemical gold, the refined product of individuation. In keeping with the attributes of Abraxas as an embodiment of fertility and nature, the sketch took form as a Pan figure with goat legs, wrapped around by a huge snake.

The painting's energy arises from the body's expressive movements, in response to the dream images. The active imagination process respects the integrity of the marks as symbols, with attention to soul and to the transformational dynamics that unfold. Over time *Abraxas* has continued to take shape. The painting and its synchronistic extensions bring the blessings of authenticity, inspiration, and creative community.

Antonio Tabucchi and the Journey of Self-Discovery: A Jungian Reading

John Picchione, PhD

Abstract: The article centers on two novels by Italian writer Antonio Tabucchi—*Requiem: A hallucination* and *For Isabel: A mandala.* It analyzes the polysemic elements that constitute the symbolic construction of both works, supported by the main tenets of Jungian psychology and in particular the notions of *coniunctio oppositorum*, individuation, and journey of self-discovery. The investigation explores the relationship of Tabucchi's narrative with works by Ferdinando Pessoa and Herman Hesse. Homologies between the author's view of the self, cognition, human reality, and the formal structure of the novels are examined through the Bakhtinian notion of dialogical narrative and through his metaliterary and self-reflexive mode of writing.

Keywords: Tabucchi, Jung, animus, anima, *coniunctio oppositorum*, shadow, archetype, individuation, dreams, ghosts, journey, Buddhism, mandala, self-discovery, Pessoa, Hesse, Dante, Bakhtin, dialogical and metaliterary novel, gender, agon, truth, cognition, modern hero.

Introduction: Psychological Subtext, Material Culture, and Intertextuality in Requiem

The objective of this article is to examine two novels by the Italian writer Antonio Tabucchi, *Requiem: A hallucination* and *For Isabel: A mandala,* through the critical perspective of Jungian psychology.

From the first pages of *Requiem* (1994) the reader is transported in a dream-like narration that recounts the story of a compulsive-obsessive search by a narrator, presented as "one of those bourgeois intellectuals full of prejudices" (p. 12), for his friend Tadeus and for Isabel, a woman who supposedly had a love affair with both. The narrator expresses a sense of loss and bewilderment ("my problem is that I don't know why I'm here, it is as if it were all a hallucination" [p. 14]), as he wanders through the streets of Lisbon. The story is developed through an ambivalent version of events, suspended between the identification of elements of the unconscious and a naturalistic representation of daily

experiences. On the one hand, the novel is constructed through constant referents to Portuguese material culture (food, wine) and behavioral traits that project an overview of social identities.[1] On the other, dialogues with characters whom the narrative voice recounts as being deceased, mingled with repeated metaliterary allusions, shift the narration towards the exploration of the menacing anxieties experienced by the ego and a process of individuation involving symbols and images of the unconscious.

The hallucinatory and dream elements, fused with the search for the two characters, a male and a female, warrant an investigation of the psychological subtext of the novel and, in particular, the desire of a *coniunctio oppositorum*, a union, a relation of complementarity that relates to the Jungian principles of animus and anima. Indeed, the oneiric narration performs the function of reintegrating fragments of the vast totality that form the conscious and unconscious life of the self. The possibility of the Jungian interpretative grid arises from the first page of the novel through the ambiguous and polysemous adoption of two terms, "shadow" and "ghosts." The first, although employed in a denotative sense, a figure cast on a surface by being exposed to light ("I glimpsed the silhouette of my shadow and that seemed absurd … incongruous, senseless; it was a brief shadow, crushed by the midday sun" [p. 11]), is linked to analytical psychology, as the dark side of the psyche, the aversion towards specific traits that make up its structure. This interconnection is in part validated by the unusual adjectives that modify the term. "Everyone carries a shadow," wrote Jung (1958), "and the less it is embodied in the individual's conscious life, the blacker and denser it is" (p. 76). On the one hand, Jung connects the second term, ghosts ("He said twelve o'clock, but perhaps he meant twelve o'clock at night, because that's when ghosts appear" [p. 11]), to dreams, fantasies, and neurotic manifestations of the psyche and, on the other, to the incorporeal and the spiritual. He wrote: "The universal belief in spirits is a direct expression of the complex structure of the unconscious **….** For the primitive, the phenomenon of spirits is direct evidence for the reality of a spiritual world. If we inquire

[1] *Requiem* was originally written in Portuguese in 1991 and translated into Italian the following year. Tabucchi defines it a "Portuguese adventure" (1994, p. 15) and in a note to the novel writes: "a story like this could only be written in Portuguese; it's as simple as that" (p. 5). Indeed, Portugal, its land, people, and culture represents a central narrative space in Tabucchi's work. He is the Italian author for whom upon his death the title of the necrology of a national Italian paper read, "L'italiano che sognava in portoghese e si specchiò in Pessoa" [The Italian who dreamt in Portuguese and mirrored himself in Pessoa] in G. Ferroni (2012), p. 31. He found his love in Portugal (he married Maria José de Lancastre), lived there, and died there. Tabucchi taught Portuguese literature at the University of Siena. As a sign of affection towards that country, a section of his travel notes is entitled "Oh Portogallo" (in *Viaggi e altri viaggi*, 2013, [Journeys and other journeys], p. 161). He guides the reader through the neighborhoods of Lisbon, cafes frequented by poet António Ribeiro Chiado and by Fernando Pessoa in particular, the author whose works represent a powerful impact on his narrative. He travelled extensively through Portugal, from Évora to Alter do Chão, to the Azores and particularly Ilha do Faial that inspired the novel *The woman of Porto Pim* (1991; first Italian edition, 1983). When he visits India, Portugal is a constant presence. Portuguese Goa is not only present in his travel memories, with reminiscence of Alfonso de Albuquerque, the viceroy of India from 1509 to 1515 who founded that colony (*Viaggi e altri viaggi*, p. 126), but also in the novel *Indian nocturne* (first Italian edition, 1984), in which the geographical space is connected to Pessoa's poetry. One of his most celebrated novels (turned into a film), *Pereira declares: A testimony* (1995; first Italian edition, 1994), is set in Portugal under the regime of Salazar, depicting the oppression and the struggle for freedom. *The last three days of Fernando Pessoa: A delirium* (1999; first Italian edition, 1994), deals with the poet who on his deathbed deliriously converses with his heteronyms, Álvaro de Campos, Alberto Caeiro, Ricardo Reis, Bernardo Soares, and António Mora—the different alter egos that he had constructed and used for most of his publications, each with a fictitious biography, style, and worldview. *All translations, unless otherwise indicated, are mine*.

what these spirit-phenomena mean to him, and in what they consist, we find that the most frequent phenomenon is the seeing of apparitions, or ghosts" (Jung, 1960, p. 101, p. 303).

Tabucchi's conflation of dream and modes of the modern quest narrative, with its obstacles and challenges, substantiates the Jungian reading. The hallucinatory-oneiric structure of the narration expresses the pursuit of the integration of the conscious and the unconscious, the masculine and the feminine, together with the attempts of the ego to grapple with its shadows. It is useful to recall that for Jung literary works express obsessions and neuroses that can be traced back to complexes that form the core of psychic life. In many respects, they perform the same function of myths, primitive tales, imagery, and religious iconography. They convey the need to integrate the ego and self as a way to pursue a wholeness, a totality that encompasses the entire psyche and establishes a liberating and meaningful unity. He wrote: "Myths go back to the primitive storyteller and his dreams, to men moved by the stirring of their fantasies. These people were not very different from those whom later generations have called poets and philosophers" (Jung, 1972, p. 78; see also Jung, 1971, pp. 84−105). However, the Jungian elements are not adopted as direct and uncomplicated replications-simulations transferred to the genre of fiction. As will be illustrated, they undergo continuous contaminations and fusions with literary works and other broader cultural referents.

In the opening chapter, the narrator's first encounters with others arise at a metaliterary level. The dialogues with the ghosts allude to a character of Pessoa's *The book of disquiet*, precisely one with the disabilities, described as the "crippled seller of lottery tickets who would pester me in vain" (Pessoa, 2002, p. 481). He reads to the narrator passages from a journal, significantly called *Esprit*, the soul, a belief viewed as once more fashionable after years of oblivion. He asks if he shares that belief in a "vital, collective sense, perhaps even in a Spinozist sense" (p.16). The answer is that it may be either his soul that brought him to this specific location (geographic space) or his unconscious. But the "Lame Lottery-Ticket Seller" retorts: "the Unconscious is found in the Viennese bourgeoisie at the turn of the century, we're in Portugal here … we have nothing to do with Central Europe, no *we* have soul." And the narrator replies: "That's true … I do have a soul, you're right, but I have the Unconscious too … the Unconscious is something you catch, it is like a disease, I just happened to catch the virus of the Unconscious" (p. 16).

The encounter with Tadeus Waclaw Slowacki (a writer friend of Polish descent, imprisoned under the Salazar regime and freed because of foreign pressure in the mid-1960s [p. 29])[2], oscillates between a visit to the cemetery where he is buried and dream-like events of the home where they spent time together.[3] In fact, the scene is enwrapped in darkness that causes disorientation and makes him "stumble" over objects scattered here and there, among which a statue of a friar from Calda da Rainha with a "huge penis" (p. 31).

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[2] The last name recalls the romantic Polish poet Juliusz Slowacki, 1809−1849, who died in exile and was buried in Paris at the Montmartre Cemetery.

[3] The relevance of dreams in Tabucchi's narrative is demonstrated by a volume of short stories, *Dreams of dreams* (1999; first Italian edition, 1992), which recount dreams of historical figures, mainly artists he admired, such as Ovid, Rabelais, Caravaggio, Leopardi, Chekhov, and the ever-present Pessoa. The epigraph reads: "Under the almond tree of your woman / when the first August moon rises behind the house, / you'll be able to dream, / if the gods are smiling, the dreams of another—Ancient Chinese song." This same volume includes *The last three days of Fernando Pessoa: A delirium*.

Tadeus is a projection of the image of the animus, the masculine component of the Jungian archetypal structure of the psyche, conceived as the connection of the ego to the unconscious. Significantly, in the midst of a conversation on the existence of the soul, Tadeus tells the narrator that he is writing a "dark" and "somewhat gloomy" love story of a bishop and a nun, figures of religiosity and spirituality. Here, too, the presence of masculine-feminine is indicative of Jungian allusions of our psychological-spiritual needs. Indeed, the discussion between the two characters on the Super-Ego reinforces this association ("it just reached its expiry date, like milk in a carton" [p. 32]), together with the only direct reference to Jung in the entire novel. The narrator explains: "the imagination should be handled with care, even the collective imagination, someone should have told Herr Jung that food always comes before the imagination" (p. 39). Tabucchi adopts Jungian principles, integrated in a material culture that encompasses the dimension of the body, including sexuality (Isabel's love story just mentioned) and sustenance.[4] For the latter, the references to food and drinks of Portuguese culture are copious and in this particular chapter are emphasized by the list of all ingredients necessary for a perfect dish of the popular *sarrabulho* (p. 38), together with a good glass of Reguengos de Monsaraz. In other words, in this journey of individuation and realization of one's identity, Tabucchi expresses the view that the material culture represents a dimension marginalized by analytical psychology even though, as Tadeus points out to the narrator, he is a "materialist" but not a "dialectical materialist," an orientation that "distinguishes" him from "the Marxists." Furthermore, it is significant that the communication of some elements of the material culture are entrusted to the character of Senhor Casimiro's Wife (also referred to as Casimira, as if her name was of no importance, [pp. 32−39]), a figure of ordinary, common folks, who slaves in the kitchen of their restaurant, and displays, in her subordinate role, the gender inequalities of Portuguese society. (Gender issues and general social perspectives on Portugal are explored further on). It is fitting at this point to provide additional insights into the figure of Isabel from the viewpoint of analytical psychology and specifically as a symbol of the anima.

The Reparation of the Psyche and the Reconjunction of Opposites

The narrator exhibits an acute obsession for Isabel and is seeking a reconciliation both with her and with Tadeus. Indeed, the Jungian notions of compensation and *coniunctio* are employed as expressions of the activity of the psyche to reconnect the poles of animus and anima as a way to overcome neurotic anxieties and experience a balanced and peaceful relationship with oneself and the world. "I want to live in peace, I want you to rest in peace too, I want peace for all of us, Tadeus," explains the narrator, "that's why I'm here, but I'm here too because of another idea that obsesses me, because of Isabel" (p. 36). The urgency to overcome an existential malaise is further demonstrated by the reference to amineptine

[4] Tabucchi seems to allude here to Jung's emphasis on the spiritual and inner world, relegating the corporeal to a marginal role. However, even though the analysis of the psyche and of the spiritual needs of the modern age is at the core of Jung's entire work, he never neglected the importance of the body. Indeed, in a 1933 essay that presents an overview of his principles, "The basic postulates of analytical psychology" (1985a), he wrote: "we must admit that as to cause, purpose and meaning, the human psyche—however we approach it—is first and foremost a close reflection of everything we call corporeal, empirical and mundane. And finally, in the face of all these admissions, we must ask ourselves if the psyche is not after all a secondary manifestation—an epiphenomenon—and completely dependent upon the body" (p. 182).

(p. 42), a tricyclic antidepressant that provides a sense of well-being but at the same time causes drowsiness. "All those drugs for the soul are junk," Tadeus insists, "you heal the soul through the stomach" (p.42). The reparation of the psyche starts from the reconjunction of the opposites, here exemplified by the opposition male-female, soul-body, spiritual-corporal. The narrator is anxious to reencounter Isabel as a ghost ("how can I find Isabel again?" [p. 40]), knowing that she had an abortion and subsequently committed suicide ("She wasn't happy … she got depressed, and it was because of the depression that she committed suicide" (p. 41). Here the story reveals an ambiguity with reference to the child's father, since he may be Tadeus or the narrator himself (p. 41). After wondering through different areas of Portugal, he rushes back to Lisbon where he thinks that he will find Isabel at the Casa do Alentejo. Indeed, the maître d'hôtel announces that Madame Isabel is waiting for him in another room (p. 89). The encounter, however, is never described, and apart from a reference to a pousada called Santa Isabel (p. 97), a significant association of sainthood with spirituality, she never reappears in the closing chapters of the novel.

Isabel's suicide symbolizes the impediment towards a total reunification of opposites. The concealment of the conversation with Isabel's ghost from the narration indicates that which is inexpressible, inaccessible, or unattainable. Indeed, this perspective is in line with Jung's (1968) notion that the self, as the "whole circumference which embraces both the conscious and the unconscious," as "the centre of [a]totality" (p. 41) can be equated to an Imago Dei, a God-Image of a transcendental nature that exists outside the confines of human cognition. In other words, the totality of the psyche transcends consciousness. In addition, in as much as the psyche is formed by a reservoir of archetypal images, it is inexhaustible and limitless. Neither analysis, within the realm of psychology, nor writing, within the realm of literature, can reduce its infinitude and multiplicity to a single image or to a singular manifestation of an intelligible meaning. Both Tabucchi and Jung are confronted by the search for a self that is situated within the boundless and infinite apeiron of being.

As a result, the novel casts the vision of the inexhaustible and of the limitless on the perception of reality and on the mechanisms that are at the base of literary writing itself. The taxi driver who is disoriented in navigating the streets of Lisbon and the anxiety that ensues (pp. 19−21) connote the unknown, the multitude of possible directions of human reality, together with the cognitive limits imposed by boundless possibilities. This leitmotif of the novel manifests itself in situations of opaqueness and visual difficulties (the Cemetery Keeper whose sight is "blurred," pp. 26−27), events dictated by chance and randomness, impossible to control or predict, fortuitous encounters with the unexpected, the infinity of the future, and the resulting angst for not knowing one's fate. Particularly revealing is the episode of the Old Gypsy Woman who reads the narrator's hand and sees that his life is similar to that of a "sleepwalker," floating as if in a dream, without a full grasp of reality's occurrences. "I can feel myself dissolving into air at the touch of your hand, as if I was becoming part of your dream too," she exclaims (p. 25). The unpredictability of the future, firmly linked to the notion of the limitless, reemerges in the episode of the narrator's Father as a Young Man (appearing in the past in contrast to the narrator who is in the present), eager to know his future. "I'm here because I want to know something, I want to know how my life will end," he insists, begging an answer from his son (p. 49).

Self, Writing, and Agon

The problematics of the psyche and its inner and external relationships are incessantly refracted on the process of writing itself and on the narrator's anxiety of influence (to use Bloom's [1997] expression) that drives him to confront literary figures towards whom he feels indebted. Portuguese referents centered on the figure of Pessoa but, as will be noted, on others as well, dominate this metaliterary dimension.

The impossibility to ground the psyche, and consequently subjectivity, on a solid and one-dimensional structure, unscathed by the lacerations of opposites, is mirrored, as a homological equivalent, by a view of writing as elusive and indefinable in its memorial echoes, reverberations, (un)conscious citationality. The obsessive desire to enter into a dialogue with the ghost of Pessoa may indicate a condition of agon, an I-other struggle in the attempt to free writing and identity from the effect-authority-control of the father. In literary terms, Bloom (1997; original publication 1973) defined this sort of Oedipal relationship as askesis, a process of "self-purification" intended to affirm one's literary autonomy and identity (p. 15, pp. 115−136). The Portuguese writer is referred to by name (p. 13), through his semi-heteronym, Bernardo Soares (p.14), or he is either called The Guest or The Seller of Stories.[5] In addition, biographical details and literary considerations regarding Pessoa abound: the loss of his father at a young age, his mother's second marriage, his fluency in English for having lived in South Africa, the time period during which he lived, references to his styles and allusions to him as a precursor of postmodern postures, remarks about his disquietude and more (pp. 91−107). Pessoa's writing is recalled in its multiplicity of genres ("all kinds of stories, tragic, comic, dramatic, jolly, superficial, profound" [p. 92] or portraying a "reality … completely fragmented" [p. 93], "postmodern" like the restaurant in which they decide to dine [p. 94]). Particularly revealing is the connection between writing and restaurant dishes: "sea bass trágico-marítimo" [tragic-maritime], "cod escárnio e mal-dizer" [literally: derisive and slanderous cod], "sole *interseccionista*" (p. 102) with the reference to the avant-garde movement of Interssecionismo, much influenced by futurism and conceived by Pessoa in 1915, that advocated intersections and simultaneous occurrences of internality and externality, visual and auditory components, real and oneiric images. The latter dyad corresponds fully to Tabucchi's practices and is firmly applied in the novel.

The conversation is marked by tension, disagreements, and conflictual views on literary topics, such as historical avant-gardes and futurism ("Is that why you wanted to see me? … in order to insult me?" [p. 98]; "You're a liar … an utter liar," the narrator antagonizes Pessoa [p. 104]). And when he asks, "Did my company displease you?" the narrator replies, "No … it was very important, but it troubled me" (p. 99); and to the question "are you pleased with the day you've had?" the answer is "I don't quite know how to put it … I feel quieter, lighter" (p. 104). These snippets of conversation reveal both the presence of agon and the possible liberating effects from the phantasm of the father, a liberating lightness that may perhaps relieve an emotional weight eager to ascertain autonomy and self-recognition. It is intriguing that a chapter unrelated to the encounter

[5] The term heteronym is Pessoa's invention. He created fictitious authors such as Ricardo Reis, Álvaro de Campos, and Alberto Caeiro, who had their own personal histories and identities. Bernardo Soares was identified as a semi-heteronym, another side of his personality whose name appears as the author of *The book of disquiet* (2002).

with Pessoa is centered on art and the imitation of masters. A copyist at the Museu Nacional de Arte Antiga in Lisbon is reproducing and amplifying selected details of the triptych by Hieronymus Bosch *The temptations of Saint Anthon* (pp. 60−67). Bosch creates oneiric and hallucinatory images that Tabucchi's novel may recall. However, the contextualization within a practice of reproduction devoid of "inspiration" (p. 63) and performed for monetary objectives suggests an anxiety of influence for Tabucchi's own writing ("without inspiration painting is nothing," the narrator comments, "the same with the other arts" [p. 63]).

These metaliterary and self-reflexive musings are intricately linked to problematics that are devoid of definitive and unitary perspectives and solutions. The undetermined and the uncertain are essential versions of poetics and worldviews both for Pessoa and Tabucchi. Indeed, crucial elements of the dialogue between the narrator and the Portuguese writer center around the irreducible multitude and coexistence of features that inform both the ego and the forms of writing—the plurality of styles as already observed and the use of heteronyms that project different expressions of the self. The ghost of Pessoa affirms: "my ego has a very special centre, indeed if you wanted me to tell you where that centre is I couldn't … don't abandon me to all these people who are so certain about everything, they are dreadful … personally I don't trust literature that soothes people's consciences" (p. 99), and the narrator agrees. "I'm a failed writer, that's my story" (p. 92) he adds (here referred to as the Seller of Stories), a disquiet that underscores insecurities related to the realm of writing that are transferred from Pessoa to Tabucchi.

In synthesis, the fragile and provisional nature of identity coincides with the instability of linguistic-literary forms. Because the self is destined to be inaccessible in its totality and constituted by the absence of a reconciliation of the feminine and the masculine, writing is governed, in Pessoa as in Tabucchi, by what Bakhtin (1984) defines as a dialogical and polyphonic construction of the text that involves its psychological, formal, and ideological fabric, a heteroglossia that can encompass a plurality of languages, genres, and cultural worlds.[6] In this sense, Tabucchi's narrative expresses an aversion towards any practice of monologism and thus refuses to pursue unity through any form of bonding agents. It embraces epistemological, ontological, and existential uncertainties that express the impossibility of unequivocal meanings. On the narrative-formal structure, this posture parallels spatial and temporal discontinuities, contaminations and overlapping of genres, together with polyphonic literary memories. The lighthouse, where the narrator sojourned while producing a story, is crumbling (p. 74), and he recalls it "swathed in mist" (p. 76) that, juxtaposed to the act of writing, casts a veil that hampers any possibility of transparency. Indeed, the lighthouse, whose different color lights were used as a "luminous alphabet" for communicating with ghosts (pp. 79−80), does not emit sufficient lighting,

[6] In his study on Dostoevsky (original publication in Russian, 1929; revised in 1963; first English edition, 1973), Bakhtin (1984) distinguished between a "monological" and a "dialogical," "polyphonic" novel. The latter is differentiated by its "multi-leveledness and multi-voicedness." He wrote: "here we are dealing with an ultimate dialogicality, that is, a dialogicality of the ultimate whole … Dostoevsky's novel is dialogic. It is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively)—and this consequently makes the viewer also a participant" (pp. 20, 18).

and things remain enveloped in an inevitable opaqueness. The narrator comes to this conclusion: "I was writing and wondering why I was writing, the story I was working on was a strange story, a story without a solution" (p. 76). Furthermore, comedic or slightly parodic elements clash against the melancholic tendency of the narration or the restlessness engendered by a tragic version of reality. On the one hand, they express the pain of the psyche, together with the fluidity and variability of the human subject and, on the other, a formal transgression of consolidated and unidirectional canons of traditional genres.[7]

Social Culture, Gender, and Quest Narrative

The Jungian reading of the archetypal figures of animus and anima, as central agencies of the psyche in its search for totality, can be expanded by shifting the attention from the psychological ambit to that of the material culture. The novel warrants an investigation of gender in relation to identity, social attitudes, and cultural practices. To start with, what is the treatment of women's social roles? Is there a subversion of dominant cultural models? As has been observed, the symbolic-archetypal level of the novel constantly merges with the dimension of Portuguese culture, social conditions, and issues of collective values and identities. It is significant that Isabel's suicide is caused by a state of depression following her abortion. This, combined with the issue of an uncertain father and, arguably, with a condition of abandonment, points to a social milieu that drives women to despair and powerlessness (pp. 40−41). Women's gender roles and self-image are portrayed through a critical eye. The novel exposes the marginalization of women within the Portuguese society of the times, their relegation to domestic roles, or in a couple of episodes their victimization through prostitution. As already remarked, the life of Senhor Casimiro's Wife revolves around her work in the restaurant kitchen making perfect *sarrabulho*. The figures of other women share a similar destiny. The lighthouse keeper, Vitalina, "looked after the house and cooked" delicious dishes as the "*arroz de tamboril*" and had to endure a husband who got drunk every evening (pp. 74−75). At Isadora Inn, the owner is an old, retired prostitute and her maid, Viriata, a young, essentially illiterate lady from the Alentejo region. She recounts that in the past when she looked after her sheep, on Christmas eve male shepherds sang, but not the women—they were busy cooking in the kitchen (p. 47). The maid's gender role is further accentuated by the fact that she offers to lie down beside the narrator as he was resting. When he refuses, she proposes to do nothing else but "scratch" his back (p. 47). The condition of women does not seem to be viewed exclusively from the perspective of a gender determinant detached from wider social factors. Notably, the Barman of the Museum of Ancient Art considers Portugal a country inhabited by people who "don't know anything, they're ignorant … they don't travel enough" (p. 55). These observations are met by the narrator with a sense of irony (the main problem seems to be that they never order his cocktails but only lemonade and fruit juice [p. 56]), perhaps to expose unfounded

[7] As underscored, these practices cannot be disconnected from the epistemological uncertainties and ambiguities that inform Tabucchi's work. At the same time, the attenuation of the tragic through the adoption of comic and metanarrative elements contributes to foregrounding the strategies of writing and its fictitious dimension. In this sense, they assist in moving the reader away from emotionally introjecting the painful and mournful states described by the events. Or to be clearer: the reader is induced to experience an act of reading that constantly shifts between a reflection of the realities of life and the awareness that the story is also a literary construction. At the level of genre, Tabucchi makes use of the investigation and the search that typify detective fiction.

viewpoints based on nationality. In fact, the conversation with the maître d' of Casa do Alentejo, as a juxtaposition, centers on "class consciousness" and on the economic inequalities that dominate the world (p. 87).

The gender issue reemerges in relation to same-gender relationships. The last chapter begins with a male waiter introducing himself to the guests with the diminutive of a female name, Mariazinha. As he appears to be cheerful and smiling, Pessoa's ghost asks the narrator in English "*Can homosexuals be gay?*" The narrator retorts that António Botto, Pessoa's poet friend who, in the 1920s, provoked a scandal with texts that dealt openly with "homosexual" subjects, was cheerful. But Pessoa insists that Botto was not a merry individual and that "*he was an aesthete*," which is "*not the same thing at all*" (p. 97). Whether this remark alludes to a differentiation of the aesthetic realm from that of the everyday reality or denotes a difference of views generated by the evolution of epochal models (Pessoa's and the narrator's lived timeframes do not coincide) does not constitute the central issue. Unquestionably, gender inequities are approached through the lens of a social critique that cannot withstand any other possible perspective. But gender, from a psychological and inner dimension, espouses firmly a Jungian orientation demonstrated by the archetypal figures of animus-anima and by the reference to a sexuality that defies the boundaries of male-female. As a result, the gender motif relates to the overall epistemological and ontological orientation that informs the novel.

As mentioned, the structural feature of *Requiem* is based on that of the quest narrative which foregrounds an obstinate search and an unyielding pursuit of a goal. This is a genre that spans across literature from the *Odyssey* to the Bible, from Medieval Romance to Joyce and Tolkien. But the quest as an inner journey is fundamental in Jung's psychology as well. The need for completeness and wholeness is the psyche's ultimate quest. Dreams, symbols, and literature are its most central channels of expression. The novel includes elements that recall Dante's quest in the *Divine Comedy*. *Requiem* too is narrated through dialogues with spirits and guided by the objective of reaching truth, spiritual light, and totality of being. Here too, as in the medieval text, there are two major levels: the temporal dimension expressed by the historical conditions of Portugal and its society and the atemporal dimension that comprises spiritual and ontological questions, archetypal projections that pertain both to the individual and collective dimension. Furthermore, Tabucchi divides the novel into nine chapters, the number associated with key elements of the *Comedy*.

For Isabel: Self-Discovery, Wholeness of the Psyche and the Mandala

The sequel to *Requiem*, published posthumously (first Italian edition, 2013), is titled *For Isabel: A mandala*. It revolves around Tadeus's search for Isabel. As the subtitle indicates, the narrative structure centers on the configuration of the mandala, drawing particularly on the Buddhist tradition. Indeed, the novel is divided into nine chapters, each titled with the specific number of the circle that recalls the mandala's concentric circular geometry and its symbology (in Sanskrit the term means circle). Each circle represents the various stages in the pursuit of discovery: knowledge of reality, desire for truth, spiritual insight, and the realization of self-identity.

This novel too is considerably mediated by Jungian psychology. Jung, in fact, devoted extensive attention to the mandala's geometrical composition that gives form to an individual quest of self-discovery and wholeness of the psyche. It is the symbolic

expression of regaining a lost order and internal rebirth. Jung, with his seminal studies on Eastern religions, alchemy, and visual symbolism, identifies in the mandala the two most fundamental functions of the psyche, the process of individuation, as the journey towards the realization of one's own spirituality and identity, and that of integration, the final merging of the conscious with our unconscious inner centre. As one of his closest collaborators wrote, it expresses the "union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego" (Jaffé, 1964, p. 236). In its religious manifestations, particularly Buddhist, with its circles that turn into squares and vice versa, the mandala symbolically creates the image of a cosmic wholeness.[8] In Jung's (1963) words, "The mandala symbolizes, by its central point, the ultimate unity of all archetypes as well as of the multiplicity of the phenomenal world, and is therefore the empirical equivalent of the metaphysical concept of a *unus mundus*. The alchemical equivalent is the lapis and its synonyms, in particular the Microcosm" (p. 463).

For Jung (1968), the mandala's circular and quaternary structure provided a map of the self, the mental-spiritual state of "inner certainty" and "self-reliance" (p. 531), self-knowledge and reconciliation of opposites, and dualities for which he adopted the term "syzygy," from the Latin "*syzygia*," meaning conjunction, joining together. The geometric configuration of circles, squares, and triangles represents the journey of the self towards its center and the interconnectedness of all its components as in an alchemical union of the different. In his quest towards the center of being, Tadeus follows several paths in search of Isabel, here too a symbolic figure of the union with the feminine and of wholeness.

The protagonist receives clues from characters he meets along the way. As in any canonic quest narrative, their function is to aid the "hero" on his mission—assist him in achieving his object of desire, reunion with Isabel, the event that promises meaningfulness to his life—and to experience it as an undivided and complete being. A quest necessarily presents obstacles and antagonists. In this case, the disappearance of Isabel is wrapped in mystery and opacity that Tadeus is called to comprehend and to interpret. Portugal's fascist oppressive regime during the years of Salazar is the major antagonist. Isabel engages in anti-government activities that cause her vanishing and possibly her death.

The first interlocutor-helper is Isabel's girlfriend Mónica (circle 1) who offers Tadeus clues about her youth and her involvement in the political underground resistance. The second is the priest who supposedly celebrated her funeral (c. 2) but is unaware of the cemetery where she lies. Through a series of conversations that involve Isabel's nanny (c. 2), a bartender, Joaquin (c. 3), and Tecs (c. 3), a jazz singer who knew Isabel, he discovers that she may have committed suicide in the Caxia Prison for her activities against the regime (2017, c. 3, pp. 55−56). However, a death certificate is not recorded in the archives, and consequently Tadeus learns that "officially, she never died" (c. 3, p. 56). He gathers a

[8] Jung (1968) distinguished between ritual and individual mandalas. He adopted the latter as a key tool for his therapeutic practices in as much as they would open the door to the self and thus to the "totality of the psyche." He wrote: "The true mandala is always an inner image, which is gradually built up through (active) imagination at such times when psychic equilibrium is disturbed or when thought cannot be found and must be sought for." He observed that the self encompasses both the conscious and the unconscious. In a mandala, he wrote, the "totality is ego plus non-ego. Therefore the center of the circle which expresses such a totality would correspond not to the ego but to the self as a summation of total personality" (pp. 96, 106; section entitled "The symbolism of the mandalas"). For further reference to Jung's studies on the mandala, see Jung (1973).

lead on how to contact the prison guard, Uncle Tom, whose real name is Almedia (c. 4). Tadeus tells him, "I want to know everything," and the answer is "Everything is nothing." He persists: "if everything is nothing, then I want to know this everything that's nothing" (c. 4, pp. 61−62), "the truth is burning inside me … you mustn't fear truth" (p. 62). The guard reveals that Isabel was not pregnant (p. 63) and that in prison a girl named Magda was beaten during an interrogation and subsequently ingested pieces of a glass bottle that made her hospitalization necessary. The guard helps Isabel escape by pretending she is Magda's sister and accompanies her in the ambulance (p. 67). Mr. Tiago, a photographer, bribes the guard with money (p. 69). Ambiguity pervades this episode: Isabel adopted the name of Magda in her political activities (c. 5, p. 76).[9] Tadeus tells the photographer that life is unavoidably precarious and uncertain: "death is a curve in the road, to die is simply not to be seen" (p. 77). To the question "Then why?" Tadeus, alluding to the configuration of the mandala, answers "To make concentric circles … to finally reach the center" (p. 77).

Tadeus describes the mandala as a representation of the psyche and as a Buddhist ritual with reference to the material utilized for its making: "I'm working with colored dust … a yellow ring, a blue ring, like the Tibetan practice, and meanwhile, the circle is tightening toward the center, and I am trying to reach the center." To the question "To what end?" he replies: "to reach consciousness, you photograph reality: you must know what consciousness is" (pp. 77−78). The "dust" refers to the sand, usually obtained from crushed marble and colored with vegetable dyes employed by the Tibetan monks for their mandalas. Normally, after a short period, the sand of the mandala is collected into a pile and dispersed into flowing water to signify the impermanence of all life's expressions.

The photographer pulls out a picture of himself as a baby and asks "is this who I am? Is this who I was? Who I've been?" (p. 78). He adds "do photographs of a lifetime represent time divided among several people or one person divided into several different times?" (p. 79). The conversation merges art as representation of reality and view of the world:

> the photograph, like music, catches the instant we fail to catch, what we were, what we could have been, and there is no way you can counter this instant, because it is righter than we are—but right about what?—perhaps about how this river changes, as it flows and carries us along, and about the clock, about the time which controls us and which we try to control (p. 80).

Here Tabucchi absorbs the philosophical orientation of authors like Pessoa and Pirandello. There are no fixed and stable identities. They are masks and constructions that time inevitably rips off and dissolves, showing their emptiness, deception, and illusionary fabrication.[10] The reflection on the medium of art and on its intent to capture the essence

[9] In *Indian nocturne*, the characters of Magda and Isabel are marginal figures. However, their identities are already mixed up: "I realized that really that letter was for Magda, it was to her I'd written it, of course it was, even though I'd begun «Dear Isabel»" (1989, p. 24).

[10] Here are a few observations on selfhood and identity made by Pessoa (2002) in *The book of disquiet*—as mentioned, written under the name of the fictional author Bernardo Soares: "A horror at the prospect of having to live got up with me out of bed. Everything seemed hollow, and I had the chilling impression that there is no solution for whatever the problem may be" (p. 98); "Today I was struck by an absurd but valid sensation. I realized, in an inner flash, that I'm no one. Absolutely no one … I don't know how to feel, how to think, how to want. I am a character of an unwritten novel, wafting in the air, dispersed without ever having been, among the dreams of someone who didn't know how to complete me … I am the nothing around which

and permanence of being shifts from photography to writing. Tadeus remarks: "I began to write before I'd reflected on what writing truly was, and maybe if I'd understood from the start I would never have written a thing" (p. 79). Mr. Tiago pulls out a picture of Isabel and then goes through a series of shots he plans for an exhibit entitled "*Polaroid-Reality*" (p. 81). He decides to take a last photograph with Tadeus holding Isabel's picture, sitting with a "fake backdrop behind" (p. 81), similar to Isabel's with the backdrop of the sea (p. 82). When the Polaroid picture is pulled out, Tadeus does not appear in it. "Where are you?" Mr. Tiago asks, "it's like you don't exist" (p. 82). Tadeus explains that he is not showing because he comes from a place "very bright… so bright, sometimes the camera is blinded" (p. 82).[11] In the end Mr. Tiago reveals that Isabel left for Macao, for centuries a Portuguese settlement in China and a strategic route of the opium trade, that same day the picture was taken to meet a Catholic priest (p. 82). He then has no need to escort Tadeus out "you can easily find your way" (p. 82), he says, as if alluding to a degree of acquired autonomy on his part.

The configuration of the mandala recurs also in the garden that Tadeus visits in that region of China. The garden is enclosed by gates on all sides, guarded by a "gatekeeper" (c. 6, p. 83), just as mandalas show four gates in the squares that contain the circles. The gates are the entry points that lead to specific paths. The name of the gatekeeper in Chinese means "Light Shining Upon Water" (p. 84), which suggests, together with the already mentioned star, Sirius, the pursuit of enlightening the self by shedding light on the dark components of the psyche. Tadeus is looking for the path that leads to a cave. It is described as part of his "terrestrial journey," essential for coming to know his "destiny" (p. 86). For this undertaking, which takes place at nighttime, he is aided by the gatekeeper who provides him with a "flashlight" (p. 86). The symbolic connotations are various: the darkness of the psyche and of the unconscious, associated with the fear of the unknown, must be probed and brought to light. Indeed, the symbolic element of the descent into the cave represents a sort of catabasis necessary to delve deeply into his inner self, an obligatory passage for achieving a meaningful existence. Tadeus insists on the urgency of dispelling the darkness in other encounters as well: "I come from a place where splendor reigns, and I can't leave this whole area of my life in darkness" (pp. 102−103). At this stage of his quest, he must go through a "garden that stinks of piss" (p. 86), a reminder of the discomforting challenges that need to be overcome along the way.

The presence of two characters playing mahjong, a game of strategy but also dominated by chance and risk-taking, underscores the uncertainty of the journey. Tadeus observes that one of the players has a set of four "white dragons" and thinks he "could use" them "that night" (pp. 86−87). Their need highlights the difficulty of the mission. In

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everything spins" (p. 262); "Am I alive or do I just pretend to be? Am I asleep or awake?" (p. 468). Interestingly, this book on which Pessoa worked from 1913 to the year of his death in 1935, published posthumously in 1982, was translated into Italian by Tabucchi in collaboration with his wife, Maria José de Lancastre (1986). As for Pirandello, all of his characters, both in his theatrical works and in his novels, are faced by the constant crumbling of their individuality. Their attempts to construct fixed and permanent identities are inevitably dissolved. The flow of time turns them into empty masks, illusions that make apparent the void and the emptiness of their fabrications. It will suffice to recall a drama such as *Six characters in search of an author* (1921/2005) and his novel *One, no one, and one hundred thousand* (1926/2018).

[11] The text's consideration of the relationship between photography and reality does not disclose elements that would make apparent a clear connection with the Polaroid camera used by the Pop artist Andy Warhol for his portraits. In any case, it is a significant correlation.

Chinese culture, dragons are symbols of might and power, and the white ones specifically are connected to inner force and higher levels of human existence.[12] As if in an altered state of consciousness, Tadeus enters the cave and sees a bat that speaks with Magda's voice (p. 87).[13] It is Tadeus's inner feminine voice, the voice of the anima that needs to be heard. The bat, as a nocturnal creature, associated with darkness, symbolizes, in Jungian terms, the "shadow," what is obscured or concealed, the repressed, the dark side of the psyche with which he must come to terms before reaching the realization of selfhood. But the bat also signifies the capacity to navigate in darkness—the bats' most prominent ability through the use of the so-called echolocation. The reference to the Chinese custom of bringing caged songbirds to gardens (p. 85) is perhaps an allusion to the necessity of the psyche's unconscious animal-irrational component to "speak" and to liberate itself from the restrains (cages) imposed by the ego.

Through the bat, Magda communicates with Tadeus from Lisbon, and she wants him to believe that Isabel left her a note before she "committed suicide" by "swallowing two bottles of pills" (p. 89). Tadeus refuses to accept this version of the facts, and Magda in the end reveals the name of the Catholic priest who met Isabel in Macau. Prior to meeting the priest, Tadeus walks into a restaurant where an old Chinese waiter, making a "gesture, like some sort of exorcism," tells him that "his soul is in pain, full of spirits, must go to the forest, ask cleansing of forest genies" (p. 94). This process indicates openly an act of purification, often found in traditional quest narrative, that precedes the final stages of a hero's journey.[14]

Self, Time, Space, and Infinity

Beginning with the encounter with the priest, the relationship of the self with infinity is at the center of the narration—the cosmic realities of a boundless universe and the limitlessness of eternal time. The meaning and purpose of human existence cannot be defined without an attempt to comprehend infinite space and time. Tadeus's association with Sirius, the brightest star in the constellation of the Great Dog that emits a twinkling light, highlights the vision of space. This spatial perception reemerges when he compares himself to a pulsar, a cosmic object that appears to blink intermittently (p. 97). The intermittency of the light denotes two opposite phenomena, namely presence and absence, as if to connote its undependability and the uncertainty of the human condition, suspended between clarity and opaqueness, knowledge and ignorance. The gaze on the vastness of the universe, contrasted to the limited space of the earthly existence, our "little corner of the

[12] On a symbolic level, the dragon in Western cultures represents the enemy, the evil force that the hero (e.g., Perseus, Saint George) must defeat. As an archetypal figure in Jungian analysis, it can play this function as well. However, it acquires other symbolic meanings in relation to different contexts, among which the mother-image connected to the fear of incest or to the passage from matriarchy to patriarchy. Because of its strength, in China it became symbol of imperial power and thus a positive image. It is also associated with fertility, beneficial rain for crops, good fortune, and transformation. In the novel, the author selects specifically a "row of four white dragons" (p. 86), which, in the game of mahjong are opposed to red dragons representing the animal sphere, including the human, the green dragons representing the plant world, and the white ones representing spiritual heights. For this reason, Tadeus perceives them as creatures that he can use for descending into the darkness of the cave.

[13] *In Indian nocturne* Magda is already characterized by her voice, "Magda's shrill voice" (p. 23).

[14] For an in-depth overview of the traditional hero see Campbell (1968).

world" (p. 97), highlights further this conception. The views on the cosmic dimension resurface in the encounter with Lise, the astrophysicist whom Tadeus meets after various leads to find Isabel. She assumes the function of a "guide" (p. 116) in expanding Tadeus's cosmic awareness. "The universe has no boundaries," in the Milky Way alone there are "four hundred billion" stars, and "in the universe we know, there are hundreds of billions of galaxies," the astrophysicist explains (p. 117). The reaction to the infinite recalls both the Kantian sublime, an emotion of awe but also of anxiety and dread, and Leopardi's collapse of all rational coordinates when one faces the boundlessness of space.

Lise's human curiosity and desire for knowledge lead her to an observatory in Chile ("I needed to observe vast interstellar spaces, I was here on Earth, I was a minuscule dot that wanted to study the boundaries of the universe" [p. 121]), where she thinks she captured, on a radio telescope, mathematical messages from Andromeda that would prove the existence of intelligent beings in other parts of the universe (p. 124). She believes that the scientific community would consider her "crazy" if she disclosed these findings (p. 124). She decides to leave for India where an ancient text reveals to her the conception of a universe, without set and secure directions, in which "the cardinal points can be infinite or nonexistent, as in a circle" (p. 124). This notion forms a juxtaposition to Tadeus's search for the center of concentric circles. Lise's universe has no boundaries. Its unlimitedness and directionlessness imply the absence of a destination, of a privileged point from which spatial reality can be observed. Indeed, these spatial elements transcend the realm of science and cognition. They are equated to Lise's own emotional state of mind: "I too have lost my boundaries," she observes (p. 117). At the same time, her awareness turns into a sentiment of despair that recalls Leopardi's and the Romantics' worldview. For the loss of her disabled son, Lise cries: "we proud miserable beings who think of ourselves as normal … life is not just cruel, it's evil … I wanted to cut myself off from this miserable earthly crust where life is vicious" (pp. 120−121).

To the infinity of space corresponds the notion of infinite time. In the midst of the exchanges with Lise, the narrator observes: "There was an unusual silence in the room as though we are outside time" (p. 122). These conceptions recur in the dialogues with three other characters: the priest, the Ghost Who Walks, and the Mad Fiddler. The priest directs Tadeus to meet a poet, identified as "The Ghost Who Walks," who may hold information about Isabel. He maintains that both Tadeus and the poet exist in an atemporal dimension: "he [the poet], like you, is from outside time" (p. 104). When Tadeus meets the poet, to the question "Where are you from?" he replies: "I am from endless time … from the endless time that outstrips us both" (pp. 108−109). And in the final episode, the Mad Fiddler tells Tadeus: "The distant past … the near past, the present, the future, sorry, I really don't know tenses or time, it's all the same to me" (p. 134).[15]

Archetypal Figures and Literary Memory

The dimension of the timeless corresponds to the Jungian notion of the archetype. As an inherent structure of the human psyche, archetypes are universal images and motifs that

[15] A recurrent feature of Tabucchi's novels is that they do not portray a single, distinct time, a present detached from the past and vice versa or a future dissociated from the projections of the present. Time subjects consciousness and writing itself to the destiny of transiency, to an experience of ceaseless disintegration. However, these same ravaging effects that time produces open the self to new interactions with the world and new possibilities of creativity.

are beyond history and a specific timeframe. Archetypes are expressed not only by dreams but also by myths and literary works. Indeed, the correlation between time and archetype takes a metaliterary turn in Tabucchi's treatment of characters and figures that shape the novel. They are personal projections that can be attributed only in part to hidden expressions of the psyche. As literary archetypes, they are embedded in a reservoir of texts and of authors that form Tabucchi's conscious and unconscious memory of literature that constitutes his world. At the same time, they are not exclusively personal, inasmuch as they point to collective needs and desires that structure the human psyche.

The character of The Ghost Who Walks can be traced to Álvaro de Campos. The Ghost smokes opium ("took another pull of opium" [p. 110]) and speaks as if in a state of "delirium" (p. 112). The Ghost is clearly constructed on Pessoa's heteronym, the author of the poem "Opiário." Indeed, it is not a coincidence that the setting is Macau, an important Portuguese colonial possession involved in the opium trade. At the same time, the representation of the character as a ghost and a poet can be associated with Pessoa himself, with his interests in the occult, theosophy, and esoteric doctrines. The Ghost Who Walks, who possesses powers that transcend human consciousness and an ability to penetrate into the deeper realities of the psyche, embodies the archetypal figure of the human spirit that yearns to transcend phenomenal reality. His pronouncement "I do not know anything, about anything, not the past, not the future, my poetry concerns the eternally inherent" is a clear-cut indication of the timeless search for the unseen and the eternal (pp. 109−110). Also, The Ghost provides Tadeus with the metaliterary reading of Isabel when he affirms that "she's a shadow who belongs to literature" and asks, "why are you looking for a shadow who belongs to literature?" Tadeus replies: "perhaps to make her real… to give some meaning to her life, and to my rest" (p. 110). The reiterated reference to the "shadow" shows both an allusion to the Jungian use of the term and, in its association with "literature," a version of writing as a medium that gives expression to archetypal figures, agents of deep-seated messages and meanings of the psyche. However, it also underscores the way in which Tabucchi elucidates his own writing. On the one hand, it expresses the desire to encounter reality and to establish a dialogue with it; and, on the other, it reveals a construction organized and accomplished by a writing fashioned by a literary memory, by that which is inherited from other writers.

The reference to Hesse further illustrates the archetypal and metaliterary twist. The narration connects him to a castle, turned into a monastery, located in the mountains of the "country of William Tell" (p. 112), Switzerland. In fact, Hesse lived there during various stages of his life and, at one point, specifically in the town of Montagnola where he rented part of Casa Camuzzi that looked like a castle. It is not fortuitous that Switzerland is also Jung's country of birth and that Hesse had a close relationship with him beginning in 1917. Hesse's involvement with analytical psychology actually dates back to a period during which he experienced a nervous breakdown (1916) and underwent analysis with Jung's assistant, Dr. Joseph Lang. Tadeus sees Hesse's portrait (smiling and wearing his typical panama hat [pp. 114, 117, 118]) when he visits the castle identified by The Ghost Poet.

The reference to Hesse and the allusion to Jung are intricately linked to the core motifs of the novel. Hesse, the author of *Siddhartha*, contributed remarkably to opening Western literature to Asia's mystical and religious realities, Buddhism in particular. In the field of psychology, Jung's contribution to the study of Eastern spiritualism and its

symbology is unparalleled. The mandala, as an archetypal expression of the psyche, is undoubtedly an essential figure of his investigation.

Tabucchi had already referenced Hesse in *Indian nocturne* (1989, pp. 40−41) in relation to his ties to India's religious culture. In this novel, the motif of the mandala and the Buddhist spiritual orientation are directly tied to Hesse as a literary bridge between East and West. In addition, *For Isabel* reveals substantial similarities with Hesse's *Journey to the East*. It too is structured around the motif of the inner journey and of the quest. It is an imaginative and dream-like voyage without a specific geographical setting described as "the home and youth of the soul, it was everywhere and nowhere" (1972, p. 51; original German publication, 1932; first English translation, 1956). As Tabucchi's novel, it too transcends time. Hesse defines it as the "union of all times" (p. 51). But more interestingly, it is a journey with the dead, Plato, Lao Tse, Pythagoras, Novalis, Baudelaire, and Don Quixote (Hesse, 1972, p. 66), and with characters from his previous novels, a strategy adopted by Tabucchi as well. Hesse, as Tabucchi, problematizes the objective of the quest. The search for truth is questioned as a fulfillment of absolutes. Truth is inevitably "distorted" and "altered," refracted in a multitude of possibilities ("How awry, altered and distorted everything and everyone was in these mirrors, how mockingly and unattainably did the face of truth hide itself behind all the reports, counter-reports and legends! What was still truth?" (Hesse, 1972, p. 106). In *For Isabel*, the metaliterary direction of the narration acquires an intertextual element, as in the case of Hesse's novel, with the figure of Xavier, the spiritual leader (suitably referred to as Mr. Lama) of the Swiss castle-monastery. Xavier is the same character of *Indian nocturne*, vanished in India, whom the narrator is desperately trying to locate. Xavier, like Hesse, has become in this novel a figure that connotes the achievement of higher expressions of spirituality and meaningful existence. Tadeus seeks his aid ("help me reach my center" [p. 128]) to fit Isabel in the center of the mandala because the circles are "growing tighter" (p. 127). Xavier points to the difficulty of the task ("Mandalas must be interpreted … otherwise, it's too easy to reach the center" [p. 129]), but provides him with a clue, linked to Naples, essential to guide Tadeus's search.

Also, on a metanarrative level, Tabucchi ventures into the problematics of writing and its complex relation to reality. Asked about his sins by the Catholic priest, Tadeus replies, "I wrote books… that is my sin… a sort of arrogance towards reality" (p. 99). The priest identifies arrogance with pride, one of the seven deadly sins ("arrogance according to the precepts of the Mother Church is pride, you're guilty of the sin of pride" [p. 99]). Tadeus explains: "I got in my head that the stories I imagined could recur in reality, and I was writing stories that were evil… and then much to my surprise that evil did occur in reality, and so, I've stirred events, that is my pride" (pp. 99−100). Tabucchi raises the issue of the function of literature and its possible impact on reality. The complexities of writing, identity, and inner experiences that pervade his narrative, here shift towards the relationship between literary language and externality. Tadeus's "pride" problematizes the role of literature and its power to transform human realities.

The Modern Hero and the Impossibility of Wholeness

The novel oscillates between an intraliterary/metaliterary dimension and an extraliterary dimension that encompasses the realities of the personal and collective psyche, together with social-political preoccupations. However, pride does not generate hubris. The

epigraph to the novel, "*Who knows, the dead might have a different custom*," taken from Sophocles's *Antigone*, cannot engender the tragic destiny of the Greek playwright's heroine. Tabucchi's novel as well is engaged in a dialogue with the dead, but the protagonist cannot assume the role of the ancient hero whose hubris becomes the cause of the tragedy. The modern author can construct drama, but not tragedy. Tadeus does not die, nor can he reestablish any order for himself and for others. As a contemporary "hero," he embodies both the impossibility of tragedy and the impossibility of the conquest of the objectives that he had initially set out to achieve on his journey. Near the end of his journey, Tadeus exclaims: "think of me as someone who searches… you know, the important thing is to search, and not whether you find something or you don't" (p. 125). As a mythological archetypal hero, Tadeus abandons the everyday, ordinary world and ventures into the supernatural realm where he faces great obstacles and experiences extraordinary visions. However, his adventure does not end up in a victory over the hidden and obscure forces of the world. He recounts his adventure but does not possess a redeeming message to deliver to his fellow human beings. He affirms the importance of the search and of the adventure, but without reassuring promises of peace and security.[16]

Much more pronounced here than in *Requiem*, the allusions to Dante's *Divine Comedy* can be read in this perspective. Like Dante, Tadeus too descends into the realm of the dead. On the first leg of his journey, the protagonist ends up in the Portuguese city of Cascais, characterized by a coastal precipice called "Boca do Inferno," "Mouth of Hell" (p. 35).[17] The reference to the gate of the mandala reinforces the correlation with the gate of Hell in Dante's *Inferno* (Canto III). Furthermore, one of the encounters of Tadeus takes place at the "Escavras do Amor Divino," "a boarding school for girls in Lisbon" (p. 16). The reference to divine love establishes a clear link to Dante's work and makes possible a link between Isabel and Beatrice. As in Dante's doctrine of love, the female figure elevates man to greater spirituality and wholeness. Isabel's going up a hill (p. 138), just as Beatrice appears to Dante on the hill of purgatory (*Purgatory*, Canto XXX), establishes a further correspondence. The presence of lights at the end of the novel (p. 136) corresponds to Dante's "eternal light" of *Paradise* (Canto XXXIII). However, these intertextual elements do not translate into a corresponding version of the world. For the medieval author, Beatrice is an allegory of Grace sent by Providence, a Christ-like figure, a savior who embodies philosophical and theological principles that lead Dante to truth as well as spiritual and

[16] Jung (1985b) clearly distinguished the inner condition of humanity in modern times and that of past ages. In his essay (originally published in 1933) "The spiritual problem of modern man," he draws a deep divide between humanity in the Middle Ages and in modern times. He wrote: "Men were all children of God under the loving care of the Most High, who prepared them for eternal blessedness; and all knew exactly what they should do and how they should conduct themselves in order to rise from a corruptible world to an incorruptible and joyous existence. Such a life no longer seems real to us, even in our dreams. Natural science has long ago torn this lovely veil to shreds …The modern man has lost all the metaphysical certainties of his mediaeval brother …. Whatever values in the visible world are destroyed by modern relativism, the psyche will produce their equivalents (pp. 208, 220).

[17] Boca do Inferno is also connected to Pessoa and his association with British writer and occultist Aleister Crowley. Pessoa translated into Portuguese Crowley's poem *Hymn to Pan* and in 1930 met him during his visit to Portugal. On that occasion, Crowley disappeared during a visit of Boca do Inferno. It turned out that Pessoa helped him to fake a suicide in order to elude one of his lovers who had accompanied him on the trip. He reappeared in Great Britan shortly thereafter. It is not a coincidence that Boca do Inferno appears in this novel centered on the figure of Isabel whose story in *Requiem* is connected to a possible suicide.

intellectual regeneration. As underscored in the closing analysis, Isabel cannot offer the modern "hero" any salvation or liberating outlooks for facing life's inner turmoil. A signal that disengages Tabucchi's intertextual memory from Dante's worldview is identifiable in the reference to the "Great Dog" (p. 14) that recalls the "Greyhound" (*Inferno*, Canto I), an allegorical figure that points to a future savior of humanity. Ironically, here the "Great Dog" becomes "The Hot Dog" (p. 51), the name of a bar where Tadeus has one of his encounters.[18]

As the story moves to its end and Tadeus follows his last lead that takes him from the Italian Riviera to Naples, he diverts from his main objective by looking for a "Social Print Shop" that in the past printed leaflets of anarchist groups. He references the writing of Pietro Gori (1865−1911), a prominent figure of Italian anarchism, the author of notable political writings, celebrated for the poem, turned into the popular song, "Addio Lugano bella," which denounces oppression and defies the social order ("And it's for you exploited, / for you workers, / that we are shackled / the same as criminals… / bourgeois republic, / one day you'll have shame / and today we accuse you / in front of the future…"). He learns that the Print Shop no longer exists; it was bombed years earlier. The oppressive political forces of history, like the Salazar regime that functions as a background to Isabel's life, are combined to the obliteration of political radicalism—the printing shop is "destroyed by a bomb" (p. 131), rebuilt and ironically transformed into a "pastry shop" that makes "magnificent desserts" (p. 132). Tadeus's obstacles and personal search merge with a collective political outlook unable to provide orientation for a meaningful existence. Indeed, the social and political conditions are viewed through the lens of dystopia.

In this ninth and final circle, as the story moves to the Italian Riviera and then to Naples, Tadeus dialogues with a violinist, the "Mad Fiddler" who introduces himself as the conductor of an orchestra in charge of the story: "I directed the entire score, consider me your orchestra director… I'm directing your concentric circles" (pp. 132, 134). The name of the violinist is taken from one of Pessoa's poems written in English, entitled precisely "The Mad Fiddler" (*Poesia inglesa*, 1995, p. 318). It can be read as a tribute to Pessoa; but, at the same time, it alludes to a narrative that, like a musical score, needs a variety of instruments and musicians to be played. Tabucchi is paying homage not only to Pessoa as an inspirational author for his work, but also to a multitude of other voices that have contributed to shaping his writing. Musical analogy also includes Beethoven's composition, his 26th sonata "*Les Adieux, L'Absence, Le Retour*" (p. 131), played by the violinist.[19]

The violinist places Isabel's photo in the "center of the circle" and plays a segment of the composition, the *Farewell Sonata* (p. 135). At that same instant, Tadeus sees Isabel who "held out her hand," and he "squeezed it" while she exclaims: "as you can see I still exist" (p. 135). As if in a dream, they are transported to a place where Tadeus can see "distant lights" (p. 136), and they are quickly at the harbor of Setúbal. A boat takes them

[18] Tabucchi's intertextual allusions can be veiled and ambiguous. In the case of the "Great Dog," it is worth remembering that in Dante the allegory of the "Veltro," Greyhound, is, among a few other possibilities, traditionally linked to the historical figure of Cangrande della Scala, a nobleman of the 14th century, patron of the Florentine poet. His name literally means Big Dog.

[19] The correlation with music is at the centre of Bakhtin's (1984) notion of the polyphonic novel. He wrote: "The unity of Dostoevsky's world cannot under any condition be reduced to the unity of an individual and emotionally accented will, any more than musical polyphony can be so reduced" (p. 22).

to Portinho da Arràbida, seen full of its lights (p. 136). Wearing a "white scarf," while she is saying goodbye, Isabel says: "We're in our then… Now and then have been erased" (p. 136). Temporal differences have disappeared. Time is reduced to a unity that encircles the entire relationship between Tadeus and Isabel. But as for the significance of this relationship, Isabel explains:

> you have formed your circles with great skills, you know everything about my life, my life was exactly like that, I ran away towards nothing, and I made it through, now you have found me in your last circle, but you need to know: your center is my nothing… I want to disappear into nothing … you've found me into this nothing… your search for me is over, but you were only searching for yourself" (p. 137).

It is possible, within a Jungian theoretical framework, to link Isabel's words to the archetypal image of the animus-anima ("you were only searching for yourself"), an allusion to a self in search of the union of the masculine and the feminine. However, this search for unity and wholeness results in reiterated reflections on nothingness. It is unwarranted to analyze the weight and the ramification of the term within the realm of literature and philosophy, from Romanticism to late modernity. However, it is useful to remark that the notion is in sync with the Buddhist outlook as Hesse effectively portrays (particularly in *Siddhartha,* 1979; original German publication, 1922; first English translation, 1951) who, as already underscored, represents one of the important "voices" that can be traced in the novel. At the end of his search, Hesse's Siddhartha too cannot rest his life on any firm foundation: "I know nothing, I possess nothing, I have learned nothing" (Hesse, 1979, p. 95); "Time is not real … if time is not real, then the dividing line that seems to lie between this world and eternity … is also an illusion" (Hesse, 1979, p. 143). An additional similarity is constituted by Hesse's reference to music at the end of his novel. As Siddhartha listens to the flowing river, he hears the "music of life," the "song of a thousand voices" (Hesse, 1979, p. 136), just like Tadeus and the Mad Fiddler. Yet Siddhartha reaches enlightenment, a state in which the self, without any sense of separateness, embraces the entire flow of existence ("the consciousness of the unity of all life"; "his [s]elf had merged into unity"; "I am going into the unity of all things" [Hesse, 1979, pp. 130, 136, 137]). The Buddhist "harmony," "serenity" (p. 136), and the "glowing … of light" (p. 137) experienced by Siddhartha at the end of his journey are not possible for Tadeus.

At the end of the novel, Isabel tells him to have no regrets. He should not feel "guilty" because "there's no little bastard child" of theirs "in the world," and he "can … go in peace." The "mandala's complete" (p. 138). Did she have an abortion? The narration does not provide an answer. But clearly the absence of a child connotes the impossibility of a new life or of a regeneration capable of transforming and renewing one's reality. She also reveals the cemetery where she is buried. The tombstone reads: "here lies Isabel known as Magda, come from afar and longing for peace" (p. 138). Her last words are "rest in peace on your constellation, while I continue along my path in my nothing" (p. 138), as she leans over and kisses Tadeus (p. 139). The yearning for "peace" does not lead to its conquest. Tabucchi's characters do not reach the fulfillment achieved by Siddhartha or the possibility of wholeness and unity promised by Jungian therapy. In the closing lines of the novel, the violinist reappears, he blows on the sand with which the mandala is made, and the "circle was erased." Tadeus asks: "Why'd you do that?" The answer: "Because your search is

through … and it takes a puff of wind to lead back to the wisdom of nothing" (p. 139). At that same instant, in the distance, Isabel waves her white scarf as she says goodbye. The mandala with its concentric circles is a fragile and transient construction, as are identities, knowledge, and views associated with life's meanings.

Tabucchi does not offer reassuring or comforting epistemological and identitary perspectives. Nonetheless, the nothingness communicated by the Mad Fiddler is associated to "wisdom." The Buddhist enlightenment is a cultural referent and not a conquest. Nonetheless, in the closing circle, the Portinho da Arràbida is described full of "distant lights" or with "lights … drawing closer" (pp. 136−137), as in the night sky the presence of a "star" (p. 136) and of a "pale neon moon" (p. 139) is noticed. On a metaphorical level, the insistence on these luminous elements, in full contrast to the darkness of the night, reveals that the search has been able to shed flashes of light on the opacity of human existence.

Closing Remarks

To sum up, Tabucchi constructed these two novels on a multitude of levels. They can be condensed as follows. The area of internality is elaborated through cultural referents, in particular Jungian psychology and Buddhism. This dimension is intertwined with a metanarrative and intraliterariness level developed through intertextual echoes centered on Pessoa, Dante, and Hesse, but also on other arts, such as painting and music. The area of externality is explored through the relationship of the characters with social and political realities, specifically the conditions of Portugal under an oppressive regime, as well as through commentaries on political ideologies such as anarchism, reflections on gender politics, and the condition of women and their roles in society.

The interaction of these areas, together with the vision of the indeterminacy of the self and of the fortuitousness that governs both life's events and the process of writing, engenders a dialogical narrative that cannot be reduced to a singular voice. Dialogical writing performs the function of listening to the other through the activation of the literary and cultural memory (Jung's orientation is central) that, in turn, becomes a tool for the exploration of one's own self and of the external world. The results are discontinuities, oscillations between fictitious dimension and investigation of reality, epistemological indeterminations, and antinomies that inhibit any possibility of unity. This polyphonic structure, as condensed in the image of the orchestra conducted by the Mad Fiddler, is significant on an ideological level as well. The author is dispersed in a multiplicity of cognitive and psychological directions by either suspending his personal dominant inclinations or displaying himself as made up of complexities that exhibit conflictual orientations. The multiplicity of identities and the ambiguous and indefinite constitution of selfhood represent Tabucchi's fundamental narrative frame and his ontology of existence. The Humanistic-Cartesian subject, an autonomous and centered agent that guides events and navigates through well-defined cognitive maps, capable of identifying assured itineraries and fundamental convictions, gives way to a subject that experiences an entropic vision of the world, its instability, opaqueness, and unpredictability. This orientation does not imply, however, that in Tabucchi's narrative there is an absence of an ideological focus. Isabel is also Magda, an archetypal-psychological-emotional symbol and a woman engaged in the social and political realities of her times. Tabucchi projects in these narrative strategies his core ideological and literary objectives which are guided by a homological

and dialectical relationship between the autonomy of writing and its heteronomous possibilities. In his impossible quest for an ultimate and total understanding of human subjectivity, truth, and reality, Tabucchi represents the figure of the contemporary writer, a wanderer without a final destination. He perceives the psyche in an unrelenting reconfiguration of itself, in as much as it is the result of an ever-changing dialogue with the world in its manifestation of events and conversations.

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Poetry's "shimmering robes": Carl Jung and Romantic Mythology of Intuitive Creativity

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Abstract: Despite the many essays that provide instructive tracing of Carl Jung's archetypes in Romantic literature (and elsewhere), critics have declined to examine the important implications and consequences of parallels between Jung's theory of artistic awareness and Romantic aesthetic ideology. This ideology finds expression in the language of Blake, Percy Shelley, Emerson, Coleridge, Wordsworth and others regarding artistic creativity, specifically its origins and aims, but especially the creative process itself. In this essay, I examine the way Jung samples Romantic ideas and imagery in his characterization of art and in his conception of the religious experience of the artist in the act of creation. In doing so, I suggest that attachment to popular (not always accurate) Jungian ideas about art has reinforced the continued acceptance of compelling Romantic myths about unconscious creativity. I argue that, in his essay "On the Relation of Analytical Psychology to Poetry" and other essays, as part of an effort to liberate modern conceptions of art from reliance on mechanistic views of the human mind, Jung impeaches the merits of the Freudian model tied to medical forensics and installs in its place a Romantic theory of art rooted in the idea of intuitive creativity.

Key words: Jung, Romanticism, visionary, numinous, artistic inspiration, analytical psychology, Freud, materialism, intuition, Spielberg, Lucas, Wordsworth Blake, Shelley, Plato, Kant,

Introduction

Though Carl Jung insisted that he was no literary critic, his ideas have had enormous influence on the way many people think about works of literature. Students of Jung have long sought to link his psychological theories to literary texts, and in that effort several have identified affinities between Jung's ideas and the imagery of Romantic poetry.[1] Christine Gallant characterizes Jung as "neo-romantic" and asserts that many of the ideas

[1] Scholars have noted connections between Jung and both Blake and Shelley (Gallant), Goethe, (Bishop and Moores), Whitman (Herrmann), Rousseau (Johnston), Emily Brontë (Hume), Blake's *Milton* (Fike, *One Mind*, 184-215), and others.

that structure his thought "are now considered most characteristically Romantic" (3).[2] In his monograph on Jung and Romanticism, D. J. Moores observes that Romantic authors in Europe and America explored the dark side of their natures in ways that anticipate Jung's thinking on the unconscious and the repression/projection dynamic. These studies stress that, like his Romantic forebears, Jung believed that human beings in industrialized cultures feel themselves out of touch with essential spiritual realities. For Jung, works of art frequently express regret about what has been lost but also assert a haunting awareness that the spirit lives on. And artistic assertions of this spirit often occur in images of the shadow (a figure representing the submerged instincts of the human imagination). Romantic shadow tropes appear as complex figures, dangerous and frightening sources of productive energy. Such imagery aligns with Jung's Romantic understanding of the artistic impulse as an alien presence operating beyond the conscious will of the artist, as in Samuel Taylor Coleridge's account of the composition of "Kubla Khan." Ambivalent evocations of the shadow, imbued with salutary (but still potentially destructive) energy appear in such figures as the "fearful symmetry" of Blake's "The Tyger" (line 4), Coleridge's "demon lover," Emily Brontë's Heathcliff, the Byronic hero, and even Milton's Satan as Blake saw him. In Jung's conception, recognizing and gaining access to the vitality of these spiritual realities, while dangerous, can bring necessary healing to damaged parts of the adult ego.

However, despite this instructive tracing of Jungian archetypal imagery in Romantic literature (and elsewhere), critics have declined to examine broader implications of parallels between Jung's theory of artistic awareness and Romantic aesthetic ideology.[3] This ideology finds expression in the language of Blake, Shelley, Emerson, Coleridge, Wordsworth and others regarding artistic creation, specifically its origins and aims but especially the creative process itself. In what follows, I examine the way Jung samples Romantic thought and imagery for his conception of what he calls in "Psychology and Literature" the "creative urge," which "finds its clearest expression" through the "irrational" (87). In doing so, I suggest that attachment to popularized (and not always accurate) versions of Jungian ideas about art has reinforced the continued acceptance of compelling Romantic myths about unconscious creativity. In his essay "On the Relation of Analytical Psychology to Poetry," as part of an effort to liberate modern conceptions of art from reliance on mechanistic views of the human mind, Jung impeaches the merits of the Freudian model tied to medical forensics and installs in its place a Romantic theory of art rooted in the idea of intuitive creativity.[4] I argue here that this liberating ambition aligns Jung with an impulse Romantic artists (and others) have also felt, a powerful need to counter materialist convictions by asserting a belief in some (usually non-orthodox) version of the spiritual world as the source and impetus for the procedures of art. The Jungian focus on overcoming scientific bias has encouraged a theory of art at odds with the ideas of craft and labor. This sentiment persists today in popular conceptions of artistic creativity, in film and television, and especially in rock-and-roll mythology.[5] Such ideas may take their

[2] See also Dawson on Jung and Blake.

[3] For Jung and American literature, see, for example, Fike on Jung and Hemingway ("Ernest") and Martinez on Jung and Charles Brockden Brown.

[4] For an overview of Jung's theories of religion and literary meaning, see Leigh, who includes analysis of published critiques of Jung's theories.

[5] See Pattison 3–29 for an argument attributing the ethos of rock music to the extension of "Romantic pantheism."

authority from passages in "Relation" without reference to other statements where Jung refines and clarifies his position to reflect a stronger sense of the value of craft. For those committed to the view of art as wholly unconscious, if art can heal the wound created by an excessive emphasis on reason, it must not appear to rely on rational processes to do so. I contend that this conviction at times has led Romantic proponents to embrace shaky philosophical positions (especially regarding Kant's thought) and has encouraged some poets to make exaggerated claims about their own irrational/unconscious writing process. These claims, amplified by common oversimplifications of Jung's views, have had the effect of obscuring and under-valuing the technical proficiency of artistic work in general, even that of the Romantics themselves.

While it makes sense to associate recognition of materialism's spiritual vacuity with early Romantic ideology, mistrust of mechanized culture as a menace to the human spirit continued through the Victorian period. For the Victorian poet Tennyson in *In Memoriam* (1850), the materialist bias threatened to reduce human beings to "magnetic mockeries" or "cunning casts in clay" (Canto 120, lines 3, 5). For those swayed by Romantic ideology, this perception of being cut off from one's origins creates a desire for convalescence, a need to return to psychic wholeness, to "make one music as before," in Tennyson's words, through a reconnection to something beyond mere materiality, beyond the nightmarish "secular abyss" (Prologue, line 28; Canto 76, line 6).[6] Noting this desire to reconnect with spiritual reality in the nineteenth century, Moores identifies Romanticism as a "religious phenomenon" and observes Jung's perception that Romantic poets and many later artists work to produce a "replication, at least, of the spiritual experience to which religion attends" (20). In "The Relation of Analytical Psychology to Poetry," Jung explicitly links art with religion, suggesting that these phenomena elude scientific explanation, that it violates their essence to decode them in purely rational terms (66).

I suggest here that in writings of several Romantic authors, in the works of some later poets like Tennyson, Elizabeth Barrett Browning, and Dylan Thomas, and in the pop mythology of rock music (see Pattison 88–89), expressions of this aesthetic spirituality take on features that have much in common with language Jung used to characterize what he calls the "collective unconscious," a "sphere of unconscious mythology, whose primordial images are the common heritage of mankind" ("Relation" 80). In describing the workings of the artistic imagination, Jung borrows from Romantic imagery and mythology to suggest that works of art do not result primarily from conscious craft. Rather, art proceeds from the emergence of images and ideas that find their way into language through the artist's unwilled imaginative access to shapeless primordial contents arising from the collective unconscious. Artists convert these perceptions into images that readers can perceive (such as artistic renderings of the shadow or the mandala), allowing them to experience a more complete awareness of human life, especially its ties to a realm beyond the material one. In other words, Jung's reading of Romantic concerns about materialism and his understanding of the Romantic attraction to notions of unconscious artistic creation lead him to identify affinities between their aims and his; acting on this perception, he borrows from Romantic imagery, characterizing the origins, aims, and processes of art as a counterpoint to what he sees as the scientific bias in industrial society and especially in Freudian psychoanalytic theory. In the view of Jung and some Romantic thinkers, the artist

[6] All Tennyson references are to *In Memoriam*.

begins with the intuition of a world infused with nonmaterial being and then creates images of that world (not the archetypes themselves) to advance cognizance of this being, thereby providing spiritual relief to troubled human souls. For Jung and these Romantic figures, relying on spiritual intuition minimizes artistic agency; this emphasis on intuitive art contributes to the continuing stereotype (called Romantic), the belief that true artistic creativity, in its reliance on unconscious energy, achieves excellence without the contributions of labor and craft. Complicating this position, I will also note that in essays like "Psychology and Literature" and "Ulysses: A Monologue," Jung avows more respect for the contributions of craft than some passages in "Relation" suggest.

Detractors (including some twentieth-century literary critics) have demoted literary expressions of Romantic spiritual awareness to the status of poor art, superstition, or insanity. June Singer notes that many readers have consigned Blake's output to the status of pure madness (237), and Alexander Gilchrist's famous early Blake biography devotes an entire chapter to the question of Blake's sanity (362–75). Gilchrist describes a Romantic perception about Blake's mental life that applies to the attitudes of many Romantic authors and extends to Jung as well: "Blake was, in spirit, a denizen of other and earlier ages of the world than the present mechanical one to which chance had so rudely transplanted him" (369–370). In "The Marriage of Heaven and Hell," Blake himself puts it this way: "If the doors of perception could be cleansed, then everything would appear to man as it is, infinite" (1483; Plate 14). For artists, the imagination cleanses the doors of perception, and when readers examine truly imaginative creations, they begin to purify their own perceptions. For Romantic votaries—including Jung—this cleansing relies on a belief that the imaginative grasp of eternal realities, far from madness, fosters and invigorates a healthful awareness of spiritual certainties unavailable to inductive dissection.[7]

Disquieted by a spiritual awareness at odds with the cultural norm, Romantic artists then seek to communicate their vision to the world. Spiritual realities or "forms" (to use the Platonically charged word Percy Shelley and Ralph Waldo Emerson rely on to characterize these realities) lie immanent in the material plane. Modern human beings possess only a weakened ability to perceive them partly because they have grown accustomed to the common assumption of an exclusively material world. Many who suffer from this faltering vision live with a disheartening awareness that something has been lost. Such deteriorated perception accounts for the "[m]arks of weakness, marks of woe" Blake's speaker in "London" perceives in English city dwellers (4). Wordsworth also regrets the decay of human spiritual sight: "Little we see in Nature that is ours." As a consequence, we have "given our hearts away" and laid "waste our powers" ("World," lines 2–4). A feeling of loss accounts for Wordsworth's sense that "there has passed away a glory from the earth" and his conviction that the "visionary gleam" has vanished ("Ode" 18, 58). It's no accident that the word "visionary" figures deeply in Jung's conception of artistic creativity (see "Psychology and Literature" 89–90). And the distressing consciousness of this diminished visionary capacity creates the need for the practice of artists who not only recognize a powerful spiritual world inaccessible to most of us but also find themselves compelled to reproduce and communicate illuminating reflections of it.

[7] For a Jungian consideration of madness and Romanticism, see Woodman's *Sanity, Madness, Transformation: The Psyche in Romanticism*.

In Romantic theory, artists and poets, agents of the imagination in a world led astray by materialist misconceptions, perform a healing priest-like function. Gifted with an alert second sight drastically dimmed for most of us, they perceive what we cannot. Like a hierophant, the Romantic artist transmutes human experience so that the non-gifted may receive images of these nearly imperceptible contents, the forms of universal truth, representations of what Jung called the archetypes of the collective unconscious. Attachment to this content through artistic images produces psychic expansion, a fuller experience of life itself. Ross Woodman suggests that the Enlightenment's "contemptuous dismissal of the gods" created the wound that the Romantics felt the need to heal; further, Woodman suggests that Coleridge saw in art the power to aid human "convalescence" from this wound ("Shaman" 62). Woodman then asserts that Jung as a "contemporary Romantic" wanted to be a spiritual physician and saw that the poet/Shaman could also be a healer ("Shaman" 72). The need for healing has encouraged some Romantic apologists confidently to insist on the power of gifted souls to perceive eternal truths through unalloyed intuition and to embody such truths in works of art without the interference of conscious judgment.

Kant and Romantic Popular Epistemology

Romantic theory and Jung's ideas share an epistemological optimism, a conviction that imaginative human beings have access to spiritual truths and that artists can embody authentic and reliable representations of these truths in language and images, thereby communicating this temporarily lost content to ordinary souls bereft by its apparent extinction. As noted above, Moores suggests that one could call such convictions religious or faith based. But to rescue their position from the dangerous ground of pure subjectivity, both Jung and some Romantic adherents insist that the spiritual world they perceive possesses objective reality, that artworks originate in a perception of truth and provide knowledge of truth.[8] This epistemological confidence arrives for both Jung and the Romantics by way of a problematic rendering of Kant's *Critique of Pure Reason*. In summing up Kant's position, philosopher Lewis W. Beck distinguishes the crucial notions of "noumena" and "phenomena." Kant sees the noumena as a realm of permanent truth containing objects or events beyond the reach of human observation, a reality Beck likens to Plato's "Forms" (657). Plato believes that the mind, unaided by sense experience, could perceive these forms. But for Kant, noumenal reality remains stubbornly unavailable to human observation. The only reality human beings have access to belongs to the realm Kant calls phenomena, the sphere of flawed human perception consisting of observations that rely on the (admittedly imperfect) categories of mental apprehension. This phenomenal level of perception qualifies as reliable knowledge for Kant, though all such verification remains contingent because it depends, as the skeptical Scottish philosopher David Hume insisted, on demonstrably faulty human senses (see Broackes 378). Thus, phenomenal "knowledge" consists of verifiable yet still contingent content (Beck 658). But of the noumenal, the province of permanent truth like that of Plato's forms, Kant insists we can have "no knowledge at all" (Beck 658). Or as Walter Jackson Bate puts it, Kant had "proved that reality is forever unknowable to the intellect" (163).

[8] See Bate 160–92 for a characterization of Romantic compromises with radical subjectivity.

As Coleridge and other Romantic thinkers assimilated these ideas, they seized on Kant's notion that the active mind can provide a reliable perception of phenomena through the action of mental categories; this process sounded to them like creative imagination, an escape from Hume's rigorous skepticism and from the trap of John Locke's empirical "white paper," which appeared to reduce the human mind to a state of passivity and subjective isolation (Woolhouse). In a philosophical leap, employing what M. H. Abrams calls "popular epistemology," Coleridge and his compeers concluded that the human imagination provides access not only to contingent reality (Kant's phenomena) but also to reality in full (the noumena), eternal truth (Abrams 57). The Romantic interpretation of the possibility of attaining this truth through aesthetic intuition essentially forms a faith position which Romantic adherents sought to validate by extending Kant's metaphysics and epistemology.[9]

Not surprisingly, critics have contended that Jung's confidence in the human intuitive grasp of unchanging psychic reality (images from the collective unconscious) may rely on a similarly shadowy reading of Kant's philosophical corpus. For instance, Robin McCoy Brooks argues that in characterizing the collective unconscious, Jung, writing as a psychologist (not as a philosopher), employed "misappropriated or misconstrued assimilations of Kant's philosophical corpus" (492). For Jung and for the Romantics, art produces neither a purely aesthetic experience that can be fully understood through philological analysis (i.e., formalist explication) nor an emotional/psychological one related to its author's personal experience and private unconscious. Instead, authentic art brings about a sanative spiritual/religious transformation in which the reader receives life-altering "knowledge" from a source beyond the reach of rational verifiability. The artist, having perceived the spiritual content, transforms it into images that provide at least a partial or fading representation so as to make its "knowledge" available for ordinary readers. In no uncertain terms, then, for both Jung and the Romantics, art produces knowledge. The intuitive basis of this process leads some Romantic enthusiasts to make extreme claims for the involuntary practices of unconscious artistic creation.

Romantic statements of poetry's permanent truth occur in many places, including Wordsworth's famous Preface: "Poetry is the first and last of all knowledge... as immortal as the heart of man" (658). The process of attaining this truth, however questionable its epistemological status, involves, as Mircea Eliade suggests, the artistic reclamation of images that represent human wholeness, such as the mandala (52) and an understanding of art that extends to the idea of escaping from time, attaching to images reaching beyond physical realities to a world of universality and permanence (89). Such a conception accords with ideas like Blake's "infinite" or what Shelley calls the "eternal, the infinite, and the one." For the poet's conceptions, Shelley insists, "time and place and number are not" (341). Jung concurs. In his view, the artist seeks to represent primordial specimens, images inspired by the collective unconscious, that contain within them the psychic history of humanity. From representation of these archetypal images derives the power of art to delight and instruct. As Jung put it, sounding like a Romantic theorist, "Whoever speaks in

[9] See MacMurray's argument that Kant's theories never authorize the Romantic view of faith-based intuitive knowledge because such discoveries remain "unverifiable." See also Wheeler for analysis of Coleridge's and Shelley's responses to Kant. For Wheeler, Romantic thought adapts and extends rather than misreads Kant (52).

primordial images speaks with a thousand voices"; such a speaker "enthralls and overpowers" and thereby moves us from the sameness of the everyday into "the realm of the ever-enduring" (82). Understanding the aims of the artist—to reconnect with the infinite—for Jung leads to a fuller awareness of the object of that reconnection. Romantic artists remain understandably unspecific about naming this unorthodox divine source. They embody it in images without really defining it. Jung gives the name collective unconscious to the spiritual dimension the Romantics leave undefined, and he specifies the nature of this psychic region by contrast with Freud's scientific understanding of the personal unconscious. Jung does not call this mental "hinterland" supernatural, though he does characterize such "primordial experience" as akin to the "superhuman" ("Psychology and Literature" 90). I suggest that the Romantic poets translate their prescient sense of what Jung calls the collective unconscious into religious terms, their primary category for making sense of that which transcends nature. Thomas Carlyle in *Sartor Resartus* uses the phrase "Natural Supernaturalism" to characterize this Romantic sense of divine immanence (93–202).[10]

Preserving the Essence of Art

In sympathy with the Romantic effort to counteract the reductive scientific bias, Jung devises an approach to literary works that takes particular exception to the pathologizing disposition of the Freudian medical model, which identifies productions of the creative imagination as evidence of mental illness. In thus parting company from his one-time mentor, Jung employs images and ideas derived from Romantic ideology. Early in "Relation," Jung rejects the idea that science can be used to interpret artworks: "Art by its very nature is not science, and science by its very nature is not art" (66). As he discusses the origins of artistic creation, Jung clearly identifies that which does not function as a significant source of art's power—the human personal unconscious, an artist's private psychic antecedents, Freud's domain. He makes a similar distinction in "Psychology and Literature," where he discredits the idea that scientific sounding of the artist's psychological history can explain "the work itself" (86). For Jung, "religion and art" have an "innermost essence" that eludes scientific analysis ("Relation" 66). Freud's inductive focus on the artist's private psychic history causes him to seek the sources of art in the wrong place. By Jung's analogy, we can learn about a plant by studying its environment, but we cannot explain "everything essential" about it by reference to that habitat: "In the same way, the meaning and individual quality of a work of art inhere in it and not in its extrinsic determinants" ("Relation" 72). This organic imagery follows from Jung's Romantic view of the work of art as not an inert object but a psychic organism, almost "a living being" (72).[11] In Jung's view, Freud's method, relying on "a medical technique for investigating morbid psychic phenomena," devolves into a search for "repressed contents" with "negative traits" containing "sexual, obscene, or even criminal" characteristics (69), a process "detrimental both to the work of art and to its repute" ("Psychology and Literature" 86). Jung's approach seeks to correct this error: "In order to do justice to a work

[10] Abrams uses this phrase for the title of his book which analyzes the secularized Romantic sense of a natural world replete with spiritual being.

[11] For Coleridge's organic theory, see Abrams, *Mirror* 218−25.

of art, analytical psychology must rid itself entirely of medical prejudice; for a work of art is not a disease" ("Relation" 71).

After revealing the shortcomings of Freud's mechanistic method, Jung unveils his own convictions about the spiritual nature of art itself: Freud's approach, he writes, "*strips* the work of art of its *shimmering robes*" ("Relation" 69, emphasis added). This evocative phrasing figures the luminous garments of glorified holy personages and even invokes the vestments "stripped" from Jesus by soldiers in the gospel (*KJV*, Matt. 27.28). Such holy raiment either emits miraculous light on its own or disperses the rays of glorified bodies. In employing this spiritual insignia and its attendant light imagery, which at least since Plato's cave allegory (The Republic, Book VII), has served to avow permanent truth, Jung expresses his Romantic conviction that art makes contact with spiritual essences beyond the scope of scientific explanation. In "Psychology and Literature" he makes the crucial distinction between the "visionary" and the "psychological" (89–91) in artistic creations. Elsewhere, he employs the word "numinosum" to characterize the way artists experience the visionary world, the realm beyond the material one ("Psychology and Religion" 7). Jung's resistance to Freudian scientism sought to protect the idea of art, the numinous visionary world, from mechanistic psychological representations. Romantic poets likewise felt the need to preserve the essence of art, to safeguard the sanctity of the human spirit from reductively materialist explanations. The imperative to shelter the glowing human soul from degrading scientific reduction led to Wordsworth's mourning the loss of "celestial light" ("Ode," line 4), to Blake's horror at the "infinite Abyss" of bleak rationality ("Marriage" 1485; Plate 16), and to Shelley's conviction that the "owl-winged faculty of calculation" provides a woefully inadequate understanding of art (353). Freud's theories aimed to further the scientific endeavor, offering material explanations for artistic expression and for what he famously called religious "illusion." Jung's Romantic response urges "shimmering robes," salvific immaterial origins (the collective unconscious) to account for such visionary categories of experience.

Jung insists, then, that poetic inspiration arrives unbidden from an unconscious domain whose existence Freud discounts. Using imaginative gifts beyond those of ordinary people, the artist intuits the presence of primordial content, makes psychic contact with it, and then seeks to represent it in images. Such a sequence evokes the Romantic visionary program of recognizing the infinite in the material world—as in Blake's "Heaven in a Wild Flower" ("Auguries," line 2) or as in later Romantic expressions of a similar idea, Dylan Thomas's "round / Zion of the water bead" (lines 7–8) and "the synagogue of the ear of corn" (line 9)—images that embody the immanence of spiritual life. For Jung, medical science cannot fully understand or explain this largely unconscious process. Artists' intuitive vision allows them to behold what others fail to see and to produce images whose significance they themselves do not completely understand.

The Artistic Gift

In his conviction regarding the special status of the artist's power, Jung also draws on the ideas of Romantic exponents. In their view, the experience of artistic inspiration occurs for only a select few, "those with the most delicate sensibility and the most enlarged imagination" in Shelley's words (354), or as Wordsworth puts it, those with more "lively sensibility" and "a more comprehensive soul" than ordinary humans possess (Preface 655). And artistic expression accomplishes for Shelley something akin to what Jung describes as

artistic access to the collective unconscious. For Shelley, "Poetry redeems from decay the visitations of the divinity in man" (354). Art's "secret alchemy" turns the "poisonous waters" of material existence to "potable gold" (354). His alchemical imagery of poetic redemption converts the poet into a divine messenger. Emerson uses the term "form," associated with Platonic thought. In his view, poets name the truth, and in that function, resign themselves "to the divine *aura* which breathes through forms" (732). Shelley relies on the same word, asserting that poetry "lays bare that naked and sleeping beauty which is the spirit of its forms" (354). It "transmutes all that it touches, and every form moving withing the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes" (354). Such Romantic rhetoric does not qualify as orthodox Platonic thought, but in employing the word "form" both Emerson (who said "Plato is philosophy, and philosophy, Plato") and Shelley (who had translated some of Plato's dialogues) draw on the sense of permanent truth that Plato promoted.[12] Perhaps feeling an affinity for Romantic adaptations of Plato's thought, Jung also uses "form" in a similar context, suggesting a sense of the collective unconscious as a spiritual domain of eternal truth, "the deepest springs of life," to which the artist provides access by preserving "the forms in which the age is most lacking" (82).

The claim that the poet can envisage eternal (Platonic) realities concealed from common perception receives additional impassioned ratification from Shelley, for whom poets "imagine and express" an "indestructible order" (341). Artists put readers in contact with "the agencies of the invisible world which is called religion" (341). More emphatically, a "poem is the very image of life expressed in its eternal truth" (342), and poetry "forever developes new and wonderful applications of the eternal truth which it contains" (343). Shelley identifies Plato himself as a poet, acknowledging the similarity between his notion of eternal truth and Plato's idea of the "forms," permanent unchanging realities (342). In his own poetic way, Shelley makes the kind of epistemological claim that (as we have seen) derives from a Romantic reading of Kant's theories. Poets access realms of eternal knowledge and make it available to readers. As Abrams observes, the word truth can mean many things, but the primary Romantic meaning remains consistent: "Poetry is true in that it corresponds to a reality that transcends the world of sense" (313). Moreover, such divine content allows the poet to perceive moral truth untainted by temporal contingency. Poets should ignore the moral promptings of their "time and place" because their "poetical creations . . . participate in neither" (344). Later in the essay, Shelley returns to the beatific epistemology of verse: "Poetry is indeed something divine. It is at once the centre and circumference of knowledge" (353). Poetry ascends "to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar" (353). These images of celestial luminosity call to mind Jung's image of "shimmering robes" and its evocations of holy knowledge. The punning phrase "owl-winged faculty of calculation" combines Shelley's contempt for the confining capacities of cramped rationality with his loathing for the Oxford officials who expelled him for his unorthodox thought. It links the false power and misdirected authority of those who rely on calculation with the predatory, earthbound focus of the owl, a vulture (for Shelley) that uses its wings not to soar like the skylark towards shimmering eternity but to drop on its prey, tenebrous material reality. In

[12] See Emerson's "Plato; or, the Philosopher" 40. For more on Shelley's translations and his Romantic Platonism, see Abrams, *Mirror* 126–32.

this Romanticized view, possessing an intuitive grasp of spiritual truth that by itself empowers them to create, artists need not rely on the discredited capacities of reason and craft.

In sum, then, popular Romantic epistemology provides an optimistic account of human artistic perception. For Jung and his Romantic ancestors, the world bears traces of transcendent truth. But as a result of the scientific bias, humans often fail to recognize these immanent presences. Art performs the salvific function of revealing them. Wounded by the rational dismissal of spiritual possibility, Romantic exponents felt an urgent need for psychic healing. This need led them to insist upon the unconscious powers of the imagination to re-establish a spiritual and revelatory aspect to poetic utterance. Thus, art wears "shimmering robes" for Jung and for his Romantic predecessors, as it performs the holy task of revealing eternal light hidden in human darkness. In Shelley's sense of poetry's enlightening power, it "lifts the veil from the hidden beauty of the world" by bathing earthly objects in "Elysian light" (344). And for both Jung and the Romantics, art's intuitively produced illuminations promote pleasure and spiritual recovery.

Processes of Artistic Creation

For further linkage of Jung to his Romantic forebears, their affirmation of unconscious creative procedures furnishes the clearest evidence of affinity. In Jung's view, if psychology has anything valuable to say about art, it can advance our understanding of the "process of artistic creation" ("Relation" 65). Having defined the collective unconscious as the source of artistic inspiration, Jung turns to this question of process, and in so doing describes his view of the unconscious mechanisms of creative output, a compelling stance that minimizes the contribution of artistic agency. In thus emphasizing intuition, Jung's position in "Relation" draws on Romantic scorn for the idea that art results from the conscious labor of the artist. And for Jung, following Romantic ideology, disciplined craft directly informs the shape of the created thing, but in a true work of art, this craft always serves at the behest of an inspirational overlord, the promptings of the collective unconscious. In Jung's view, while the most self-consciously craft-driven artists work with a conviction that they have control, they labor with incomplete awareness of the true impetus of their work; as he puts it, they identify with their craft, but the belief that they command their creations is illusory. Jung found Joyce's writings a formidable challenge to his sense of irrational composition, and in his essay on *Ulysses*, he acknowledges the crucial role played by craft in the creation of certain works of art. Jung's response to *Ulysses* emphasizes the value of what he calls "detachment of consciousness" in Joyce's work (125−26). But popular exponents of Jung's ideas fasten on unconscious processes and tend to ignore his more nuanced respect for craft. And an unrefined version of Jung's views abets a continuation of the obdurate popular claim that artistic production employs purely intuitive processes unaided by craft.

Romantic certitude regarding the non-rational procedures of artistic production derives from the parallel conviction (characterized above) concerning the divine origins of art. In Romantic theory, the human artificer acts more as a medium for expression than as a conscious crafting producer. In service of this principle, both Coleridge ("Eolian") and Shelley (340) employ the eolian harp as an image of the inspired mind in creation. And Jung takes a similar stance. At first in "Relation," he appears to support the moderate position that the artistic process may employ either intuitive or highly conscious

procedures. On the one hand, in intuitive art, authors function as conduits for a mysterious force beyond their will, under the control of "an alien impulse within" them (73). Conversely, in highly conscious art, the "material is entirely subordinated to [the maker's] artistic purpose" (72). But soon Jung slyly modifies this fence-straddling position and insists that the intuitive/conscious distinction does not hold up. Even those seemingly conscious artists, who think of themselves as commanding their intentions, are "nevertheless so carried away by the creative impulse that [they are] no longer aware of an 'alien' will" (73). In other words, "the conscious mind is not only influenced by the unconscious but actually guided by it" (74). Thus, "the poet's conviction that he is creating in absolute freedom would then be an illusion: he fancies he is swimming, but in reality an unseen current sweeps him along" (74). Jung identifies the creative process here as "a thing implanted in the human psyche," a living being, what he calls an "*autonomous complex*": in some minds this complex can become a "supraordinate authority which can harness the ego to its purpose" (75). This forcefully expressed position, qualified and refined in essays like "Psychology and Literature" and the essay on *Ulysses*, has understandably exerted more influence over the popular imagination than have Jung's more modulated views.

An episode from an American film provides a Jung-inspired popular example of this mysterious, intuitive process, a twentieth-century continuation of the resilient Romantic myth of unconscious creativity. As historians have shown, Jung's ideas guided the comparative mythology of Joseph Campbell, whose *The Hero with a Thousand Faces* influenced filmmaker George Lucas in *Star Wars* (1977). Steven Spielberg, Lucas's friend and collaborator, felt this influence as well. In a famous episode from Spielberg's *Close Encounters* (also 1977), Roy Neary (the Richard Dreyfuss character), a man with no artistic training or inclination, has a close encounter with extraterrestrials that leaves him possessed by the need to contrive fastidiously detailed renderings of an object he does not recognize (Devil's Tower). Although the significance of the object eludes him, he feels irrationally compelled to mold his fabrications with great care. "This means something," he announces more than once. In a near trance state, he fashions it in his mashed potatoes at dinner, but when he realizes that his behavior distresses his family, he tries to let it go. However, while dismantling the clay cast he has laboriously crafted in his rec-room, he accidentally modifies the shape in a way that brings it closer to his mental image—this moment an exemplum of unconscious creativity overwhelming craft—and the fixation returns, now heightened. He eventually drives his family out of the house by shoving bricks, garden soil, yard implements, chicken wire, assorted trash, and a hose through the kitchen window to give full vent to his creative drive. "You're scaring us now," his wife says.

Jung's theory of unconscious creative drive accurately maps this sequence. Sounding every inch a Romantic propagator, he describes the compulsion of creative artists to construct images they do not fully fathom. Jung bears witness to his passionate engagement with such visionary images by creating his own artistic renderings of them (see *Red Book*). In "Relation" he states that art is a "living mystery," which "[a]s long as we ourselves are caught up in the process of creation, we neither see nor understand" (78). As he continues, he seems to narrate the Neary pattern: under the influence of the need for artistic creation, "the intensity of conscious interests and activities gradually diminishes." Neary stops eating and sleeping; he neglects his job and gets fired, which does not faze him. Eventually, Jung states, "the instinctual side of the personality prevails over the ethical, the infantile over the mature." Under the control of this inspiration, artists "revert

to an infantile" state (79). Thus, in the thrall of creative urgency, Roy ignores the needs of his beloved family. When they flee into the station wagon and squeal off, he tries to stop them, but once they have gone, he returns to his obsessive creation with barely a shrug of regret. Such activity and energy appear "withdrawn from the conscious control of the personality" (79). For Jung this compulsion does not proceed from the personal unconscious of the creator, nor does the image produced originate there. Both the impulse and the product arrive through the guidance of a force beyond mundane earthly realities, the collective unconscious. In the film, Neary's impetus comes from a superior extra-terrestrial mental power (what one might call a highly spiritualized quasi-divine force); during their initial contact with Roy, the aliens—associated with both music and dazzling superhuman shows of light, electric manifestations of Jung's "shimmering robes"— plant the image in his brain and mark him as elect with burns on his skin. His name reinforces his membership among the elect, as Roy (suggesting kingship) and Neary (suggesting approximation) both intimate an extraordinary status. This conception of the quasi-divine corresponds with Romantic ideology, which draws on spiritual and mythological imagery but does not insist upon orthodox Christian notions of divinity. Spielberg here figures such impulses in terms of a superior extra-terrestrial force, which has acted as a replacement for more traditional divinity in many Romantic, modern, and post-modern imaginations.[13] And the dialogue confirms that Roy finds this power psychically healing. "I haven't felt this good in years," he tells his wife. When she suggests therapy, he demurs: "If I don't do this, that's when I'm gonna need a doctor."

The legend surrounding Coleridge's "Kubla Khan" provides a fostering nineteenth-century model for the idea of unconscious artistic creation embodied in the Neary narrative. This famous fragment contains images of potently dangerous unconscious energies, as critics have noted.[14] And Coleridge's tale of the poem's composition corresponds nicely with that imagery. In a version of events that many English majors will summarize—and accept as gospel—Coleridge accounts (in various notes) for the unfinished condition of this poem by attributing its composition to an opium dream ("Kubla Khan" 1680–82). After waking from the dream, he claims, he began copying the words of the poem from memory when a visitor interrupted him. Returning an hour or so later, he found that the poetic vision had vanished, leaving only the gorgeous fragment.

This story remains a staple of Romantic mythology supporting the notion of unconscious composition. Norman Fruman writes that "Kubla Khan" lore "has been used in many studies of the creative process as a signal instance in which a poem has come to us directly from the unconscious" and that critics have seen the poem as proof of the "amazing richness of the poet's creative unconscious" (334).[15] However, textual evidence contradicts Coleridge's account. Fruman convincingly demonstrates that Coleridge fabricated this and other tales of his own spontaneous composition by misrepresenting the actual sequence of crafted drafts and revisions. Fruman writes, Coleridge proved himself "perfectly capable of making absolutely false statements in public" in order to support the

[13] See Shermer, who describes the common correlations between religious faith and belief in superior extraterrestrial beings. For Jung's parallel interest in "flying saucers," see Woodman, "Shaman" 76. See also Fike, *One Mind* 81–108 and "Jung's Letter."

[14] See, for example, Heninger.

[15] For the use of the word "unconscious" in early English and German psychological thought relating to literary creation see Abrams, *Mirror* 213−18.

idea of his spontaneous "poetic powers" (336). Coleridge's yarns neatly instantiate the Romantic myth of unpremeditated composition, the belief that inspired verse comes not from the "toil and delay" Shelley disdains (53), not from the kind of processes Shelley associates with the calculating wings of the owl, but from an unconscious source. By noting Fruman's skeptical account, I do not mean to suggest that Coleridge did not believe in poetic inspiration; in fact, his willingness to concoct stories to support the notion attests to the urgency of his conviction. But evidence confirms that he exaggerated in order to bear witness to the Romantic assuredness of the poet as chosen prophet, as one who wears "shimmering robes." He seeks to affirm that the creative spirit arrives unbidden and flows without effort from its composer's dreamy (and in this case opium-addled) imagination. And despite Fruman's damaging disclosures, Coleridge's embellishments have proved highly influential in devaluing the idea of craft in artistic creation.

The "Kubla Khan" legend also tidily certifies an oversimplified version of the way the collective unconscious controls artistic production, even though we have seen that Jung nuances his position to acknowledge the value of craft. Jung also objected to the therapeutic uses of drugs, but in some popular Romantic accounts, and for many twentieth-century students of psychoactive substances, the anodynes involved here do not impair judgment so much as engage a more powerful agent. Since this agent is the source of art, Coleridge and Shelley seem to suggest, the route one takes to make contact does not matter because true art never proceeds from the rational part of the mind.[16] In Shelley's view, buoyed by chemical enhancement or not, authentic poetry never responds to "the determination of the will." For him, "[a] man cannot say, 'I will compose poetry'" (353). Poetry "acts in a divine and unapprehended manner, beyond and above consciousness" (343). In other words, to use Jung's terminology, poetic inspiration functions as an "*autonomous complex*" ("Relation" 75), a "visionary" process ("Psychology and Literature" 89-91) outside of conscious mental activity. Thus, in Shelley's way of thinking, "the mind in creation is as a fading coal which some invisible influence, like an inconstant wind, awakens to transitory brightness" (353). Because of these features, Shelley claims that we can deduce that "labour and study" never act as the prime movers of great poetic art (353). "Poetry . . . differs from logic, that it is not subject to the controul of the active powers of the mind, and that its birth and recurrence has (sic) no necessary connexion with consciousness or will" (355). He characterizes poets not as assiduous wordsmiths in the mold of Horace, (who advocated much deliberation and delay) but as intuitively empowered fountains of holy truth, "hierophants of an unapprehended inspiration" (355−56).[17]

A similar pattern of transcendent imagery emerges in Emerson's "The Poet," where he insists that true art derives from a faculty not associated with cautious preparation. Artistic vision "does not come by study," he writes, but by divine inspiration. And again, for Emerson, such inspiration invokes Plato, as the poet accesses "forms" and makes them "translucid to others" (732). Emerson sees the poet as having special, almost divine gifts: the poet "is emperor in his own light" even a "sovereign" (725) associated with the shimmering luminescence of the Greek light-bearer, Phosphorus (732). In his eyes,

[16] On the issues of Plato and the use of stimulants, see Rinella. See Pattison on the Romantic drug myth in rock music (120−25) and Buchanan for a cautiously optimistic meditation on the virtues of psychedelic stimulants for spiritual growth. See also Moores' "Dancing" for analysis of Jung's position on this issue.

[17] See Horace 124−35.

revision and toil do not make the poet: the true creator is not only a person "of industry and skill in meter" but also an "eternal man" (726). Like Jung, Emerson parts company with some of his Romantic confederates in rejecting the idea, fostered by "Kubla Khan" mythology, that artificial stimulants can lead to artistic excellence. He scoffs at the notion of using "a trick" to power the imagination, as "the spirit of the world . . . comes not forth to the sorceries of opium or of wine" (733). Narcotics only produce "counterfeit excitement and fury" (732). Despite this Puritan qualification, in "The Poet" Emerson associates poetic utterance with unconscious, intuitive origins and processes. In "Psychology and Literature," Jung explains his position on the artistic visionary in more detail, and while he agrees with the Romantic idea that artistic insight itself is "wordless and imageless" (96) and concurs that "expression can never match the richness of the vision" (97), he acknowledges, more than Shelley seems to, the role of craft in finding ways to express "even a fraction" of this "tremendous intuition" (96, 97). In the same essay, Jung also points to the function of learning and conscious effort in the creations of Dante, Nietzsche, Goethe, Blake and others, noting that they employ great mythological understanding and skill "in order to express the strange paradoxes" of their vision (97).

Traditions of Irrational Creativity

Far from a Romantic or Jungian innovation, however, the notion that works of art derive from irrational origins has found expression since the beginnings of critical thought, and a line of that idea extends through the tradition. The same tradition furnishes the alternate Horatian view, insisting on the conscious craft of the artist, but even during the neoclassical period, where the rational (crafted) view of art peaked, important critics have acknowledged the influence of an irrational element. Soaring beyond mere acknowledgment, though, Romantic descriptions of irrational expression surveyed here promulgate a highly influential extreme intuitionist understanding of creativity. Distancing themselves from neoclassical rationalism, these Romantic apologists (most influentially Shelley, Emerson, Coleridge, and sometimes Wordsworth) commonly insist that creativity functions beyond the rational control of its practitioners, a view that endures in modern versions of it like that shown in the Neary sequence. A thumbnail sketch of this question's historical progression confirms that the Romantic position, while radical, finds authority in the existing tradition. Near the beginnings of Western thought, in *Ion*, Plato associates the artistic process with madness, prophetic frenzy, clearly suggesting that in the processes of creation, artists do not rely on their rational powers (41). For Plato, such irrationality discredits the productions of artistic inspiration, though Romantic apologists downplay Plato's anti-poetic sentiment. Since Plato, most influential critics have insisted on the value of craft, but they also recognize the possibility of the irrational contributions to the artistic process, for both good and bad results.[18] By the time of the Victorian reaction against Romantic excesses, the idea of craft again finds strong favor in theories of creativity. Matthew Arnold famously writes that Wordsworth overvalued the creative impulse and "should have read more books" (135). Similar anti-Romantic reactions wielded authority through much of the twentieth century. But the myth of Romantic irrational composition dies hard. It receives qualified approval in surprising places, such as the Romantic musings

[18] See for example Aristotle's *Poetics* (104), Sir Philip Sidney's "Apology for Poetry" (326, 329, 333), Pope's "Essay on Criticism" (443−444), and Johnson's *Rasselas* (1321 ff.).

of Marianne in Austen's *Sense and Sensibility* and in Aurora's early poetic theories in *Aurora Leigh* (Books I and II). It arises in some modern poems (such as Dylan Thomas's "A Refusal to Mourn") and persists in contemporary rock mythology, as Robert Pattison convincingly demonstrates, and in countless expressions of the popular imagination such as films by Lucas and Spielberg.

Thus, the insistence on intuitive sources of art has substantiated for many an enduring assumption that authentic artists achieve excellence without the aid of conscious artistry. This premise has caused some influential twentieth-century critics to regard Romantic writings as inferior and to extend that derision to Jung. Among psychologists, not even Freud's scientific positivism insists on the notion of a fully conscious artist. But many twentieth-century students of literature adhered to a neoclassical view (vigorously renewed by such modernist luminaries as T. S. Eliot and Yvor Winters) that conscious judgment governs the creative imagination. Few serious critics have ever insisted that artists function on a purely rational level. But the history of critical thought tends to identify conscious craft (study, imitation, practice, and revision) as the most significant contributor to successful creative works; moreover, the outpouring of formalist theorizing in the twentieth century supported a radical expression of this notion, which in turn induced a defamation of Romantic art in some high circles. For example, Eliot used his near Czar-like influence to disparage the unorthodox irrationalism of Romantic poetry, especially the works of Shelley and Blake.[19] Winters's *In Defense of Reason*, though parting company with Eliot in crucial ways, includes strongly worded attacks on Romantic betrayals of the rational faculty that Eliot would probably have seconded (6–7). And Northrup Frye denigrated Jung's approach, as it seemed to him to dis-authorize artistic agency, the sense of a fully conscious aesthetic autonomy that Frye (and critics under the sway of Eliot) were at pains to preserve.[20] Despite this formalist insistence on artistic agency and craft supported by overwhelming textual evidence, the view that authentic art proceeds by way of unconscious inspiration perseveres, and simplified versions of Jungian beliefs often figure in such conviction. But in some ways the Romantics and Jung merely sought to rescue art from becoming a purely rational academic exercise. In his essay on Joyce's *Ulysses*, Jung wrestles with the concern that in Joyce's work the rational consciousness has finally eliminated the imagination and produced something "infernally nugatory" (110), but he eventually defends *Ulysses* as a true work of art.

Conclusion

I have contended here that Jung's "Relation" constructs an aesthetic psychology based on his assimilation of Romantic beliefs about the aims and processes of art. Reading Romantic imagery not as a literary critic but as a professional psychologist, Jung adapts Romantic theories regarding creativity and imagination to his understanding of the human mind, even relying to some degree on a Romantic interpretation of Kant's theory of knowledge to support his ideas. His approach employs Romantic ideology to explain the value of art as an expression of the full human psyche. This view directly opposes the disabling materialist

[19] See "The Use of Poetry" where Eliot refers to Shelley's "schoolboy thought" and his verse as an "abuse of poetry" (81−82). See also Eliot's "William Blake," which derides Blake for ignoring the framework of established philosophical ideas (279).

[20] For discussion of Frye's position on Jung, see Moores, *The Dark Enlightenment* 30.

idea of art fostered by scientific approaches deriving from Enlightenment rationalism, especially those of Freudian psychoanalysis. In his widely read "Relation," Jung stresses the view of artistic production favored by some Romantics, that art proceeds from unconscious sources rather than judgment and craft. And this extreme version of Jung's thought has had more hold on the popular imagination than have his more carefully moderated claims in other essays.

I have also suggested that, despite the twentieth-century critical predisposition emphasizing craft and training, a popular understanding of Jung's view has survived in Romantically inflected notions of creativity that have persisted into the twentieth and twenty-first centuries. These ideas thrive despite evidence of Jung's qualified beliefs and our knowledge that Romantic assertions regarding the "spontaneous overflow" of art inflated intuitive aspects of the artistic process. Ample textual evidence proves that the poetic practice of Wordsworth, Coleridge, and other Romantic authors (including Keats and both Shelleys), relied on judgment, commitment to craft, and inveterate revision.[21] Even some of Coleridge's critical statements (not to mention his lifetime habits of laborious study) work to contest his seeming convictions about involuntary composition.[22] Until just now I have left the famous locution "spontaneous overflow" out of my analysis because Wordsworth's own wording suggests that he had little confidence in the idea. The phrase remains a shibboleth of commitment to the notion of unpremeditated artistic formulation, and Wordsworth employs it twice in the Preface. But in both instances, he follows it with a colon, and in each case the language following the colon severely restricts the "spontaneous" features of composition. When invoking this construction, apologists for the idea of Romantic unconscious composition seldom mention the accompanying qualifiers, such as the long and deep thought (651) and the discriminating "tranquility" (661) required for successful expression. Though some of Jung's essays show an awareness of the role of craft and careful thought and planning in art, popular representations of Romantic and Jungian ideas reinforce the continuing common belief that intuition alone rather than craft (or even a combination of feeling and craft) produces memorable art. This conventional belief also relies on the language Shelley, Coleridge, Emerson, and Wordsworth himself sometimes use to describe artistic creation.[23] In such moments, Romantic apologists—Jung among them—suggest that truly healing artistic inspiration arises from nonrational origins and engages a part of the mind impervious to reason and judgment. Popular oversimplification of this approach to the issue has tended to obscure or misprize the crafted nature of Romantic writings and has sometimes countenanced misleading and anti-intellectual portrayals of artistic processes in general.

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[21] See for example, Mellor's analysis of the Shelleys' collaborative efforts in *Frankenstein.*

[22] See Coleridge, "Shakespeare's Judgment".

[23] Recall that in "The Tables Turned," Wordsworth insists that "We murder to dissect" and urges poets (especially Coleridge) to forgo "the meddling intellect," to shrug off the baleful influence "of Science and of Art," and to rely instead on "spontaneous wisdom" (lines. 28, 26, 29, 19).

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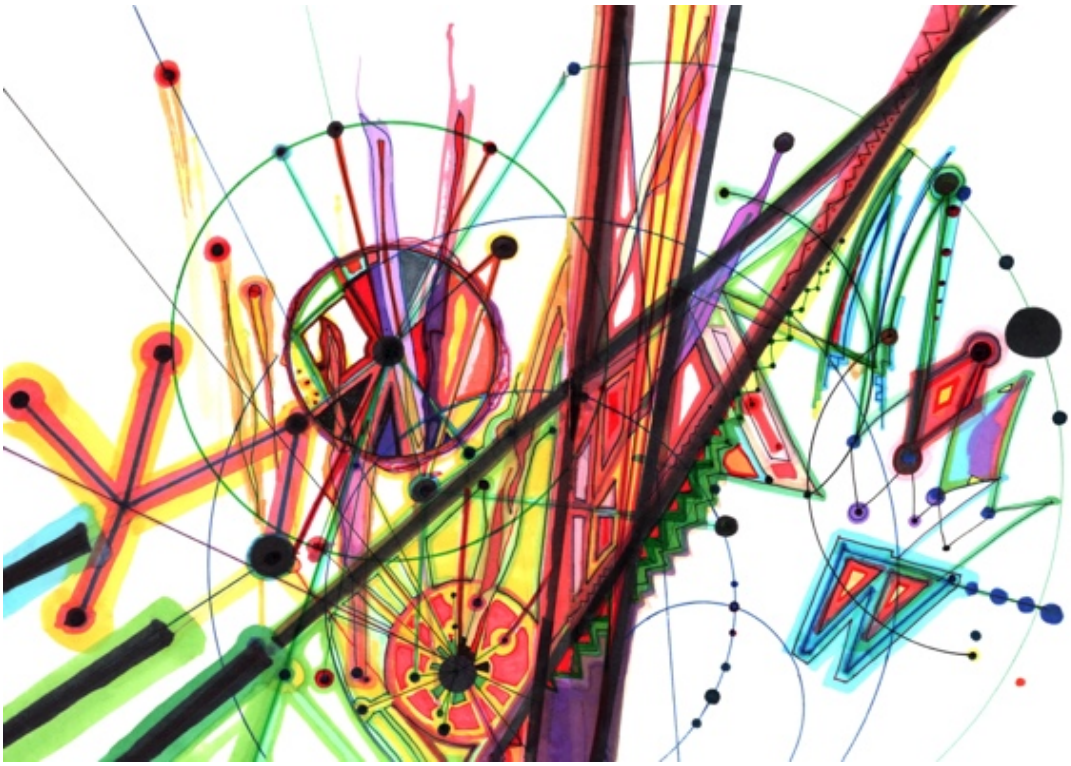
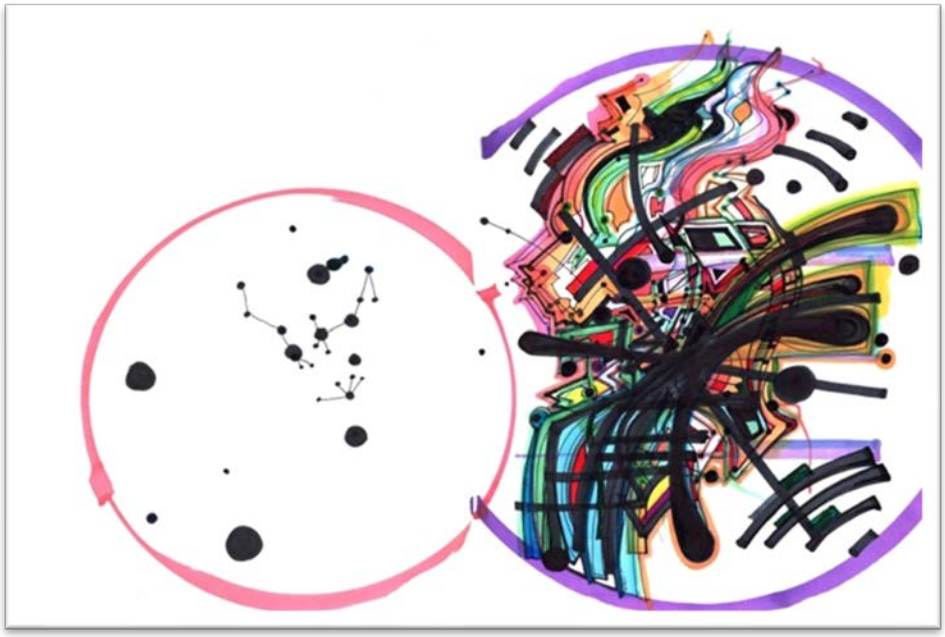


After the Singularity

Pen, ink, and markers, 16” x 10”¸ Artist’s Collection, by John Dotson



observer effect a /+/ observer effect b

Pen, ink, and marker, 16”x10” combined, Artist’s Collection, by John Dotson

Glass Darkly Mask

Paper, ink, marker, 8” x 10”, Artist’s Collection, by John Dotson

Temporic Mask

Wood, mixed, media sculpture, 8” x 10”, Artist’s Collection, by John Dotson

Artist Statement

My earliest drawings sprang forth almost seventy years ago, on pads of paper supplied by Mother to keep me occupied and settled during church services at Oak Grove Baptist Church in Sawmill Holler. It was grievous ever to miss a service. Surely some compensatory energies configured in the drawing process, constituting a vessel for the heat-flows and unknow-abilities that affected me so very deeply in those Baptist rites and sermons. Mother's small notepad provided a portal for my imagination, a space of refuge, an escape to an introvertive sanctuary of alternative psychic formulations. Back at home, the creative process included Lincoln Logs, my excellent sandbox, a secluded basement fortress. In adolescence, electronic media options arose, and for a decade or so, the drawings ceased. Then, in college days, late 1960s, I discovered tempera, and the richness of those colors signaled the arrival of new modes of proprioception, texture, and manifesting. My notes in a variety of university lectures took the form of pen-and-ink drawings on yellow legal pads—channeling the many thinkings together with sensings, feelings, intuitions, and transcendent functionings. Fast forwarding now to the third decade of the twenty-first century, I have engaged as fully as I can many modes of containing the uncontainable psychic paradoxes of planetary cataclysm and upheaval. I work with sacred awe beholding these numinous forces—as Jung speaks—of the spirit of the depths and the spirit of the times. What comes to mind is the axiom that he cites for Sabi Tauber in 1955, concerning the lapis (Gerber & Gerber, 2021, p. 96):

Omne portat cum se quo indigent.

It carries everything within itself that it needs.

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A Myth for the Modern Man

Mathew V. Spano

A century or so out from The Great Depression,
Through The Age of Anxiety, enter now
The Great Regression when the heroic quest for adulthood
Is trumped by the seductive warmth and safety of the womb,
Of parents' basements where adult children forever play
In virtual Edens, locked away in hi-tech tombs.

Where is Saint George today, that hero who shows the way
Up from the dragon's suffocating stronghold?
Carpaccio got it right—corpses, bones and limbs
Strewn before a formidable beast—not the wounded
Wyrms dwarfed by George's horse, pitiful mismatches
Of Raphael and Crivelli, but a real bone-crusher,
Rib-constrictor, soul-swallower,
Her venomous breath laying waste to all other
Relationships that might have been—limbs severed down
To stumps or left to burn from her withering fire.
Her scaly tail coiled in curlicue conjures
The Uroboros and Tiamat, the Goddess of Minos
And the Kali Ma; Medusa and Coatlicue:
All the Realm of the Dark Mothers. The lioness body
And outstretched wings evoke the Sphinx and Jocasta,
Makers and Devourers of kings. But the hero is not alone—

A Princess stands in wait behind the charging knight,
Her gaze driving straight down his tapered rage
Deep into the ghastly gape before the beast
Can breathe its paralyzing sigh, belch its infantilizing bile.
The fatal thrust finally dealt, the dragon dead,
They embrace—the radiance of their noble love
Starting to melt the stained lance, the slain fiend
Into one, and from corpse and mud, mixed
With Gorgon's blood, springs a spectral white horse
With a single spiral horn, wild and volatile
But by turns growing more mild at the sight of the princess.
Bowing in her service, George raises her up
Astride the unicorn's back then mounts his steed as the two
Ride west leaving behind the wasteland and the ash.

Imaginal Practices in Dialogue: Tibetan Self-Generation and Active Imagination

Charles J. Morris

Abstract: Jungian psychology considers image to be the basis of psyche, and its principal technique is active imagination. While the importance of image is appreciated in Jungian circles, it is not shared outside the field, where the imagination is generally seen as "not real." The unreality of the imagination contradicts the assertion of French philosopher Corbin who insisted that the imaginal realm is not only real but also a crucial bridge between the spirit and material realms, whose split has been diagnosed as the root cause of many modern problems. The reality of the imaginal provides the ontological foundation to place Jung's active imagination in dialogue with the imaginal practice of self-generation from the Tibetan school of Tantric Buddhism, highlighting key tensions between the approaches. By applying the principle of Jung's transcendent function, it seeks a third path from that tension, providing modern psychological and spiritual adepts with insight to cultivate the power of the imaginal realm in their own lives.

Keywords: image, imagination, imaginal realm, East-West, Buddhism, Tantra, Corbin, self-generation, non-duality

Imaginal Practices in Dialogue: Tibetan Self-Generation and Active Imagination

The material crises of the modern world, whether viewed from an ecological, economic, or political lens, are being traced back to mistaken foundational worldviews in the modern psyche. They become matters of spirit and soul, the very ground of depth psychology. The ultimate root cause of these present-day ills is increasingly being diagnosed as the spirit-matter split, often simplistically attributed to René Descartes. The split has created the experience of a disenchanted world, where our minds "in here" are separate from the world around us. Philosopher Taylor (2007) wrote that the experience of disenchantment creates the phenomenon of "disengaged reason," which if left to its devices will "run on perhaps to destruction, human and ecological, if it recognizes no limits" (p. 9). However, the splitting that is evident in the Age of Reason developed over a much longer period prior to Descartes. Anthropologists have found that some premodern people had concepts of land ownership (only possible if we see ourselves as *somewhat* separate from land), yet a notion of care or sacredness was always included. It was only the Roman system (the basis for modern notions of property), that "the responsibility to care and share [for property] is

reduced to a minimum, or even eliminated entirely" (Graeber & Wengrow, 2021, p. 161). From there, land becomes a source for extraction (ecological destruction) and grounds for dispute (war).

The impersonal treatment of "property" is but one example of how the spirit-matter split underlies much of our modern predicament. A diagnosis is far from a prescription, however. The split goes so deeply into the prevalent worldview that even adopting a radical "pre-split" belief like animism is incredibly difficult to integrate into modern life. Techniques like somatic practices, non-dual awareness, hatha yoga and many others can help, yet at the collective level it is unclear if the split is healing or widening. Between airy spirit and earthy matter, a third realm of existence, the imaginal realm, has been neglected. Existing somewhere *between* spirit and matter, the imaginal realm bridges the divide.

In the field of depth psychology, imagination is often hallowed. Jung (1939/1969) identified image as the essence of psyche, writing that "every psychic process is an image and an 'imagining'" (p. 544; *CW* 11, para. 889), and named his primary psychoanalytic technique active imagination. Meanwhile, his influential student Hillman (1960/1992) elevated imagination even further, prioritizing the development of an "imaginal ego [that] is more discontinuous, now this and now that . . . moving on a uroboric course" (p. 184), a foil to our dominant, linear, and willful conscious ego.

The imagination is similarly elevated in esoteric mystical branches of religious traditions around the world, particularly in the East. A prime example is the Tantric (*Vajrayāna*) school of Tibetan Buddhism whose "generation stage" practices train the yogi to imaginally create an entire universe laden with symbolic elements. In explaining these methods to Westerners, Tibetan teachers of the Tantric lineage stated simply that "Tantric realizations depend upon faith and imagination" (Gyatso, 1997, p. 17).

What insights could these two approaches to the imagination offer each other if placed in dialogue? The Buddhist approach brings centuries of refinement through lineages of spiritual adepts, while depth psychology provides the means to address our "new psychological dispensation, [our] new manner of understanding the relationship between the divine and the human" (Corbett, 1996/2002, p. 1). Yet East-West syncretism has been underway for over a century and comes with many perils. As Tibet gained mythic status in the West, a colonial mindset was often applied to newly translated Eastern teachings, resulting in a "rush . . . to plunder it for therapeutic techniques, or to correlate it with contemporary science" (Bishop, 1993, p. 40). The overzealous correlation includes the science of depth psychology, whose archetypal theories can be used to reduce ancient and esoteric practices to "nothing but" a series of symbols, transplanted without context into an entirely different epistemological frame than that in which they were born.

These dangers must be taken seriously but the dire need for such cross-cultural and cross-disciplinary dialogue has never been clearer. The dominant rational mindset that has driven technological progress since the Scientific Revolution is beginning to see the limits of its own rationality, but it is too late for those who are "spiritual but not religious" to turn back to the religions of the past. However the distinction between spiritual and religious is often overstated. The distinction only holds if religion is reduced to its most dogmatic and fundamentalist manifestations, capable of becoming the excuse to cause great harm (as it undeniably has at times in history). Yet, supposedly spiritual (but not religious) communities can also fall prey to dogmatic groupthink, which creates division, such as the association between New Age groups and QAnon conspiracy theories (Meltzer, 2021). It

is important to recall that the word "religion" derives from the Latin *religāre,* which is interpreted as "to bind again" (Oxford UP, n.d.). Rather than denouncing religion, the reclamation of the imaginal must embrace its essential role in binding spirit and matter back together again.

As if anticipating a re-binding, the East-West dichotomy is breaking down, as decades of globalization have created a generation of meditating Westerners. Meanwhile, Easterners are increasingly adopting Western lifestyles and worldviews. There is cultural awareness now that creates the potential for an honest dialectical exchange without colonial dynamics, and a willingness to embrace both the sameness as well as the differences across cultures. This essay argues that elevating the imaginal realm is key to healing the spirit-matter split, and that a careful syncretism of imaginal practices from depth psychology and the Tibetan Tantric school of Buddhism can provide insight for spiritual seekers to tap into the transformative power of the imaginal.

The Imaginal: Bridging the Mind-Matter Split

The idea that the imaginal realm is an indispensable third realm, bridging those of spirit and matter, reaches far beyond depth psychology and Tibetan Buddhism. As French philosopher Corbin (1972) posited, there exists "a schema on which all our mystical theosophers agree," that includes "three categories of universe": "our physical sensory world" which corresponds to matter, "the suprasensory world of the Soul" accessed through imagination, and the spiritual "universe of pure archangelic Intelligences." Corbin coined the term *mundus imaginalis* to denote the universe of imagination. Despite similarity across mystical traditions, in current times, the imagination has largely been relegated to a secondary, fanciful, and indulgent function. The relegation coincides with the rise of the rational mindset of the Scientific Revolution which is focused on understanding the material realm to greater degrees, at the expense of other ways of knowing. Over 80 years ago, Jung (2021) already understood that "the active exercise of the imaginative capacity is a matter that is not exactly popular" and that "by fantasy [imagination] we mean something usually quite useless" (pp. 177–178).

The perceived uselessness and lack of popularity of the imagination is due to the modern ontological belief that the imaginal is, by definition, *not real*. The bias is contained in the very basis of the word "real," whose origins in the late Middle Ages tie directly to that which is "material, objective, [and] that actually exists" (Oxford UP, n.d.). However, the reduction of imagination began even earlier and can be tied to the elevation of sensation (i.e., perception of the material world, as is prized in science). Aristotle, true to his empiricism, valued the imagination but reduced its function to the translation of what we take in through our senses into an inner representation, ultimately in service to our faculty of reasoning (Kearney, 1988/2003, pp. 107–108). Though significant movements like Romanticism tried to reclaim the transcendent side of imagination, ultimately it was overtaken in popular conception by the dominant forces of reductionist science (Erickson, 2019, p. 78). At that point, it was necessary to "create a firm partition between 'reality' and 'unreality,'" which required "a new concept of the *imaginary*" (Erickson, 2019, p. 79). From then until today the imagination became not just less real but the precise opposite of reality.

In contrast, Corbin (1972) insisted that the *mundus imaginalis* "is a perfectly real world, more evident even and more coherent, in its own reality, than the real empirical

world perceived by the senses." The reversal may seem preposterous and unjustifiable until we recall Jung's (1952/1969) lament that most people do not comprehend that he "regards the psyche as *real*" (p. 464; *CW* 11, para. 751). If we grasp that psyche's primary contents are images and they form the primary basis of reality for the perceiver, Corbin's statement suddenly makes sense. Psychic reality is proven whenever we observe any behavior that seems nonsensical to us; the psychic images that we each hold differ, and as a result our personal realities do as well. The material facts are secondary.

Understanding of psychic reality builds on the discipline of phenomenology, which centers on the study of reality as subjectively experienced. However, to Corbin and Jung (later in his career through study of alchemy and synchronicity), imagination and psyche are not "trapped" inside of us but permeate everything. Therefore, we must be careful to swing too far in the other direction and deny material reality (i.e., spiritual bypass). For the most part, we each are having our own psychic (imaginal) experience, but the shared material experience is an essential input . Acknowledging the imaginal allows us to "see through" (Hillman, 1975, p. 123) what is happening materially and to act in *more* ethical ways, since the imaginal reduces the feeling of division between self and other.

What exactly is the imaginal realm? Corbin (1972) defined it broadly as "a world whose ontological level is above the world of the senses and below the pure intelligible world . . . more immaterial than the former and less immaterial than the latter." Others have attempted to be more specific in its definition. Jung (2021) defined imagination as the moment when an "internal other replies" (p. 8). "Internal other" could mean the unconscious in general or his archetype of the Self (i.e., one's God-image) specifically, but regardless, it necessitates a loosening of egoic control to allow images from beyond conscious control to arise. Hillman (1975) further emphasized the lack of control, arguing that the litmus test for the imaginal is that our "habitual ego senses itself at a loss" (p. 41).

Parallels of the third realm between spirit and matter are found in many theoretical and metaphysical models. Yogic, Taoist, and other Eastern schools posit a subtle body as an intermediary between our physical bodies and spirits. Similarly, the Tibetan Tantric schools assert the existence of the imaginal *sambhogakāya* realm between the material realm of *nirmāṇakāya* and the spiritual realm of *dharmakāya*. When Jung (2021) learned of the three Tibetan realms, he proposed that they "could also describe the three as Self, anima and body" (p. 52). Like Corbin, Jung equated the imaginal with soul (anima), and therefore the pursuit of soul-making is dependent on the imaginal realm. Put more succinctly, Lionel Corbett (2018) wrote that for depth psychologists "the imaginal realm acts as a bridge between consciousness and the unconscious" (p. 175).

Corbin (1972) is unequivocal about not just the reality of the third universe but also its importance, stating that it "appears metaphysically *necessary* [emphasis added]." To understand its necessity, metaphors in addition to that of a bridge can help. One image is that of a messenger, like Hermes travelling between Olympus and Hades, helping to ease communication between our material existence and the hidden realm of spirit. As Glen Slater (2018) described, "the hidden character of the divine is one that must be imagined into, for this hiddenness is not complete or absolute" (p. 190). Roberts Avens (1984/2003) gave the imaginal realm an intercessory role "to mediate between the physical and the spiritual," with the powerful potential "to effect a complete and instantaneous realization of the imagined contents" (pp. 131–132). With this intercession, the imagination *becomes* "real," allowing us to incarnate the divine on the material plane.

The key to the imaginal realm's role in healing duality is its ambiguous and paradoxical nature. It is both semi-subjective (dependent on us) and semi-objective (independent of us). It contains form (images) yet is also ephemeral. Corbin (1969/1998) defined it as containing "both immaterial matter and the incorporeal corporealized" (p. 78). By forcing to us hold paradox and a "both/and" mentality, the imaginal brings dualistic positions together without negating their differences. A second important factor in the imaginal realm's bridging is its conveyance of meaning through symbolic form. In one translation of the Islamic term for imaginal, Corbin (1969/1998) called it "the world of archetypal Images . . . correspondences and symbols" (p. 76). To work with the imaginal means to "deliteralize" (Hillman, 1975, p. 136), which again softens the boundaries between seemingly dualistic concepts.

The East: Indispensable Religious Compensation

With so much emphasis on the imaginal from Western thinkers like Corbin, Jung, and Hillman, what need is there to look to the philosophies of the East? While the West has struggled to place importance on the imaginal, Eastern spiritual traditions have a long history of not only elevating the imaginal but recognizing it as an essential technique for the development of consciousness. Jung (2021) recognized that for Easterners "the training of fantasy, the transformation, the mere act of phantasizing is an active exercise, an absolutely meaningful question in philosophical and religious systems" (p. 178). The systematic training of the imagination is largely missing in Western systems, so it is natural to learn from the East as we seek to develop our modern, mystical imagination.

The turn toward the East was all too familiar for Jung himself, for whom this psychic "other" was not so much an intellectual curiosity but rather "marked a fundamental turning point in the development of his ideas" (Bishop, 1993, p. 42), particularly between 1925–1940 when he was 50–65 years of age. Despite his deep respect for the East, Jung consistently cautioned against the adoption of its practices by Westerners, warning that they would be ineffectual at best, or harmful at worst. Jung's (2021) reticence came from what for him was the basic fact that "the Eastern attitude of mind simply diverges from the Western one," (p. 254) a divergence that he struggled to summarize but traced back to the religious and cultural evolution of East vs. West across thousands of years. Despite this statement in 1939, Jung's thought in this area (as with many aspects of his psychology) continually evolved until his death in 1961. Clarke (1994) in his book *Jung and Eastern Thought*, which summarizes Jung's evolution, concluded:

> The warnings he frequently expressed concerning the adoption in the West of Eastern—especially yogic—practices are far more muted in the case of Buddhism, and late in life he felt confident enough to recommend its teachings as 'ways and means of disciplining the inner psychic life' (CW18.1577) *without his usual reservations* [emphasis added]. (p. 119)

With this permission, we are given responsibility to hold the tension between East and West. On one side, we must recognize that the historical differences between East and West are precisely the source of its potential in compensating the one-sided nature of modern (Western) consciousness and that the East's compensation cuts right to its ontological foundation. As Jung (2021) stated, for the West "the concept of the real is based on something actually extended through space in three dimensions, whereas the East has no

such prerequisites" (p. 179). On the other side, we must also acknowledge that the immense value of West's depth psychology can bring a critical scientific and non-dogmatic lens to bridge esoteric concepts and images to modern consciousness that is no longer content to accept spiritual guidance based on faith or religious authority alone. By addressing the new psychological dispensation of our time, depth psychology "offers the possibility of a unified understanding of those fundamental psychological needs which have hitherto been provided by established religions in the guise of dogma" (Corbett, 1996/2002, p. 107), provided it is not applied in a reductionist mindset that attempts to boil down the mysteries of mystic traditions to a predetermined formula.

Bearing the responsibility in holding the tension between East and West includes carefully understanding how Eastern practices are borrowed or adapted for modern use. There must be a deep inquiry into that happens when the philosophies and practices are "selectively removed from [their] original cultural setting and then relocated. . . [into] another, entirely different context" (Bishop, 1993, p. 15). Conversely, there must also be an honest reckoning of the fantasies that Western culture has projected onto the East generally and Tibet specifically, particularly after the Chinese invasion, which has further elevated the mythic status of figures such as the 14th Dalai Lama. As Shakya (1991) summarized, "The West has always reduced Tibet to its image of Tibet and imposed its yearning for spirituality and solace from the material world onto Tibet" (p. 23). This was true in my experience in 15 years of study and practice in a modern Tibetan Buddhist tradition, founded in the West by an exiled Tibetan lama. The texts were written directly in English in close correspondence with senior students, so misunderstanding could not be blamed on translators. Yet, even with deep faith it was still difficult for me to connect fully with the transplanted symbols and practices, and the devotion to our Tibetan guru made it impossible to question or modify the practices being prescribed.

Perhaps the century of East-West spiritual tensions is ready to yield the "third" of a more integrated spirituality. The dichotomy of East and West is largely breaking down and movements such as the New Age, yoga studios, Traditional Chinese Medicine, Western Buddhism, and secular mindfulness have implanted Eastern spiritual concepts (e.g., meditation, *mantra*, *chakras*, *prāṇa /qi*) deeply in the collective psyche. While such attempts have often been clumsily and incompletely applied, they have also provided a foundation that negates the fundamental "divergence" that Jung observed 80 years ago between the Western and Eastern psyches. Combined with increasing awareness of colonial dynamics and psychological language, the stage seems set for an evolved syncretism of traditionally Eastern and Western thought. The vivification of the imagination in the modern psyche is a crucial application of an effective syncretic approach.

Imaginal Practices: East and West

Before attempting such a syncretism of imaginal practices, it is important to ground the discussion in the existing psychospiritual approaches used in both Western and Eastern traditions. While the East-West frame could include a vast collection of approaches, this section will briefly describe two approaches that elevate the imagination to a place of undisputed primacy: Western approaches to imagination through Jungian/archetypal psychology, and Eastern approaches through Tibetan Tantric Buddhism.

Western Imagination: Active Imagination

Jung's most evident contribution to the development of the imaginal is his technique of *active imagination*, which is a critical part of his psychoanalytic process. There are many definitions of active imagination throughout Jungian literature, but for our purposes it is instructive to examine how Jung described it while comparing his approach directly to the Tibetan *Vajrayāna* practices. During the first lecture he delivered at ETH Zurich in the Winter of 1938–39, Jung (2021) defined active imagination as "a making conscious of fantasy perceptions that are manifesting at the threshold of consciousness" (p. 6). The threshold consciousness mirrors the bridging function of the imaginal realm between the conscious/material and unconscious/spiritual realms.

The nature of these "fantasy perceptions" is clarified by Jung's (2021) description of the psychic mechanism at work, whereby there is "an impregnation of the background, which becomes animated, fructified by our attention" (p. 7). The impregnation, resulting in animation of the psychic background reflects the Jungian understanding of the autonomous nature of the unconscious, and the crucial role of imagination in personifying and symbolizing its contents. Hillman (1975) emphasized that animation of psychic images occurs free of egoic control, berating any technique that attempts to control the imagination as an "abuse of the soul's first freedom—the freedom to imagine" (p. 39).

In calling out the crucial role of *attention* in ensuring that the active imagination bears fruit, Jung points directly at the relationship between meditation and active imagination. Ironically, Jung (2021) argued that Easterners are better prepared to practice his technique than Westerners: "Any concentration of attention in this technique is very difficult . . . [and] can be achieved only through practice . . . Occidental man is not educated to use this technique . . . The East is way ahead of us in this respect" (p. 7). With the explosion of popularity of meditation practice in recent years, the difficulty and lack of education seems overstated, resulting in what I argue is a modern consciousness *more* ready to adopt active imagination (and similar practices) than Jung's audience in 1938.

Eastern Imagination: Tibetan Tantric Self-Generation Practice

The peak of Eastern approaches to the imaginal is found in the self-generation practices of Tibetan Tantric school of Buddhism (also referred to as generation stage or creation stage practice). Tibetan Buddhism was only found in Tibet itself and perceived through Western translations such as those by Woodroffe, which Jung (2021) relied on for his psychological commentary (p. xlv). However, since the Chinese invasion and subsequent exile of the Dalai Lama in 1959, "Tibetan spiritual ideas are now enclosed within a religious and social structure consisting of exiled Tibetan monks, newly ordained Western monks and nuns, and an assorted array of non-monastic lay practitioners" (Bishop, 1993, p. 15). Tibetan spiritual diaspora and dissemination have created new opportunities for understanding and experiencing the depths of these lineages that were unavailable during Jung's lifetime. Kelsang Gyatso, a Tibetan lama in the Gelug school and peer of the Dalai Lama, is one such "exiled Tibetan monk" who began teaching in 1979 in England. As the structures around him grew into an international organization in subsequent decades, I became one such "non-monastic lay practitioner" who rigorously studied the extensive lineage teachings that Gyatso authored directly in English, maintaining the unbroken lineage that is deemed essential.

Gyatso (1994) described generation stage as a "creative yoga," so called "because its object is created, or generated, by correct imagination" (p. 75). The imaginally generated "object" is no less than an entire mandala (i.e., universe) within which the Tantric meditator arises as an enlightened deity. The use of the word "correct" reinforces the ontological view that the imaginal universe is in some ways more "real" than the material realm, given that our senses and conscious worldviews can easily deceive us. For example, to our ordinary consciousness we may relate to ourselves as solely corporeal and independent beings, whereas in our imagination we may conceive of ourselves as divine and interdependent, a view more in accordance with the mystical traditions of the world.

When it is said that the practices require "faith," they are not asking for a blind faith but rather a conviction in the power of the imagination. According to Jung (2021), the conviction results in the meditator having "created something with [their] fantasy that adheres to [them]," which results in the fact that their "conscious psychology has changed," having "made another being" (p. 181). "Adherence" refers to a "sticky" quality to strong imagination, which cannot help transforming our consciousness interacting with the material plane (even after we think that we have stopped imagining), demonstrating the bridging quality of the imaginal. Gyatso (1997) stated that "generation stage meditation can be likened to an artist drawing a rough outline of a picture" (p. 78), and he asserted that without an imaginal outline it is impossible to realize psychospiritual development (i.e., the picture itself).

To help the practitioner develop an imaginal outline, Buddhist lineages provide Tantric *sādhanās*, which translates to "method for attainment" and is a ritual method for accomplishing the self-generation (Gyatso, 1997, p. 101). A *sādhanā* includes detailed descriptions of all the imagined beings and objects in the mandala. As Clarke (1994) explained, "the primary function of these images is to act as a kind of cosmological map, to provide a symbolic guide to the structure of the world . . . in which each devotee will have to undertake his or her life's journey" (p. 135). With an imaginal map, the meditator engages with the terrain of worldly life with transformed consciousness.

Eastern and Western Imagination in Syncretic Dialogue

Having laid out these two contrasting approaches to the imaginal, we can now turn our attention to what is possible if we bring them into a generative syncretic dialogue. Generativity must begin with aspects where the approaches are deeply compatible and can join forces to effectively address essential needs in the current collective psyche. There is no shortage of compatibility between Jungian/archetypal psychology and Tantric self-generation, including 1) their elevation of the imaginal; 2) the shift away from egoic identification and towards identification with the one's divine nature; 3) the inclusion of evil and the instinctual in psychic wholeness; and 4) the re-ensoulment of the world around us (i.e., *anima mundi*). These parallels deserve exploration with greater depth in further works.

However, such a dialogue also means holding the tension between the approaches, not just focusing on the similarities but also *magnifying* the points of difference. Rather than indicating incompatibility, with trust in the wisdom of both lineages, these differences compensate for each other, pointing out potential historical or cultural limitations in each and allowing the seeker to explore the nuanced "middle way" that is often required for psychospiritual development. The remainder of this essay will focus on the two largest

points of contrast to illustrate how tension is essential to a fruitful syncretic dialogue: 1) The use of spontaneous vs. prescribed images; and 2) the foundational reality of non-duality.

Spontaneous vs. Prescribed Images

A distinct contrast that is evident from the earlier descriptions of each approach is the emphasis on the spontaneous production of images in active imagination contrasted with the prescribed images in Tantric sādhanās. Jung (2021) criticized the prescribed aspect of Tantric texts, pointing out how sādhanā instructions appear to cause any image that "does not agree with the doctrine [to be] rejected as invalid," resulting in an approach that, like Catholicism, is "strictly orthodox with no room at all for individual experience" (pp. 40–41). Hillman (1975) went even further, deeming any approach that tried to corral the imagination, including meditative yogas specifically, as *fully incompatible* with soul:

> Fantasy does not need to achieve a goal. It steps around the instructions of spiritual disciplines which require intense focus, choices toward prescribed goals, moral commitments, and strengthening exercises. For the soul this kind of approach can be called a spiritual fallacy, using religious or meditative disciplines as models for working with images. Fantasy work is closer to the arts, to writing and painting and making music, than it is to contemplation and yoga. (p. 40)

These are important objections to traditional yogic practices. Sociologically, structures designed for the masses such as religious traditions must necessarily bias themselves towards shared experience at the expense of the individual. With the decline of religions and the emphasis on the individual in modern times (as symbolized by democratizing technologies like the Internet), it is no surprise that psychology has veered towards the one-on-one therapeutic encounter as its main vehicle. Yet the association between religion and collectivity on the one hand and psychology and the individual on the other must not be overstated. Religions, particularly in their more esoteric branches, can also deeply value the individual, as exemplified by the concept of *gnosis*. And depth psychology, particularly with its evolution in approaches like Hillman's archetypal psychology sees soul work as necessarily dependent on that which appears "outside" of us. In his essay on the *anima mundi*, Hillman (1992/2015) wrote seeing the ensouled world "stirs our hearts to respond," such that we are "concerned about the world; [feel] love for it arising, [making] material things again lovable" (p. 88).

Nevertheless, both Jung and Hillman strongly believed that *only the soul can direct its own healing*. Rather than using mandalas as prescribed tools, Jung (1955/1968) believed that they must arise spontaneously, as "an *attempt at selfhealing* on the part of Nature, which does not spring from conscious reflection but from an instinctive impulse" (p. 388; *CW* 9 pt. 1 para. 714). The emphasis on spontaneity posits that prescribed images are at best unnecessary and at worst harmful, and envisions a new world where "there is no reason why the mature individual, progressing towards Self-hood, should employ images of an overtly religious character" (Palmer, 1997, p. 160). At the root of "selfhealing" is the requirement that imaginal symbolic forms must be "alive" in the individual and collective psyche to be effective. As Jung (2021) admitted, a symbol, even if prescribed, will function so long as "the unconscious willingly flows into these forms," while if the symbol has

become calcified, "many lives are broken because the living unconscious can no longer enter into the sacred form" (p. 111). Whether an image is alive depends more upon the individual than whether it is prescribed or spontaneous.

In fact, the idealized psychospiritual "maturity" is still rare, given that many people lack access to the forces of the unconscious through dreams, active imagination, or synchronicities to generate their own symbols. While religious images can stagnate over time, they also carry power through space and time, a phenomenon that researcher Sheldrake (1988/2012) called *morphic resonance*, whereby a follower is "tuned in . . . to those who have followed this path before" (p. 319). If one adds in the protective nature of shared symbols, which can mediate the potentially volatile forces of the unconscious, and we start to see a strong case for not completely doing away with prescribed images or yogic-style practices.

Ultimately, the tension can produce approaches embodying a "third" that balances the two. Approaches resembling the disciplined practices of mystical schools such as Buddhist Tantra can be an important accelerant of psychospiritual development. While Jung and Hillman might have us only follow soul at its own pace, Jungian analysts Lee & Marchiano (2022) offered perspective that the Kabbalah (as an example of a mystical school) "has a much more proactive stance, where the ego itself is offered philosophies, methods, symbols, rituals, to create particular inner conditions that make the ego more receptive to the influences of the Self" (24:28). Lee uses the analogy of growing a tomato in a field versus a hothouse, both of which use the natural process of tomatoes, yet the hothouse can work faster and produce more abundance. Using the image of the hothouse, a new path towards the imaginal can be forged: one that recognizes that "the exact form or local name given to the manifestation of the archetype is not of primary importance from a psychological point of view" (Corbett, 2018, p. 174). Instead, flexibility is encouraged, with a focus on the aliveness of the symbols in the seeker's psyche in that moment. Images—traditional, spontaneous (or both)—can intermingle, providing a modern hothouse for psychospiritual development.

Non-Dual Reality

The second contrast between the Eastern and Western approaches to the imaginal relates to their respective positions towards the realm of pure spirit, which Corbin identified alongside the material and imaginal realms. In depth psychology, the non-dual aspect of reality is hardly mentioned, while it is a core aspect of all Buddhist philosophies through teachings on non-duality and emptiness (also referred to as *śūnyatā*, the void, nothingness, or no-self). Jung typically viewed the non-dual level of reality as outside of his purview as a scientist and empiricist. In his lectures on *The Psychology of Kundalini Yoga*, Jung (1996) kept his commentary to the seventh (crown) chakra brief, noting that it is "merely a philosophical concept with no substance to us whatever; it is beyond any possible experience" and therefore "without practical value for us" (p. 110). Jung (1939/1969) also saw the spirit and imaginal realms as categorically different, delineating "the mystic experience" of "emptying oneself of images and ideas" from "religious experiences. . . based on the practice of envisaging sacred images" (p. 547; *CW* 11 para. 893). In his essay "Peaks and Vales," Hillman (1975/2015) placed spirit and soul even more directly at odds, stating that "from the viewpoint of soul [imaginal]. . . going up the mountain [toward spirit] feels like a desertion" (p. 81).

These views are in stark contrast to Tibetan Tantric Buddhism, where the imaginal self-generation practices are seen as inseparable from and ineffective without the foundational view of emptiness, which must be practiced prior to self-generation. The essential purpose of the prescribed meditation on emptiness is to negate the possibility of inflation that could arise from incorrectly equating one's ordinary ego consciousness and world with the imagined deity and mandala. Instead, the yogi must first "gather all appearances of the world. . . into emptiness" (Gyatso, 1994, p. 80), the vast creative matrix that is the valid basis for the imaginal. Though Jung and Hillman did not recommend it directly, the practice of dissolution into emptiness accords with their view that soulful imagination must be as free from the ego's interventions as possible.

It seems reasonable to conclude that Jung was artificially restrained in his appreciation of non-dual practices by his adherence to a scientific viewpoint and his perceived limitations of the Western psyche. However, that Jung did not advocate for non-dual practices does not mean that he was against them. As Dourley (2009) pointed out, "Jung's appreciation of the mystics he admired points to depths of the psyche he did not formally incorporate into the model of the psyche in his written work" (p. 231). While it may then be logical to defer to the East given its extensive descriptions of emptiness practices, it is still important to heed Hillman's warning that a flight into the world of pure spirit does not result in a bypass of the equally important realities of the material and imaginal. Instead, one must recall Hillman's (1975/2015) vision in which "the spirit turned toward psyche, rather than deserting it for high places and cosmic love, [and] finds ever further possibilities of seeing through the opacities and obfuscations in the valley" (p. 86).

Conclusion

The growing masses of "spiritual but not religious" people are seeking ways unconstrained by traditional religions and deeper than secular or New Age movements to heal modern consciousness. Healing consciousness cannot happen without healing the mind-matter split, which in turn cannot happen without elevating the often forgotten third realm of the imaginal. Both West and East have important contributions to the effort in the form of active imagination and Tibetan Tantric self-generation practice. This essay has demonstrated that these contrasting approaches can provide essential compensation for each other, creating a generative syncretic dialogue that avoids past cross-cultural pitfalls and creates potential for new, integrative approaches to psychospiritual development for the modern psyche increasingly free of East-West dichotomies.

Contributor

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The Evergreen State College Longhouse

Wood, stone, glass, shell, and mixed-medium, details of 2 buildings, The Evergreen State College Long House and House of Welcome, Olympia, Washington, by Indigenous Artisans

All images are details of the Longhouse and International Weaving Building of the Evergreen State College, an art coalition of native artisans for the Pacific Rim including Maori, Pacific Northwest, Alaska, and more (details in Artist Statements section).

Artist Statement

The Longhouse, "House of Welcome" at The Evergreen State College in Olympia, Washington, serves not only as an educational and cultural hub but as a profound artistic statement in itself, celebrating the rich tapestry of indigenous cultures. This emblematic structure was designed with the input and talents of artists from diverse backgrounds, including the Makah, Skokomish, Māori, and other Northwest tribes, each contributing their unique perspectives and skills to create a space that transcends cultural boundaries.
Refurbished in 2020, the Longhouse showcases the work of notable artists such as Greg Colfax (Makah) and Andy Peterson (Skokomish) who crafted the iconic Thunderbird and welcoming figures that greet visitors. These sculptures capture the essence of hospitality and spiritual guidance. The eastern entrance of the Longhouse, inspired by the Māori Marae, features the meticulous carvings of Lyonel Grant, alongside Jan Hopkins' woven facial moko, blending traditional Māori carving techniques with contemporary artistic expressions.

The western entrance, carved by a team led by the late Alex McCarty (Makah), with contributions from John Smith (Skokomish), James DeLaCruz (Quinault), and others, represents the artistic legacy of the Northwest's indigenous people, further enriched by Māori artist Rangi Kipa.

Every element of the Longhouse, from the etched windows by John Goodwin (Makah) to the blue light covers crafted by all participating artists, tells a story of collaboration, respect, and reverence. It is a place where art converges with cultural heritage to foster a deeper understanding and appreciation of indigenous traditions and contemporary expressions.

Integrating deeply with its surroundings, The Longhouse also employs sustainable practices reflecting the environmental stewardship inherent to indigenous cultures. Materials used in construction and artistic embellishments are locally sourced, emphasizing ecological responsibility. Interactive educational programs hosted in this vibrant space not only celebrate but also actively teach the crafts, languages, and philosophies of the indigenous peoples represented, ensuring that the Longhouse remains a living center for cultural transmission and environmental awareness. Through these efforts, it extends its reach beyond mere representation to become a crucial platform for indigenous advocacy and education, nurturing an ongoing dialogue between past, present, and future generations.

Mythopoesis and the Awakening of the Ecological Unconscious in Jim Henson's *The Dark Crystal: Age of Resistance*

Robert Frashure, PhD.

Abstract. The ecological, spiritual, and psychological challenges threatening the survival of humanity are so formidable that nothing short of a transition in both our psychological lives and public policy will suffice. This article proposes that mythopoesis, the creation of imaginative worlds using the arts and mythology, can help guide us in the imagining of new ecological and psychological worldviews that can inspire us to work through the current-day ecological crisis of the Anthropocene. By examining one of the great works of children's fantasy television, Jim Henson's *The Dark Crystal: Age of Resistance*, we will illustrate how the series thoughtfully integrates principles of Depth Psychology such as alchemy, personal and collective shadow, the Great Turning, the ecological unconscious, earth dreaming, and the imaginal realm, with mythopoesis into a remarkably creative vision that provides a metaphorical blueprint for content that can be useful in the current era of crises.

Keywords: C. G. Jung, mythopoesis, imaginal, imagination, James Hillman, ecopsychology, terrapsychology, ecofeminism, creativity, carnivalesque, fantasy

Everywhere we look, there is an atmosphere of anxiety as we see our natural world crumbling through images and direct experiences of wild weather extremes, super storms, withering droughts, depleted reservoirs, ravaging floods, an atmosphere filling with burned carbon, cold wars turning hot, and animals wandering lost on melting landscapes (Albrecht et al., 2007). Recent research and writing from both Clinical Psychology and Depth Psychology have investigated and confirmed the connections between climate change and symptoms of burnout (Thoma et al., 2021). Research studies have concluded that humans are solely responsible for the burning of fossil fuels that is the driving force of rising temperatures (Ripple et al., 2020), that extreme weather events and anxiety are consistently linked (Dumont et al., 2020), that air pollution has been correlated with depressive symptomatology (Wang et al., 2019), and that there exists a prevalence of what has been called "eco-anxiety" (Sanders, 2019).

In the face of a rapidly shifting social and atmospheric climate, it is imperative that we assess the needs of the moment and reflect on what each of us can offer. As Jung (1969) suggested, "The most we can do is dream the myth onwards and give it a modern dress" (Jung, *CW* 9, p. 160). Speaking from a Depth Psychology perspective, Jaenke (2020) wrote that we are approaching an initiatory threshold and opportunity for growth:

> Global warming presents a crucible for humanity, a heating up in which not only the planet but the human psyche is being cooked for alchemical transformation. Amidst this heating up, dreams offer sacred inklings and divine hints of the collective transformation that is both possible and necessary (para. 4).

As regards the potential for growth and collective transformation, research has also identified mechanisms through which individuals feel more connected to nature and more likely to participate in caring for the environment through pro-environmental behaviors (McCormack et al., 2021). Recent findings have highlighted that spending more time in green environments can lower psychological distress (Chang et al., 2019), and films and media with a strong ecological message can persuade viewers to take meaningful action to combat climate change (Jones et al., 2019). Additionally, films with strong environmental themes can raise awareness about conservation issues (Fernández-Bellon & Kane, 2019), encourage empathy for species threatened by climate change (O'Bryhim & Parsons, 2015), and persuade individuals to make pro-environment behavior change in daily life (Shreedhar & Mourato, 2019). The most powerful films incorporate a mythopoetic narrative of wholeness and transformation that speaks to the collective unconscious using archetypal patterns, enduring symbols of nature, and mythic metaphors. Mythopoetic films and media are potent because "the world of gods and spirits is truly 'nothing but' the collective unconscious inside of me" (Jung, 1970b, *CW* 11, p. 857).

Jung (1970b) believed that dreams and myths are an expression of the collective unconscious and that myths vividly portray deep sources of wisdom that have been passed down through many generations (*CW* 11, p. 857). For this reason, mythopoesis is one of the most richly imaginative sources of personal and collective transformation. Simply put, mythopoesis is the creation of myth by means of the imagination (Kazlev 2021, p. 7). In the 1930s, fantasy author J. R. R. Tolkien popularized the term through his blend of fictional narratives with mythological components, and today it remains a powerful form of storytelling that integrates classical mythic archetypes into contemporary media forms such as novels, television series, cinema, comic books, computer games, and more (Kazlev 2021, p. 5). The strength and vitality of mythopoesis emerge when a diversity of sources including visual art, music, dance, sculpture, poetry, and much more are brought together in the creation of something new that connects viewers with the realities of international conflicts, climate change, and real-world afflictions (Kazlev, 2021, p. 5).

Visionary dreams and mythopoetic works of art are powerful because they are rich sources of imagination and inspiration that help individuals repair relationships with themselves, their families, the larger networks of community, and even the animals and plants of the earth. The sacred arts and dreams restore health to individuals while at the same time providing the seeds of awakening and medicine to the larger collective. This fusion of individual and collective transformation occurs because "unresolved conflicts in the collective become deposited within the psyche of individuals, where they are carried

and suffered by the individual—often escalating towards an unbearable acuteness that demands attention" (Jaenke, 2020, para. 8). In other words, "as the global crisis heats to boiling point, earth dreams offer the first bubbles of awakening in the planetary imagination" (Jaenke, 2020, para. 4).

The great work of the mythopoeticist is to invent new myths or reimagine older ones for the present. Because the world is continually changing, we must readjust the imaginal narratives so that audiences can connect to them (Kazlev, 2021, p. 32). In our current moment, there is a great need for imaginative thinkers and mythopoeticists who can create works of art in all kinds of media that can foster hope and depict balance in our relationships with nature and each other.

May (1991) describes "loss of myth" as a loss of powerful and unifying social narratives and ways to meaningfully interpret what is happening in the world without losing hope. When we live without myths, it is more difficult to listen to each other and find common ground. As Jung (1970b) described it:

> The development of Western philosophy during the last two centuries has succeeded in isolating the mind in its own sphere and in severing it from its primordial oneness with the universe. Man himself has ceased to be the microcosm and eidolon of the cosmos, and his "anima" is no longer the consubstantial scintilla, or spark of the Anima Mundi, the World Soul.(*CW* 11, para. 759)

Mythopoetic works of art and the tradition of Depth Psychology are perfectly situated to answer this call for myths of meaning and purpose because Jung had interests that included much more than clinical therapy (Tacey, 2012, p. 1). For Jung, healing occurs when the personal consciousness regains connection with the cosmic totality of the environment. In his view, there is no division between the cosmological and the personal, or even between philosophy and clinical work. The loss of a cosmic dimension is a critical factor in the creation of psychopathology and is an essential element that clinicians must pay attention to. Jung (1970a) wrote that individuals who lose contact with the "psychic totality" of the world experience this loss through individual psychological symptoms such as depression and anxiety (*CW* 10, para. 367).

Against this backdrop—the loss of myth, burnout, the burning of fossil fuel, personal and collective alienation, yet opportunity for great transformation—comes a rich work of mythopoesis from The Jim Henson Company called The Dark Crystal: Age of Resistance. The following sections demonstrate how this work and the Muppets themselves encapsulate a mythopoetic vision forward for all of us that can counter ecological crises.

Summary of The Dark Crystal: Age of Resistance

Released in 2019 by Netflix, *The Dark Crystal: Age of Resistance* is set on a fictional planet called Thra, an enchanted world full of magical creatures and mysterious landscapes of untouched beauty, with gentle beings and wise giants that tend lovingly to vibrant plants and hold hands to dream together when neighbors need a helping hand. Created by the hands of more than two thousand artists, the muppet characters and hand-built landscapes depict a place where the winds and the trees have intelligence and rivers can sing to the insects and teach the lessons of nature. Based on the film produced in 1982, the television show incorporates and emphasizes many more themes and messages connected to

preserving ecological balance and the health of all sentient beings. For example, at the center of Thra is the shimmering crystal of truth that radiates light and love to the land and unites all sentient beings in harmony through song by its warmth and healing energy.

In many ways, the story is related to other myths told in films such as *Avatar* (Cameron, 2009), but the exploration of the shadow side of the psyche using Henson's unique blend of carnivalesque fantasy and playful storytelling through Muppets stands apart from other works that tackle ecological themes. For example, the adorable Gelfling, the peaceful and loving caretakers of the vibrant ecosystem, capture the hearts of viewers through their innocence and simple beauty. In contrast, the group of powerful beings called the urSkeks that arrive on Thra from another planet because they have been banished from their original home are depicted as especially brutal as they seek to harness the power of the crystal so that they can return home. The urSkeks abuse the beautiful crystal and split it in half, creating a terrible Darkening across Thra that slowly destroys the ecosystem and threatens the survival of all sentient beings. In the process, the urSkeks mistakenly split themselves into the peaceful Mystics and the corrupt and dangerous Skeksis. To save Thra from the evil Skeksis and the Darkening, a young Gelfling named Rian embarks on a hero's quest where he will meet archetypal characters and encounter great obstacles. He faces fierce aggression from the Skeksis who capture Gelfling and drain their life essence from their bodies. Through the mythopoetic story, *The Dark Crystal* explores many themes relevant to our current malaise on Earth such as our psychic disconnection with nature, ecosystems that are out of balance, the destructive impacts of capitalism and colonialism, addictions to technology and accumulation of wealth, and widespread feelings of burnout and despair for the future.

When the crystal of truth is damaged and the Darkening spreads across Thra, the Gelfling lose touch with the "Song of Thra" and are unable to connect with the land and each other. In a related way, humanity's traumatic severance from the natural world has established widespread addictions to technology, addictive substances, gold and cryptocurrencies, and the relentless accumulation of capital (LaChapelle, 1992). Even though the complexities of addiction are a highly contentious subject among researchers, some scholars have argued that addicted citizens here on Earth experience many kinds of relentless cravings**,** including what they have identified as a "techno-addiction": the compulsive craving for newer and better machines (Roszak et al., 1995). Like the Skeksis who plunder the land and abuse its inhabitants, the Euro-American psyche contains a "dissociative split between spirit and nature" that allows individuals and corporations to objectify and commodify the natural world while denying the suffering it causes to the land and other sentient beings (Metzner, 1999, p. 65). This emotional and psychic separation from nature supports the motivation to conquer nature and exploit its resources, an ideology that ends up destroying both ecosystems and our psychic well-being in the long run.

In a related way, the Darkening and its threat of slowly draining the vitality from Thra are reminiscent of climate change and the threats of destruction on Earth. The Skeksis represent greedy and selfish rulers who colonize their subalterns and wield disinformation to trick them into obedience. And the uniting of the seven clans of Gelfling into a collective group through the shared mythopoetic "Song of Thra" to resist the evil Skeksis represents the potential power that we as humans could draw upon if we could come together as a collective to solve the problems plaguing our own planet.

In the following sections, we will consider the essential themes of *The Dark Crystal: Age of Resistance* and their connection to the following concepts of Depth Psychology and mythopoesis: archetypal patterns in storytelling, earthdreaming, loss of myth, and the Great Turning. Each of these mythopoetic strategies adds another powerful mythic dimension to the narrative that reaches the viewer on both a conscious and unconscious level.

Draining Essence from the Gelfling

The primary motivation of the Skeksis is to achieve immortality and they devise a sinister plan to cheat death by draining the life essence out of Gelfling and drinking it to feel alive, stronger, and potent. The method they concoct involves taking a Gelfling prisoner, strapping them to an electric chair, forcing them to stare directly at the crystal, and gathering the liquid essence that drains out of their body. The Skeksis have been able to do this procedure secretly for many years.

Here on Earth, many individuals and groups are similarly consumed with a death drive based on a fantasy of unlimited growth and infinite natural resources. In Freud's view, the "aim of all life is death" and the death drive is "the force that makes living creatures strive for an inorganic state" (de Mijolla, 2005, p. 371). Contrary to the life instinct, which seeks vitality and connections to others, the principal motivation of the death drive is towards chaos and dissolution. It is most evident during repetition compulsions when an individual or group continues to repeat a behavior to master an earlier trauma. Humans' repeated attempts to master nature and dominate sentient beings are a sadistic manifestation of the death drive that is pushing us towards our own destruction and a return to the organic state of death (de Mijolla, 2005, p. 371).

Our current death drive, buoyed by an omnipotent unconscious fantasy of living forever, has formed in response to the earlier trauma of being severed from nature through industrialization, urbanization, the rapid pace of technological growth, and more. Traumatic severance from nature and estrangement from the environment have been called the "extinction of experience" and have been found to be a primary motivation of humanity's destructive tendencies towards the Earth (McCormack et al., 2021, p. 1).

Similarly, the Skeksis method of draining essence and vitality from subservient populations to feel more alive has clear parallels to the current-day context of burned out workers, exhausted individuals, and depleted inner and outer resources. Han (2015) describes the intrapsychic plight of the contemporary burnout society as "the contemporary achievement-subject inflicting violence on, and waging war with, itself" (p. 35). In his view, we are exhausted because the task of performing a self and achieving a self is as constant and unending as the accumulation of capital. We no longer need corporate masters and Fordist-style manufacturing environments to exploit us because we have become masters at our own self-exploitation. We have been trained to discipline ourselves to believe that the profit of our work will be enjoyment, freedom, pleasure, and the narcissistic self-absorbed satisfaction of neoliberal ideologies (Han, 2015, p. 35). Yet we know that lifestyle is making us sick and darkening our own optimism for life. We are like the Gelfling and hope to find a way to feel enlivened again because the never-ending pressure to be self-confident, perform self-care, and cultivate self-love leaves us longing to reconnect with what we really need. Conflict imposed on us by the culture of self-exploitation never satisfies because "self-absorption does not produce gratification, it

produces injury"; and "the narcissist is not hungry for experiences, he is hungry for Experience" (Sennett, 1992, p. 324-25).

In a context where many individuals are lost in attempting to achieve meaning and fulfillment through precarious work and fraying cultural institutions, mythopoesis can be a powerful and essential compass to reground us in the stories, belief systems, timeless wisdom of spiritual truths, and creative energies that can shake us from the trance of being a self-exploited body. Films and artworks with a strong mythopoetic foundation can get us back on track to what really matters in life. The creators of *The Dark Crystal* call to the collective unconscious by integrating many mythopoetic elements into this series, including the hero's journey of Rian, archetypal characters like Mother Augrah (the wise old woman archetype), and Mira and Rian (the orphan archetype).

Loss of Myth and Flourishing of Misinformation

Once the crystal of truth has been damaged, the infectious Darkening spreads throughout the land, and ominous signs appear: plants begin to turn brown, peaceful insects become aggressive, superstorms engulf the crystal desert, the "Song of Thra" cannot be heard, and the Gelfling begin to feel lost and anxious. These dire circumstances are described mythopoetically when the Gelfling pay a visit to the Sifan clan who are masters at deciphering symbols. When they show an important symbol to the wise Elder Cadia, he interprets a foreboding message that is explained by his assistant: "When Elder Cadia looks at your symbol, he only sees the end. But I see the chance for a new beginning. End-Begin, death-life... it's all the same circle" (Henson et al., 2019, Episode 2, 24:20).

She continues, speaking the language of the collective unconscious: I've seen the dark signs: strange storms, sand where there used to be sea. Thra is dying" (Episode 2, 24:30). Without the "Song of Thra", the flowers, plants, shrubs, grasses, and swamp creatures are not able to move, dance, or communicate. On Earth, we also have lost our mythopoetic song and urgently need more people who are able to hear it. The loss of myth is made worse by the spreading of propaganda and garden variety lies. We do not know what to trust anymore, which stories to believe, or in which communities to have faith.

An illustration of disinformation occurs at the end of the first episode when the Skeksis Chamberlain says, "Gelfling will submit, head bowed, back bent as have always done. Gelfling want to be ruled. Gelfling need to be ruled. Because Gelfling are weak" (Episode 1, 57:33). In the second episode, the Chamberlain says: "I plant stories in ground, watch grow into truth. Keep Gelfling looking over shoulder, and they won't ever see what's right in front of them" (Episode 2, 08:23).

Here the Skeksis raise an important question for our time: how can we tell the difference between deliberately presented fictional narratives designed to manipulate us and genuine works of mythopoesis that draw upon wisdom and timeless myths to inspire and captivate us? We live in a time when factual information is distorted, twisted, withheld, and when fictional stories are presented as truths: consider election advertisements from politicians who call climate change a "hoax" or corporate lobbyists who argue without evidence that climate change can be reversed merely by sucking carbon from the atmosphere. Mythopoesis, on the other hand, is never presented as a factful depiction of reality. It may, in its best and highest forms, capture our imagination and hearts because it distills deep truths and ancient archetypal patterns that may feel very real to us, but there is a very clear difference.

Mother Augrah Wakes Up: The Great Turning of Thra

Mother Augrah, the original protector and dweller of Thra, represents the instinctual life force of Thra even as her aging and decrepit body appears full of death and decay. She spends most of her days in her spectacular orrery, which is a giant observatory filled with spinning models of planets, telescopes, devices to view the cosmos, and scientific instruments that are constantly turning.

Archetypally, Mother Augrah is both the wise old woman and loving grandmother of Thra who mythopoetically connects everyone back to their ancestral myths and most rewarding inner truths through the paradise of ouroboric consciousness. She is a Great Mother who provides the vital link to the "Song of Thra," which brings all the sentient beings together to celebrate life, participate in meaningful pastimes, and celebrate a way of life that includes dance, music, the creative arts, storytelling, theater, music, education, and spiritual practices. In the series, her role is also to educate children who are watching that there are so many life-affirming and fulfilling activities to share with each other that can provide alternatives to consumer culture (Durning, 1992).

Offering a perspective on how we might recapture our vital essence, A. Lorde (1984), a self-identified black, lesbian, mother, warrior, and poet asked us to consider what she has called "the erotic." In her view, this term referred to the source of our deepest essence and vibrancy, for "the erotic is the nurturer or nursemaid of all our deepest knowledge" (p. 56). She has drawn a distinction between the erotic and what she has identified as "the pornographic," which includes sexual imagery and adult sexuality (p. 56). The erotic, on the other hand, is the creative energy that lies within all of us, and it is what gives birth to our imagination and mythopoetic capabilities. Knowing how to tap into our inner sources of light and joy provides "the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives" (p. 55). In other words, regaining connection to the erotic is our version of what the Gelfling experience when they can celebrate the "Song of Thra" and their inner vitality.

All of us might reclaim and rediscover our inner guiding light of creative imagination and eroticism. Our inner erotic light will not extinguish and will reignite our vital essence: "In touch with the erotic, I become less willing to accept powerlessness, or those other supplied states of being which are not native to me, such as resignation, despair, self-effacement, depression, self-denial" (p. 57). Mother Augrah conveys a similar message to the Gelfling at the end of the series: "Hope is fragile, hope is delicate like a crystal shard; once lost, now found and easily stolen" (Episode 10, 44:10). It is vital that we reclaim and protect our most precious inner resources from being exploited by outside forces.

Mythopoesis and the Carnivalesque

Mythopoesis can take many forms, and one of the powerful ways that The Dark Crystal conveys its ecological message is through the carnivalesque of Muppets. As Bakhtin (1984) described, the subversive style of carnivalesque literature is deeply ingrained in our human psyche on an individual and collective level because it uses both humor and chaos (p.122). Carnivalesque situations bring the most unlikely people together by dissolving hierarchical relationships of class and power. It is a world where strange and eccentric behavior and free expression are encouraged, as is the use of profane language, silliness, blasphemy, body-based humor, and the mocking jokes that the Skeksis adore. A hallmark of the style

is the mock crowning of a carnival king and the subsequent stripping down of the typically sacred and serious official position.

In the United States, we have become accustomed to watching politicians assume partisan lines that pressure those whose campaigns are funded and backed by petroleum companies to categorically deny that climate change exists to stay in office (whether they believe climate change is true or not). Over time, viewing the spectacle can feel carnivalesque because of the mock seriousness of political performance and how highly paid political speakers can feel so comfortable telling lies without hesitation. In many ways the crowning of the Skeksis as the official rulers of Thra represents a similar carnivalesque event, for they are the opposite of serious power holders: they are laughable creatures that slobber food all over themselves, have boogers coming out their noses, pee on the castle, and are constantly fighting and biting each other around at the dinner table. A carnivalesque dynamic is captured in the temple of the suns where we meet the Skeksis Heretic and his counterpart the Mystic, urGoh the Wanderer, living together.

The scene where the Mystic and Skeksis live as an ineffectual odd couple together reminds us that the shadow contains many positive elements that can be harnessed and developed as strengths necessary for a fulfilling life. Considered as separate bodies, the Mystic and Skeksis cannot function in life because the shadow has been split and there is no synergistic relationship between the two parts. The Skeksis become hopelessly one-sided creatures when they embody only the negative shadow elements of greed, lust for power, appetite, and violence. Similarly, the Mystics wander endlessly around the Valley of Stones in a mindless attempt to gather information and knowledge when they are disconnected from the other half of their shadow. Both creatures want to be rejoined because their lives have become painful and one dimensional without the other half.

The Misuse of Science and Technology

As a children's show, *The Dark Crystal* aims to communicate to its audience important educational messages regarding the importance of critical thinking and the thoughtful use of science and technology. There are a few important moments when these cautionary tales are illustrated.

The first moment is when Princess Brea discovers through her lengthy research and reading in the library that something is very off with the Skeksis. Typical of colonial rulers, the Skeksis require a tax payment (called a Tithe) from each Gelfling, which is supposed to be crops, food, or other honorable gift of respect to their rulers. Most of the Gelfing blindly accept taxation to thank the Skeksis for protecting the crystal, but the perceptive Gelfling Princess Brea starts to question the practice. She wonders why the Skeksis, who are totally powerful and have everything, require tithes from even the poorest Gelfling? "None of it makes sense," she says (Episode 1, 42:00).

In the coming years, advances in technology may offer promising new options in transitioning away from fossil fuels and towards sustainable energy sources. We are likely going to need some of these tools to slow the rising temperatures of the planet. But just like how the Skeksis in the series take advantage of power sources and develop technology to further their own selfish and destructive agenda, we must be careful to craft a responsible and ethical approach to implementing science. We may enjoy the palaces, cathedrals, booming skyscrapers, industrial centers, and shiny shopping centers, but we must not forget that economic progress relies on the cheap labor and exploitation of colonized people both

abroad and in our dilapidated urban centers. For these reasons, many of the well-meaning among us may feel conflicted or even guilty while enjoying our comfortable lifestyle in America because we know deep down that our luxuries come with a steep cost of blood and cruelty to the exploited. As Fanon (2005) wrote, "Let us return to this atmospheric violence, this violence rippling under the skin" (p. 31).

A decisive moment when science is used to advance the colonial aspirations of the Skeksis occurs when they decide to give up the pretense of pretending to care about the Gelfling. The decision is made during one of their many opulent and extravagant banquets when they are all eating gross foods and a Skeksis is peeing outside. After it is learned that the All-Maudra, leader of the Gelfling, has been killed by the General Skeksis, the Emperor Skeksis is ecstatic because:

> The General has set us free! Never again will the Skeksis have to bear the burden of pretending to care for these useless Gelfling. We will take what is ours without games or pretense. We will rule forever! (Episode 6, 32:14)

In a remarkable statement that is reminiscent of colonial rulers who can plunder and pillage as they wish, the Skeksis acknowledge that they will use violence to take whatever they want from their subordinates to whom they have lied. The selfish and brutal reign of the Skeksis rulers with their mindless palace slaves calls to mind what Sartre described in his preface to Franz Fanon's (2005) book, *Wretched of the Earth*. When describing the outrageous acts of violence done by colonial powers, he wrote:

> First of all, we must confront an unexpected sight: the striptease of our humanism. Not a pretty sight in its nakedness: nothing but a dishonest ideology, an exquisite justification for plundering; its tokens of sympathy and affectation, alibis for our acts of aggression (p. vii−viii).

Discussion

*The Dark Crystal***,** which won an Emmy for "Outstanding Children's Program," raises important and complex questions requiring interdisciplinary solutions that go beyond the scope of a typical children's show. In the following section, we will consider the implications raised by the show and highlight a few areas of key concern that more deeply further our understanding of mythopoesis and Depth Psychology. We will integrate knowledge and ideas from the broader field of social science, which will prove helpful as we imagine paths forwards in our world on **Earth**. Specifically, we will seek to critically integrate the concept of mythopoesis into contemporary academic discourses on ecopsychology, the risks and excesses of capitalism, the erotic, and the ethical use of science and technology.

Paradoxes of Psychology

In *The Dark Crystal*, we witness the Skeksis pillage and plunder the land of Thra to collect valuable gems, servants to please them, and creatures to eat. They can objectify the land and use it for whatever purpose they desire in any given moment. This type of destructive behavior is also seen in humans who are similarly capable of ravaging the Earth for useful products.

J. Hillman, working in the field of Depth Psychology, recognized that mainstream psychology is erroneous in trying to isolate individuals and treat them as though they were

not affected by the economic and social conditions around them. Hillman studied under Jung at the Jung Institute Zurich where he became the Director of Studies in 1959, but he reworked and added his own theories to many of Jung's core concepts such as individuation and archetypes. Later in his career, he transitioned from a traditional Jungian analytical model of thinking and developed his own theory of "archetypal psychology," which emphasized a "poetic basis of mind" (Russell, 2023, p. 68). Hillman came to believe that every fantasy, complex, or symptom of the psyche had an imagistic basis in an archetype that was connected to one of the many polytheistic ancient gods. This "archetypal eye" encouraged him to consider topics beyond individual cases and persons and seek to better understand how culture and psyche impact each other (Russell, 2023, p. 109).

After becoming editor of Spring Publications in 1970, Hillman turned his archetypal eye to a series of diverse topics such as architecture, Shakespeare, city planning, racism, ecology, and the field of psychology itself. Writing about the field of psychology, he declared that "Psychology, so dedicated to awakening human consciousness, needs to wake itself up to one of the most ancient human truths: we cannot be studied or cured apart from the planet" (Hillman, 1995, p. xxii). He understood that we must incorporate the health of the planet into our conceptual understanding of "mental health" and that psychology had gotten this wrong. T. Roszak**,** a founder of the ecopsychology movement, wrote that we must reject the anthropocentric idea that we are the ultimate masters of the natural world "as if the soul might be saved while the biosphere crumbles" (Roszak, 2001, p. 19).

The most comprehensive proposal to mend the splits between psyche and nature within ourselves and the field of psychology has come from A. Fisher (1995) who invited us to extend these concepts even further into what he has called "radical ecopsychology" (p. 167). Going beyond just mending the relationship between nature and psyche, he asked us to consider the social sources of our relationships with nature and the planet. It is important to identify the "historical, cultural, political, and economic roots of our ecopsychological crisis" and move towards creating a "radical transformation of psychology that resolves the contradictions internal to psychology that prevent it from serving life (Fisher, 1995, p. 76). As he reminded us, the word "nature" comes from the Latin "natura," which means the process of birth and a creative emergence. In other words, he believed that the current crises we face can be better solved by integrating knowledge across multiple academic disciplines and transforming our conceptions of self, nature, and psyche. As he wrote:

> Radical ecology signifies the need to rethink everything in view of the ecological crisis, to recognize inter-relationships across formerly separated regions, and to commit our scholarship to the building of an ecological society. (Fisher, 1995, p. 169)

The recommendation to incorporate social and political context into the discussion about mending splits between psyche and nature resonates with viewers of *The Dark Crystal*. In the series, we witness the abhorrent actions of the Skeksis towards the land and creatures of Thra and can recognize that these behaviors have similar psychological origins. The discrimination and bias that the Skeksis act on against the Gelfling emerge from the very same process of separation, objectification, and domination that is employed to justify destructive acts against nature. The lesson that this series teaches us is what Fisher (1995)

has been demonstrating in his theory of radical ecopsychology: violence against ourselves, each other, sentient beings, and the planet results from a similar process and is best contextualized under a similar framework. For this reason, the advocates of radical ecopsychology consider eco-destruction, the social sources of racism, colonial violence, oppression against marginalized groups, and more within their field of study.

Psychology and Capitalism

In *The Dark Crystal*, we watch as the Skeksis take possession of the crystal and perform experiments on it so that they can use its power to drain the essence from Gelfling and achieve immortality. Similarly, humans on Earth have embarked on a misguided quest to satisfy emotional and spiritual needs by manufacturing many millions of products and accumulating as much capital as possible. The results of our own misguided efforts have been the widespread proliferation of depression, collective alienation, burnout from work, wars between nations over resources, and the degradation of the planet. In addition to rising temperatures in both the affective atmospheres of our psyche and the climate-troubled biosphere that surrounds us, social theorist M. Fisher (2009) has described one of the difficulties that we face in disengaging ourselves from the tangle of processes and institutions called capitalism with an aesthetic term that he calls "capitalist realism" (Fisher M., 2009, p. 16). He wrote:

> Capitalist realism... is like a pervasive atmosphere... Poverty, famine, and war can be presented as an inevitable part of reality, while the hope that these forms of suffering could be eliminated easily painted as naive utopianism. (Fisher, M., 2009, p. 16)

The implication is that so many aspects of our lives have been absorbed and folded back into the endless turning of capitalism that it is difficult to imagine how our lives could be any other way. There are blocks to imagining and visioning alternatives to capitalism and our eco-destructive society that leave many stuck in believing that the status quo is the only option. Advertising and capitalist media companies provide few satisfying alternatives and, at best, demonstrate how to make a profit off the dying planet. For example, when it comes to incorporating climate change into advertising, capitalist logic has perversely represented global warming as inevitable and offers solutions for purchase as though the economic system has nothing to do with a warming climate.

Both the Skeksis and humans can justify their exploitation of animals and natural resources because, as A. Fisher (2013) stated "capitalism causes disintegration or fragmentation by its very nature" (p. 171). A capitalistic logic encourages the destruction of the planet because it "denies interrelationships and creates a world increasingly governed by alienated market relations" and "exacerbates oppressive social divisions (race, class, gender, etc.), as well as the division between humans and nature" (Fisher, 2013, p. 171). We must rethink from the inside out how the discourses of psychology, economics, and ecology can work together more beneficially for the common good. As Hillman urged us, we must wake up and face our collective shadow just as Paul Revere did in the following passage:

> the early myth of America when he tried to "wake us up" and awaken our consciousness. America needs to awaken. This waking up would be healing. We need to wake up to what we are doing with animals, what we are doing

> with the environment. This change of consciousness would involve waking up. (TreeTV, 2015)

By waking up we will be able to understand how when we speak of climate change, we are not only describing the literal atmosphere in the skies above us but also alluding to a more pervasive emotional state or "atmosphere" in our social climate. As the field of radical ecopsychology encourages us to conceptualize, it is impossible to consider ecodestruction without including the runaway capitalism, legacy of racism, oppression of Indigenous populations, and much more at its core. With rising awareness of our country's implicit role in stoking colonial violence across the globe, heightened fear in schools and cities due to gun violence, and rising tensions along rigid ideological lines there can be sensed a simmering angst of anger and fiery aggression below the surface of American society that threatens to boil over. While literal fires sweep across parched forests, nagging frustrations due to incompetent and self-interested leadership and actual outrage against oppressive institutions that are supposed to keep us safe and treated fairly are all contributing to collective anger that is barely being kept from blowing up into full consciousness. Like the Gelfling, we must establish a collective resistance against these forces before it is too late.

Conclusion

The article has critically examined *The Dark Crystal* from the perspective of mythopoesis and Depth Psychology. The article recognizes the vital role that mythopoesis holds in our collective imagination and encourages further works of mythopoesis in the arts, media, and literature that can speak to our ecological unconscious. The article has considered mythopoesis alongside the following themes to build a more robust model of what kinds of future mythopoetic media and arts would be most effective: bridging conceptual splits in psychology, reanimating our lives with vitality and eroticism, protecting our lives from the more corrosive aspects and excesses of capitalist and individualist culture, and ensouling our lives with myth, meaning, and purpose. The paper has also argued that mythopoetic works need not be restricted to the arts and media only; in fact, we need deep thinkers who can integrate mythopoesis and Depth Psychology in the sciences, engineering, diplomacy, and more.

In summary, mythopoetic works of art and media like this series provide creative visions that inspire audiences because of the inclusion of myths, symbolic imagery, representations of the shadow, archetypal characters, and connections to the cosmos—all speak to the collective unconscious. We need more thoughtful media, such as films, television shows, and artworks that can captivate us and provide uplifting alternatives to the many disturbing and paralyzing images of ecological malaise that we constantly see each day on our screens. Depth Psychology and mythopoesis are desperately needed to reconnect us to our inner and outer natures so we can care for ourselves, each other, and the larger ecosystems. We need films and media with an ecological unconscious, that integrate mind/body and mind/planet so that people can see what this might look like. Film and media productions that incorporate and speak to the ecological unconscious will convey the message "the needs of the planet are the needs of the person; the rights of the person are the rights of the planet" (Roszak, 1992, pp. 320-321). It is important to integrate the ecological unconscious into mythopoetic stories because the "repression of the ecological unconscious (the nature within) is the deepest root of collusive madness in industrial society" (Roszak, 1992, p. 320).

We need a modern mythopoetic sensibility that draws upon the vast tapestry of ancient art, plays, philosophy, and other sources of our deepest knowledge which can lead us towards a healing relationship with the planet. As A. Einstein (1972) argued in a letter quoted in the New York Times:

> A human being is part of a whole, called by us the "Universe," a part limited in time and space. He experiences himself, his thoughts and feelings, as something separated from the rest—a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest us. Our task must be to free ourselves from this prison by widening our circles of compassion to embrace all living creatures and the whole of nature in its beauty.

The Dark Crystal is an effective work of mythopoetic storytelling because it transcends the boundaries of typical children's shows and lays out profound questions for the adults to consider such as violence to the land, mistreatment of creatures, colonial domination, the power of community, father-son and mother-daughter relationships, and more. The article has asked, alongside the words of S. Aizenstat (1995), "What would a psychology look like that is based on an ecocentric worldview rather than an egocentric one?" (p. 98). He encouraged the next generation of Depth Psychologists to widen their view of what impacts psychic life and include other species, landscapes, and a world unconscious. A broadened view of Depth Psychology would expand Jung's concept of the collective unconscious to integrate ecopsychology (Aizenstat, 1995, p. 95). As Chalquist (2009) has stated, "Perhaps our personal myths, and perhaps all myths everywhere, float as stories in the planet's imagination. Perhaps if followed far enough, all our myths point us homeward. (p. 103)

Contributor

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Tao of Water

Felt, stone, and mixed media, details of 4 atriums, Department of Ecology, Washington, by Janice Arnold

Artist Statement

In my artistic practice, I alchemize raw fibers into felt, a material that embodies the psychoid interface of spirit and matter. This process is a journey of transmutation, where the natural elements of wool fuse through energy, intention, and physical manipulation to create textiles that transcend their origins and become conduits of ethereal experience.

Like a spring from the earth, my work comes from a deep appreciation for nature exemplified in my project the "Tao of Water." Here, felt becomes a medium through which the fluid dynamism of water is both represented and reimagined, encapsulating the dual essence of visibility and invisibility, presence and absence, thus embodying the mystic qualities of nature.

Felt, in my hands, is not merely fabric—it is a primordial landscape. Each piece I create invites viewers to a meditative interaction with the material. The tactile and visual textures encourage a contemplation of the deeper connections between human existence and the natural world, highlighting felt's role as a bridge in this interplay.

My creations are spaces of encounter. They challenge conventional perceptions of textile art, urging a reevaluation of our relationship with materials often taken for granted. In transforming space through immersive installations, my art opens dialogues about sustainability, connectivity, and the intrinsic value of handcrafting in the modern world. In every fiber there is a story—a dialogue between the seen and unseen, the scientific and the spiritual, crafting pieces that not only challenge but also enchant, engaging the soul as much as the eye.

Beyond felt, my mission is to deepen human connection to the earth. My projects include rewilding a neighborhood into a park and a commitment to environmental advocacy for a sustainable relationship with the planet. Arnold's installations serve as both aesthetic experiences and educational platforms, fostering awareness about the delicate balance of ecosystems and encouraging viewers to reflect on their own impact on the environment. Through her work, Arnold not only transforms spaces but also strives to transform societal attitudes towards nature, aiming to inspire a more conscientious approach to how we interact with the world around us.

Field Theory, Intercorporeality, and the Sámi Underworld

Elizabeth Éowyn Nelson, Ph.D.

Abstract: Field theory as a concept entered scientific discourse in the mid-nineteenth century. Yet the essential features of a field long predate discoveries about the physical properties and behavior of matter. The paper briefly describes ancient esoteric precursors to scientific field theory, including the Hermetic tradition and archetypal astrology, before turning to twentieth-century sociological field theories and their elemental idea of subjectivity and intersubjectivity. Jungian psychology *is* a field theory, expanding the limits of sociology in important ways. The paper adopts a somatic archetypal perspective to argue that intersubjectivity, the basis of sociological and psychological field theories, is inadequate. Instead, depth psychologists should embrace *intercorporeality*, the more embodied, holistic field theory originating in the work of Husserl and Merleau-Ponty. The paper concludes with a discussion of nekyia to illustrate how an intercorporeal field theory can include the underworld in world mythologies. The inverted cosmic geography of one tradition, the Sámi, gives new meaning to numinous encounters with one's ancestors and spirit guides. Such encounters intertwine the subtle energy bodies of the personal and transpersonal worlds, a meeting one can imagine as soul to sole, not just soul to soul.

Keywords: scientific field theory, Hermeticism, astrology, archetype, Jung, Lewin, intersubjectivity, intercorporeality, somatics, nekyia, Sámi, transpersonal.

Every so often, given time and quiet and darkness, the mind's native poetry commences. Jung (1956/1967) referred to this poetry as associative thinking and contrasted it with directed thinking. Directed thinking is linear and logical, aimed by the rational ego towards a specific end. To describe directed thinking, Jung used the metaphor of train travel and since he lived and worked in Zurich, it is easy to see why. Swiss trains run precisely on time, which suggests two other attributes of directed thinking: efficiency and economy. In contrast, the mind's poetic associative thinking is altogether nonlinear, unpredictable, and undirected. Or, rather, it is not directed by the ego. Jung intimated that associative thinking is directed by the psyche (if *direct* is the appropriate verb at all), and the psyche is an

inexhaustible supply of images arising from the collective unconscious. Considering the lively, peripatetic, and autonomous nature of images, perhaps the psyche is not so much a director as a choreographer.

The theme of the 2024 volume of the journal, science and the numinous, directed me to scientific field theory, a product of the European Enlightenment. In the early days of the research, the central guiding question was *Where does field theory begin?* As in many inquiries into the origin of important ideas, scholars often designate a moment that has linguistic meaning. Moreover, because science has been the dominant paradigm describing reality for the last 400 years, scholars tend to seek origins from within the scientific tradition. Yet as this essay demonstrates, scientific field theory is only one expression of a far older and more comprehensive cosmic field theory—of ontology and epistemology that long predates the Enlightenment. Cosmic field theory is grounded in ancient spiritual, mythological, and philosophical traditions. Scientific field theory, both in its classical and postmodern formulations, is a recovery of these ancient traditions as much as it is a discovery about the properties of perceptible matter.

This essay begins with a brief description of the development of scientific field theories up to the present moment's conversation about complex adaptive systems (CAS). It then describes two examples of ancient field theories, Hermeticism and archetypal astrology, before moving to a discussion of field phenomena as they feature in Jungian thought and clinical practice. It asserts that subjectivity and intersubjectivity—key ideas across multiple social science disciplines, including psychology—bear the imprint of Cartesian dualism. The paper suggests depth psychotherapists should embrace the somatic emphasis in the mid-century phenomenology of Husserl and Merleau-Ponty, substituting *intercorporeality* for intersubjectivity. Intercorporeality fundamentally asserts that "the most primary form of social understanding is to directly grasp another's actions through one's own body and find one's own possibility of actions in another's body" (Tanaka, 2015, p. 463). One gains immediate kinesthetic knowledge of the other because the two bodies share a field; empathy, insight, intuition, and understanding are somatic and enactive. From a somatic Jungian perspective, the shared field is transpersonal: those present may be human and more-than-human, and they may be physical or spiritual. Finally, to offer readers an embodied felt sense of one indigenous tradition that dramatizes transpersonal field theory, the paper describes the relationship between denizens of the Sámi underworld and living humans. The geography of the Sámi cosmos gives new, potent meaning to the Jungian idea of soulful relationship with one's ancestors and guides.

Classical scientific field theory

According to Stoeger (2003), most historians look to the nineteenth century as the origin of scientific field theory, identifying the groundbreaking work of Michael Faraday in 1831 and the extension of Faraday's work by James Clerk Maxwell three decades later in 1864. Certainly the year 1831 is linguistically and conceptually important to the history of science. It was the first time the term *field* was used to describe the physical properties of matter, from the very large to the very small, and from the visible to the invisible. Over time, *field* began to designate "a variety of different, closely related concepts in mathematics and physics that have been carried over into everyday language to designate a context or region of influence" (p. 332).

By defining a field as a region of influence, one can make a strong case that scientific field theory begins more than a century before Faraday's work. That is, it begins with Newton's law of universal gravitation published in his 1687 treatise *Principia Mathematica*. Newton's law asserted that every particle in the universe attracts every other particle with a force that is proportional to the product of their masses and inversely proportional to the square of the distance between their centers. It became known as the "first great unification," uniting gravitational "law" on Earth with known astronomical behaviors. Newton did not use the concept of fields in his formulation. Instead, the *Principia Mathematica* described the force of gravity as "action at a distance." Nonetheless, Newton's theory **is** fundamentally relational and cosmological, a significant theme in field theory across multiple disciplines, a point I will return to shortly. For now, it is enough to say that every body on earth is subject to Newton's law. So are the stars.

For 150 years following the publication of Newton's *Principia*, scientists imagined electricity and magnetism as separate unrelated phenomenon. Over time, they realized that they are two parts of a greater whole, an electromagnetic field. With the development of electromagnetism by Michael Faraday beginning in 1831, the term *field* formally entered scientific discourse. As Cambray (2009) explained, Faraday rejected the Newtonian view of space as empty. Instead Faraday "envisioned the space around electric and magnetic phenomena as permeated, even composed of lines of electromagnetic force, and in a great intuitive leap he suggested that these lines of force could carry 'the ray vibrations of light'" (pp. 39–40). Faraday's field theory asserts that properties of space have physical effects even when that space is devoid of matter. Instead of Newton's concept of action at a distance, invisible lines of force explained interactions between objects.

In 1864, Maxwell's theory of electromagnetism completed Faraday's work. His equations described the relationship between electric fields, magnetic fields, electric current, and electric charge. They implied the existence of electromagnetic waves that propagate from one spatial point to another at the speed of light. Once Maxwell formulated his theory, "he and other physicists began to interpret these [electromagnetic] fields as a form of matter, so much so that matter in the usual sense gradually came to be looked upon in terms of fields, rather than vice versa" (Stoeger, 2003, p. 331). In the poetic language of Martinez and Schweber (2005), physicists now perceive electricity and magnetism as "linked in a mutual embrace" (p. 831).

Early twentieth-century developments in field theory

Nineteenth century scientific field theory remained committed to a view of the universe as mechanistic. It became known as *classical* field theory within a few short decades—in part because the classical mechanistic account of reality was challenged by Einstein's special and general theories of relativity. According to physicist David Bohm (1983), "the theory of relativity was the first significant indication in physics of the need to question the mechanistic order" (p. 173). Its implications were radical. Relativity "implied that no coherent concept of an independently existent particle is possible, neither one in which the particle would be an extended body, nor one in which it would be a dimensionless point" (p. 173).

Einstein regarded physical reality "from the very beginning as constituted of fields" yet his field concept "still retains the essential features of a mechanistic order" (Bohm, 1983, p. 174). Nonetheless, his groundbreaking theories of relativity fundamentally altered

the prevailing view of physical reality. Before Einstein's work fully permeated twentieth-century scientific thought, physicists believed that the world was composed of two very different ingredients: material particles (such as electrons) and quantum fields (such as photons). Eventually, physicists began viewing material particles as excited states of quantum fields. Given enough energy, it would now be possible to create material particles. In the end, Einstein's theories of Special and General Relativity "strongly reinforced the usefulness and strength of the field-theory perspective, and even the realistic physical interpretations given to fields" (Stoeger, 2003, p. 331). But that was only the beginning. Within a decade, a quantum view of the cosmos, based on discoveries by Werner Heisenberg, Erwin Schrödinger, Max Born, and others, suggested the possibility of describing all phenomena in terms of elementary particles, namely electrons, protons, and photons (Martinez and Schweber, 2005, p. 832).

Throughout the twentieth century, the concerted and occasionally contentious efforts of a small group of brilliant physicists continued to refine and develop quantum field theory. It continues to combine classical field theory, quantum mechanics, and Special Relativity to assert a strange new view of the so-called material world. As Capra (1991) explains, "at the subatomic level, the solid material objects of classical physics dissolve into wave-like patterns of probabilities, and these patterns, ultimately, do not represent probabilities of things, but rather probabilities of interconnections" (p. 68).

From field theory to systems theory

In the last five decades a new transdisciplinary paradigm, complexity science, has been used to explain "the intricate inter-twining or inter-connectivity of elements within a system and between a system and its environment" (Chan, 2001, p. 1). Complexity science, complexity theory, and the more general study of complex adaptive systems, are "umbrella terms for a wide variety of studies on pattern formation" (Gregerson, 2003, p. 151). As a result, "complexity research consistently crosses the boundaries between the inorganic and the organic, the natural and the cultural" (p. 151). According to CAS, developmental change within a system is an emergent phenomenon arising from "the cooperation of many individual parts" (Thelen & Smith, 1994, p. xiii). It is "messy, fluid, context-sensitive" (p. xvi).

Three people among many who have ignited the public's interest in systems thinking and paved the way for the popularity of complexity science are Capra, mentioned earlier, Brian Swimme, and Ervin Laszlo. (I also direct the interested reader to Ken Wilbur, perhaps beginning with his 1997 book *The marriage of sense and soul*.) For example, Laszlo introduced his 2006 book *Science and the Re-enchantment of the Cosmos* with the statement, "At the cutting edge of contemporary science, a remarkable insight is surfacing: the universe, with all things in it, is a quasi-living, coherent whole" (p. 1). He goes on to add that matter is not what we think it is. "The belief that when we know how matter behaves we know everything—a belief shared by classical physics and Marxist theory [and, I would add, behavioral psychology]—is but sophistry" (p. 1).

Laszlo made the same point that this essay asserts: the so-called new view of the universe described by complexity theory is not new at all. It is also inspiring and comforting, offering humankind a sense of belonging to the cosmos. Swimme (1996), for instance, spoke as a poet when he described humanity's fundamental connectedness to our local star system:

> For four million years, humans have been feasting on the Sun's energy stored in the form of wheat or maize or reindeer as each day the Sun dies as Sun and is reborn as the vitality of Earth…. [Human beings] "are able to think only because coursing through their blood lines are molecules energized by the Sun ... If we burn brightly today it is only because this same energy was burning brightly as the Sun a month ago. Even as we take a single breath our energy dissipates and we need to be replenished all over again by the Sun's gift of fire. (pp. 42–43)

Whether we think in terms of fire or any of the other elements, a systems view of the cosmos grants humanity a place in an intricate, complex, and interconnected web of life. And while our place in the cosmos conveys a sense of belonging, it simultaneously carries the ethical obligation of stewardship. The climate emergency is evidence that we have been very poor stewards.

Complexity theory foregrounds an important dimension to the systems view of the cosmos. It shows that "many phenomena that are a part of our daily lives," which may appear orderly and predictable, are, in fact, "lived far from the stasis of equilibrium" (Cambray, 2002, p. 413). Though complex dynamic systems appear to be chaotic, they show a proclivity for self-organization. New order, difficult to recognize immediately *as* order, "can arise spontaneously out of chaotic conditions" (p. 413). That is, complex adaptive systems are characterized by *autopoeisis*. Autopoeisis, from the original Greek for "self-making," refers to the self-reproducing nature of living systems, which move from disorder to order by "exchanging energy with their external environments" (Dembski, 2003, p. 218). Thus, at the heart of autopoeisis is a paradoxical truth: permeability can produce new order *and* new integrity.

Field theory beyond science

"During the period from the 1870s well into the twentieth century, field theories were defining the Zeitgeist, especially in the physical sciences," said Cambray (2009, p. 42). Today, most classical and quantum physical phenomena are fundamentally described and explained in terms of fields. As a result, the term *field* in science designates a variety of different, closely related concepts in mathematics and physics: there are scientific field theories, not one field theory. Other disciplines reflected the scientific *zeitgeist*, too. For example, field theories "were being imported into psychology by notable figures such as William James" (p. 42) who described "fields of consciousness" in his 1901–1902 Gifford lectures (the basis of James's book *The Varieties of Religious Experience*). Understandably, the scientific *zeitgeist* was also permeating depth psychology, which attempted to position itself as science. Psychoanalysis, said Freud (1933/1965), "is quite unfit to construct a Weltanschauung of its own: it must accept the scientific one" (pp. 158–59). Even if psychology could not be expressed with the exactitude of a differential equation, it could aspire to empirical precision. That is, psychology could follow the method of the natural sciences by organizing complex and subtle phenomena into a taxonomy (Jung, 1951/1969b pp. 182–183).

Psychology's attempt to be scientific reveals an inherent epistemological tension between general theories—that is, expressions of the analytical-creative impulse to formulate broad understanding—and particular experiences discovered in personal stories and precise symptoms, which are unique expressions of soul. A field-theory view of

psychology, however, may succeed in embracing both the general and the particular, most especially when psychology includes the religious instinct and respects spiritual phenomena as does the Jungian tradition. Or, to borrow language from James (1902/1994), a psychologist, "the visible world is part of a more spiritual universe" and an "inner communion" exists in which "spiritual energy flows in and produces effects, psychological or material, within the phenomenal world" (p. 528). Psycho-spiritual field theories, like field theories in general, express a holistic and relational systems perspective. They "generally are derived from studying interactions; whatever discipline uses such a theory, its application focuses on manifestations or expressions of an underlying connecting principle" (Cambray, 2009, p. 42).

Few Jungians, I imagine, can do the math or understand the intricate equations describing classical or quantum theory. Integral calculus is a language many of us never learned or once knew but have since forgotten. However, it is possible to read the verbal explanations of the theories slowly, absorbing and responding to the words and phrases like a poet. That is, we might read about field theories as images of the soul. Perhaps the most poetical idea, for me, is this: Rather than representing objects or particles, scientific theory posited fields as *areas of influence* that an object *experiences in space-time* as a *mutual embrace*. As an embodied human being who cherishes her home and circle of family, friends, and colleagues, who moves fluidly among a variety of social contexts and social roles, each one an area of influence with a distinct sensorium, I can imagine myself as part of a field and as a particle of the cosmos—a bit of star stuff.

Elemental qualities of field theory

After this very brief survey of scientific field theory, one may ask a more fundamental question: Assuming that it is possible to speak of field theory in a general transdisciplinary sense, what exactly is it? This question, of course, is a characteristically Jungian move. Archetypal thinkers transgress disciplinary boundaries to seek the universal in the particular.

Let us begin with the fact that field theories, regardless of discipline, make specific assumptions about the nature of reality (ontology). Because of the crucial significance of our language and the ideas they express, every theory is already an action, acting on us and shaping how we act in the world, as Hillman (1992) explained:

> Ideas are inseparable from practical actions, and theory itself is practice; there is nothing more practical than forming ideas and becoming aware of them in their psychological effects. Every theory we hold practices upon us in one way or another, so that ideas are always in practice and do not really need to be put there. (p. 123)

As a perspective, field theory reveals embedded values (axiology) and ways of knowing (epistemology). Although much more could be said, three distinctive attributes of fields and field theory are relevant to this essay. Field theories illuminate the holistic, dynamic, and interdependent nature of reality.

First, field theory is holistic in that it moves away from atomism. As a perspective, field theory attempts to embrace the whole environment as a meaningful unit of contemplation and inquiry. Even though one cannot simultaneously pay attention to everything in the field due to individual embodied perceptual limitations, one can

acknowledge the existence of the whole field and attempt to imagine it. Second, people who understand field theory note the dynamic movement of entities or actors. They are fascinated by the way moving entities in the area of influence affect each other. Field theorists are process-oriented, attending to continual transformation. Third, through paying keen attention to movement, field theory assumes that the entities or actors in the environment are interdependent—related to one another or relating with one another—regardless of the size of the movement (macro or micro) or speed (swift or slow).

Holistic, dynamic, interdependent. In what other knowledge traditions does this group of attributes surface, in what other knowledge traditions? Such a question is an invitation to the associative processes characteristic of the poetic imagination, a quality of time in Jungian scholarly research sometimes described as reverie, reflection, or musing. Moreover, the question calls forth what Hillman (2022) referred to as the archetypal eye, which "needs training through profound appreciation of history and biography, of the arts, of ideas and culture" (p. 16). Archetypal psychologists dwell with the object of interest and use amplification as "a method of soul-making by finding the cultural in the psyche and thereby giving culture to the soul" (p. 16). They seek patterns in history, arts, and culture, finding resemblances to a new idea (such as scientific field theory) among ancient traditions.

Archetypal investigation is a search for roots based in an appreciation for origins and the value of growing down to become well rooted. Those who develop an archetypal sensibility—because it is much more than a visual image; it is also a smell, a sound, a taste, and a feeling—know that the first answer to any really good question is inadequate. Archetypal thinkers are terminally dissatisfied with the superficial.

The Hermetic tradition, a cosmological field theory

Before there were scientific field theories, there were ancient tales recognizable as field theories—though few people think of them this way. For example, the phrase "As above, so below" is familiar to students of esoteric traditions. It is the sound bite summarizing the longer and poetic verse from the Emerald Tablet (*Tabula Smaragdina*), which asserted the doctrine of cosmic sympathy. According to the doctrine, there is a sympathetic (or resonant) correspondence between the macrocosm, the universe as a great living being, and the microcosm, the individual person, who was imagined as a miniature universe. Although Hermes Trismegistus is the supposed author of the work, Yates (1964) pointed out that "these writings are really by different unknown authors and no doubt of considerably varying dates" (p. 21), and consist of philosophical treatises as well as astrological, alchemical, and magical literature (p. 44).

When the *Corpus Hermeticum* arrived in Renaissance Italy in 1463, "Trismegistus seemed like an Egyptian Moses" (Yates, 1964, p. 26). Author and text profoundly impressed Marsilio Ficino, the first translator of the work, granting Trismegistus "an odour of sanctity" as "the author of the Egyptian genesis, who is so like Moses, who prophesies Christianity, and who teaches a devout way of life in loving devotion to God the Father" (p. 27). Ficino, already at work translating Plato for his patron Cosimo de' Medici, was commanded to put it aside and quickly get to work on the *Corpus Hermeticum*. He completed the translation shortly before Cosimo's death in 1464.

Within 150 years of Ficino's translation, scholars learned to their surprise that Hermes Trismegistus was no Egyptian Moses, a revered an ancient theologian, and that the

Corpus Hermetica postdated the Hebrew Bible by centuries. In fact, Thrice Great Hermes is a syncretic combination of the Greek god of travel and communication, Hermes, and the Egyptian god of wisdom and writing, Thoth (Wilkinson, 2003, p. 216). The syncretism is understandable in light of the fact that, during the reign of the Ptolemies (300 BCE to 30 CE), there was frequent cultural, social, and political contact between the Greco Roman and Egyptian worlds, which passes into and forms Hellenism. Jung referred to Hermes as "the wily god of revelation" (1946/1982a, p. 188) who also figures as the Spiritus Mercurius in medieval alchemy. Hermes "traverses the paths from heaven to earth and to the underworld and back again, a messenger with no fixed abode" (Greene & Sasportas, 1992, p. 46). Thoth, a lunar deity and inventor of writing, "often acted as a messenger, intercessor, and conciliator between the gods" (Wilkinson, 2003, p. 215). Like Hermes, Thoth traveled freely between worlds. Both gods, and their syncretic avatar Hermes Trismegistus, made it their business to know that which is above and that which is below.

Astrology as field theory

The central thesis of the *Corpus Hermeticum*, the doctrine of correspondence between macrocosm and microcosm, has achieved widespread appeal in contemporary astrology. Astrology, too, is a field theory. The natal or birth chart is a snapshot of the heavens from the perspective of the infant who is born in a particular place at a specific time. In calculating the birth chart, timing and location are everything. The chart establishes the relationship between the incarnation of one's unique being—tiny, vulnerable, and insignificant—and the immense stuff of the cosmos, the planets or luminaries moving within and against a vast black sky. Astrology aligns with the hermetic idea of cosmic sympathy, asserting the relatedness of the very small and the very large. Tarnas (2006) amply demonstrated that the relationship between macrocosm and microcosm is as true on the collective level as it is for individuals.

Astrology is particularly rich as a psychological field theory since the chart "portrays symbolically how an individual's drives and urges are apt to express themselves. Like the seed of a plant or a tree, it contains a blueprint of what the fully developed person could grow into or become" (Sasportas, 1989, p. 107). Moreover, working with an expert to read the birth chart often confirms inchoate knowledge. "Somewhere deep within us there is a primordial knowledge or preconscious perception of our true nature, our destiny, our abilities, and our 'calling' in life" (p. 16). The language of archetypal astrology not only illuminates the whole of the field but also identifies tensions within the person's life and insights into their individuation. Thus psychological astrologers agree with Jungian theory: "Not only do we have a particular path to follow, but on some instinctive level, we know what that is" (p. 16).

"Through an astrological consciousness," said Moore (1982), "we may recognize the polycentric nature of the psyche and become aware of the impact of even minor objects and events on the spiritual life of the soul." For Moore, "the planets, signs, houses, and aspects of technical astrology are only a means for imagining the multiple facets of psyche" (p. 50). Astrological consciousness helps one imagine "patterns of significance" that appeal to the soul far more than any "undifferentiated, linear, and literal sequence of events" preferred by a tidy, rational mind (p. 124).

All elements of the natal chart and their relationships to one another can be a rich source of archetypal inspiration. One feature, the nodes of the moon, can helpfully illustrate

astrology's archetypal insights. There are two nodes of the moon in every natal chart, a south node and a north node. They are 180 degrees opposite one another, forming a nodal axis. A useful image for the nodal axis is a straight train track running across the circular natal chart. The train enters at the placement of the south node and travels toward the north node. Interpreting the nodes assumes belief in reincarnation, the classical notion found in Plato's Tale of Er (*Republic*, Book X). One enters this life with a previous story, partly symbolized by the south node. Equally important, one has a purpose, calling, or *telos*, symbolized by the north node. The tension between the south and north nodes suggests one's purpose in this lifetime in a relatively straightforward manner, answering some of "the most difficult questions in life: Who am I? Why am I here? What am I meant to be doing?" (Jones, 2012, p. 13).

Speaking personally, I continue to feel the tension of the opposite nodes in my natal chart, south and north, and continue to reflect upon its relationship to my original fate and my unfolding destiny. I have added a gesture to my morning meditation practice that expresses the holism, dynamism, and relational nature of the cosmic field within which all of us live. I trace two large "figure eights" in the air in front of me, one horizontal as though I were drawing the shape on a tabletop, and one vertical, stretching my arm above my head and down to my pelvis. As I slowly trace the figure eights, I say softly, "As without, so within. As above, so below." The gesture inscribes what I think of as spherical consciousness, the multi-dimensional archetypal field within which all of my creativity unfolds: every significant decision, all ideas and insights. For me, the gesture honors the presence of the psyche, the *anima mundi*, soul in all things and all things within soul. As a daily embodied ritual, it reminds me that I am a small but necessary particle in a vast cosmological field. No math is required.

There is a further reason to contemplate the nodes of the moon as prominent elements of the psychological field symbolized by the birth chart: The nodes suggest the journey of individuation, although individuation rarely if ever proceeds along a straight path. Like anything psychic, it "is Janus-faced—it looks both backwards and forwards" (Jung, 1971, p. 431). One looks backward toward the south node, which astrologically speaking is a place of comfort and familiarity since it suggests styles of thought and behavior toward which one regresses. One looks forwards toward the north node, symbolizing nascent capacities that sketch the uncomfortable horizon of growth. Taken together, the nodal axis is an image of "the purposive nature of the psyche" (p. 431) embedded within the holistic field of the birth chart. Wholeness is never achieved, but Jungian psychology and archetypal astrology encourage individuals to embody more of their distinct potentialities by awakening to the transpersonal dimension of psyche ("As above"), following the impulses of the Self (the *imago dei*), and aligning with it ("so below"). The psychological process of becoming an individual "must lead to more intense and broader collective relationships and not to isolation" (p. 448) not only in a social, inter-psychic sense but also in an archetypal, intra-psychic sense. One grows towards the north node over time, such that in Jungian individuation and in archetypal astrology, "we could almost speak of a psychology of life's morning and a psychology of its afternoon" (1931/1982b, p. 39).

Field theory in the human sciences

The human science tradition, including disciplines such as sociology, psychology, organizational behavior, and leadership studies, uses its own set of field theories that share common features. All draw from scientific theory to define a field as an area of influence; in essence, an observable social context consisting of multiple actors in dynamic interaction with one another. In human science field theory the area of influence includes, at a minimum, the individual people in a location (the material environment) in the present moment—hence, space-time—and the ways each person understands and influences everyone else.

The number of arenas in which field theory applies to human activity can be multiplied easily, and all are worthy of additional description and exploration. Each one is founded in the social science field theory developed by Lewin (1951) in the first half of the 20th century, which was situated within, and inspired by, the *gestalt* perspective articulated by a group of German psychologists at the beginning of the century. Although *gestalt* is difficult to translate precisely from the German, it generally refers to a coherent whole (with specific, identifiable properties) that is always more than the sum of its individual parts. One might say a gestalt is the phenomenological perception of a total context. The experience of waking up each morning in one's bedroom—with its familiar sights, sounds, textures, and scents—is a gestalt.

One of Lewin's important theoretical contributions, inspired by the gestalt perspective, is *life space*, the "totality of all psychological facts and social forces that influence an individual at a given time and place" (Pratkanis & Turner, 2005, p. 344). For example, psychologists and sociologists endeavor to understand the life space of their clients: the current situation, the forces maintaining its equilibrium, or the forces that might threaten the equilibrium or destroy it altogether.

Sociological field theory emphasizes the persons' subjective perspective, which includes everything that is meaningful to them in the moment, taken as a whole, such as desires, needs, impulses, and ideas. As the actors in the field and the total environment change, what is meaningful changes: Meaning arises from the *gestalt*.

From flat field theory to spherical field theory

Most Jungian thinkers recognize Lewin's (1951) theory of the life space as socially contextual rather than depth psychological. By foregrounding human actors and their material environments, social science field theory accounts for ordinary environmental details such as smell, temperature, sound, light, and movement (of themselves, of another, or the setting). It does a very good job of accounting for intricacies in human relationship within an environment, yet one might say that it is a flat field theory. That is, social science generally overlooks the vertical dimension of human experience—the heights of spirit and the depths of soul—especially when it does not manifest in visible behaviors or speech, the objective data valued (and valuable) in mainstream research. The vertical dimension, which is transpersonal, non-ordinary, and unique, is often described with reluctance or trepidation when it can be described at all. Jungian theory, as a psycho-spiritual approach to meaning and purpose, not only includes spirit and soul in a well-rounded life space but also emphasizes them. Unlike flat sociological field theories, Jungian field theory is spherical.

While it is true that people generally respond to (and report) what is visible and measurable in the field, others detect non-ordinary, extra-sensory, transpersonal elements

that enter their awareness in a variety of ways. For instance, some carry a vivid, persistent image from dream into the daytime as a mood, an idea, or a question. Others have a felt sense of something or someone nearby who is not "really" there through somatic cues such as energy rippling up and down the spine or tingling in the hands. More rarely, some suddenly stop whatever they are doing or they feel themselves stopped—for no apparent reason. (Appearances can be deceiving; non-appearances rarely are.) From a Jungian perspective, an adequate field theory must account for such non-ordinary transpersonal elements because they are phenomenologically real: *invisible, non-material, and potent elements exist in the lived experience of persons*. Acknowledging the transpersonal dimension of the field challenges mainstream Euro-American ontologies and epistemologies intimated by the phrase "human science tradition."

The highly attentive person is likely aware of much of the field, including some of its subtle aspects, especially when prompted to describe it. Even people with no explicit awareness of subtle encounters in the field, however, may possess implicit knowledge—that is, knowledge that does not rise to the level of consciousness and cannot be expressed verbally. In fact, much of human "thinking" occurs implicitly and unconsciously, at the level of the body (Marks-Tarlow, 2012; van der Kolk, 2014). It is sometimes referred to as *paralinguistic* since it accompanies verbal language but does not replace it. Among neuroscientists and psychologists there is growing recognition of the significance of the implicit paralinguistic realm. "Throughout the life span, meaning is conveyed in the form of nonverbal information that is sent and picked up by the body," says Marks-Tarlow (2012, p. 32). "Tone, pitch, pace, and volume of voice; facial expressions; and body gestures are all paralinguistic cues" that help people monitor "the feelings, motivations, intentions, fantasies, and expectations of others" (p. 32).

So long as we are alive, we are always creatures in a field, continually perceiving the living environment that surrounds us implicitly and holistically, through somatic paralinguistic cues and explicitly via the words we use to describe it. Implicit awareness "is more holistic partly through remaining fully immersed in context," a field that includes "our own bodies, which are themselves submerged in an emotional, relational context" (Marks-Tarlow, 2012, p. 37), a point I will return to later in the essay. For now, the key idea is that implicit somatic awareness comes first, verbal language second. "One cannot unfold something and make it explicit (Latin, *ex*, out; *plicare*, fold), unless it is already folded. The roots of explicitness lie in the implicit" (McGilchrist, 2009, p. 179).

Depth field theories

To summarize the foregoing argument: Sociological field theory attends to conscious and observable actions in a shared public environment. A depth field theory, in contrast, attempts to account for private, personal, unreported (and possibly unconscious) desire, thought, belief, and behavior. It also accounts for a person's unique experiences of spirit and soul, including transformative and possibly numinous encounters with non-ordinary beings. Finally, a depth field theory must embrace every collective expression of human creativity in the history of the species, including its relationships with all other life forms in the biosphere. Clearly, according to this description, Jung's collective unconscious is a field theory, one that consists of persistent ideas, images, stories, and patterns of behavior over millennia, the ancient heritage of life on our planet (and beyond it) that influences contemporary culture. Like the two esoteric field theories previously discussed, the

Hermetic tradition and psychological astrology, the theory of a collective unconscious is founded upon a capacious "sphere of influence" that includes transpersonal or cosmological elements.

There are other similarly capacious field theories in the Jungian tradition, each of which makes room for spirit and soul. They include archetypal field theory and alchemy, both of which reflect the cosmic sympathy found in Hermeticism; field theory in psyche-centered scholarly research, which intentionally embraces the inner allies who inspire the topic; and expressive arts modalities such as Sandtray, Authentic Movement, and BodySoul Rhythms. Much more could be said about each of these as field theories, and the list is incomplete. Here I will offer only brief comments on archetypal psychology and alchemy as a prelude to the final section of the paper on intercorporeality, nekyia, and the Sámi underworld.

Archetypal psychology as a field theory

Jung did not explicitly refer to fields in his theory of archetypes. However, some of the images he used to describe archetypes fits the idea of a field very well. For example, in Jung's (1928/1969a) essay on psychic energy he stated that "our inheritance consists of physiological pathways" traced by the mental processes of our ancestors (p. 53). Although these processes "appear as individual acquisitions," they are "nevertheless pre-existent pathways which are merely 'filled out' by individual experience. Probably every 'impressive' experience is just such a break-through into an old, previously unconscious river-bed" (pp. 53–54). Just as a dry river-bed is the vestige of an old waterway, a feature carved into the landscape through which new rainfall will be channeled, mental processes follow ancient pathways in some manner that is not traceable to an organic, material form. Perhaps the archetypal field in Jungian theory is analogous to the lines of force in scientific field theories: invisible yet influential, nonexistent yet emergent.

The possible similarities between scientific field theory and archetypal field theory appears in the work of Van Eenwyk (1997). He used elements of chaos mathematics and dynamic systems theory to describe archetypal patterns, and he explicitly referred to the gravitational field to explain archetypes. "Like magnets whose fields are invisible until they take shape in a substance that reveals their character, archetypes arrange psychic energy into patterns through which their character becomes discernable" (p. 28). The power of the archetype is felt within a field of influence and "is revealed by what is 'caught' in it" (p. 29). Whether the object is a magnet or an archetype, what gets caught in the field is important.

Cambray (2009) stated that "Jung does not explicitly refer to his model of the psyche as a form of field theory," yet it "clearly owes much to this formulation" (pp. 42–43). Jung tended toward classical mechanistic field theories, which is unsurprising considering his nineteenth-century European education. Yet he was drawn forward to "relativistic vistas" of the twentieth century through his relationships with Pauli and Einstein (p. 109). Jung also seems to have anticipated the prevalence of network imagery in twenty-first century science, philosophy, and technology. There are many hints in Jung's conception of the multiple, relational psyche to suggest strong similarities between interconnected archetypal images and interdependent nodes within a network. Cambray suggests that "moving to a field model" helps us reimagine the archetypes of the collective unconscious as a multi-nodal network as tiny as a microchip and as vast as the cosmos.

"Each archetype can be seen as a node embedded within the larger context of a polycentric whole, with sets of links or connections weaving the archetypes into a network that ... has scale-free properties" (p. 43). This perspective invites Jungians (and others) to follow the psyche's natural rhythms, moving between the parts that make up the whole and the whole made up of the parts.

Alchemy as a field theory

Schwartz-Salant, who introduces *Jung on Alchemy* (1997), makes an important point germane to my argument that the alchemical worldview aligns with the Hermetic tradition, which is itself a reflection of more ancient belief about the interrelatedness of everything. The cosmos was once viewed as a vast and living organism that united spirit and matter. Indeed, for ancient thinkers, there was little or no distinction between them. It is this perspective within which alchemists expressed their devotion to the opus. Schwartz-Salant said:

> The early fourteenth- and fifteenth-century practitioners of alchemy lived in a world that was entirely animated, one in which matter was not dead or chaotic but had a living soul. This kind of consciousness sees relationships between all levels of existence, animate and inanimate, spiritual and profane, but it does not deal with distinctness and separable entities within a causal process. It was an approach to the world that gave priority to a background sense of oneness. (p. 4)

Schwartz-Salant, like other Jungian scholars, argued for the relevance of alchemical thinking today. It "holds out a way of return to wholeness without abandoning separation and distinctness of process" (p. 4). Indeed, one of the valuable contributions of the alchemical perspective is its recognition of distinct phases or moments within a continually evolving process that is taking place within a dynamic field of activity, as well as the suggestion of wholeness as its telos. The alchemical opus is both a holistic process and one that aims toward wholeness without ever achieving it. As Jung reminds us, "The goal is important only as an idea; the essential thing is the opus which leads to the goal: *that* is the goal of a lifetime" (1946/1982a, p. 200).

Many Jungian scholars, like medieval alchemists, are also engaged in profoundly transformative psychological processes. Devoted to the opus of their research, they dwell with the unknown well beyond the personal unconscious. Many of them acknowledge and court the active shaping presence of something non-material, something distinctively other—a *who*, not a *what*—which is seeking their attention. My graduate students in depth psychology "enter into profound relationship with an archetypal image who becomes a companion and guide" in their dissertation research (Nelson, 2013, p. 326). "Without the companionship of an archetypal image, research may devolve into an egoic effort that reflects the spirit of the times but not the spirit of the depths" (p. 326). In my experience in such moments, the atmosphere of the field grows thick. It is often quiet, or there may be an ambient susurration similar to the sound of a calm ocean. The field is sometimes heavy or full and, for one unaccustomed to atmospheric alterations, can feel eerie, spooky, or haunted. The field, in fact, includes the presence of material elements—laptop, books, pens and pencils, a cup of coffee, the chair one is sitting in—and non-material elements and transpersonal entities, archetypal companions guiding the process.

The eerie felt sense of the field reported by Jungian researchers is not, however, limited to traditional methods of scholarship. Jungian artists, writers, musicians, poets, and choreographers, among others, also develop a keen sense of the lively archetypal field, and acknowledge the presence of numinous images and figures. Novelists who would not necessarily identify as depth psychologists, or even as psychological, typically welcome the liveliness of the field. In one memorable passage in King's (2000) book on writing, he evoked Mary Shelley's *Frankenstein. A modern Prometheus*:

> Words create sentences; sentences create paragraphs; sometimes paragraphs quicken and begin to breathe. Imagine, if you like, Frankenstein's monster on its slab. Here comes lightning, not from the sky but from a humble paragraph of English words. Maybe it's the first really good paragraph you ever wrote, something so fragile and yet full of possibility that you are frightened. You feel as Victor Frankenstein must have when the dead conglomeration of sewn-together spare parts suddenly opened its watery yellow eyes. Oh my God, it's breathing, you realize. Maybe it's even thinking. What in hell's name do I do next? (pp. 135–136)

Indeed, what does the writer do next? In such moments, Jung's method of active imagination is very helpful. "Give it your special attention, concentrate on it, and observe its alterations objectively," Jung advised. "Devote yourself to this task, follow the subsequent transformations of the spontaneous fantasy attentively and carefully. Above all, don't let anything from outside, that does not belong, get into it, for the fantasy image has 'everything it needs'" (1955–56/1970, p. 526).

I imagine King wholeheartedly embracing Jung's reverence for fantasy. After all, King did admit, "I've never held much of a brief for reality, at least in my written work. All too often it is to the imagination what ash stakes are to vampires" (1993, p. 3).

From intersubjectivity to intercorporeality

Due to the evolution of classical Freudian theory toward relational psychoanalysis (Mitchell, 1988; Winnicott, 1965), the majority of post-Freudian clinicians base their perceptions of their patients on the information arising moment-by-moment in an intersubjective field. The field is "an unconscious intersubjective construction generated by the analytic pair," which Ogden (1997) viewed as "aspects of a single-interest subjective totality experienced by analyst and analysand" (p. 25). Jungian analysts similarly describe the intersubjective relationship between therapist and patient in terms of fields. In clinical work, this relationship is known as transference and countertransference or, simply, the transferential field (Jung, 1946/1982a; Weiner, 2004). For Jung, the transference is

> the projection of archaic, infantile fantasies which were originally vested in members of the patient's own family and which, because of their positive or negative fascination, attach him to parents, brothers, and sisters. The transference of these fantasies to the doctor draws him into the atmosphere of family intimacy, and although this is the last thing he wants, it nevertheless provided a workable *prima materia*. (1946/1982a, p. 218)

Projection and introjection—the fantasy activities forming the *prima materia*—are core concepts used to describe a depth-therapeutic relationship. In Jungian therapy, the analyst knows that only some of the *prima materia* arises to awareness.

The clinical concepts of projection, introjection, and the transference are depth psychological refinements of the basic human scientific notion of intersubjectivity. "Intersubjectivity implies that knowing or understanding is not an individual endeavor but rather is socially situated; knowing cannot exist in a vacuum or a cognitive abstract system" (Anderson, 2008, p. 468). In apt language for this paper, Roger (2013) defines intersubjectivity as "an interdisciplinary concept that refers to *the field of interaction* between the self and other" (p. 500; emphasis added). Intersubjectivity rejects the Cartesian notion that consciousness is private and isolated. "From an intersubjective perspective, human beings exist not in isolation but in a world with others" (p. 500). They share many dimensions of lived experience, include ideas, beliefs, emotion, and action, rendering the field a dynamic arena of reciprocal influence.

Psychologists of all stripe actively attempt to understand their clients and the world they inhabit. They begin with the known, the flat social science field data of the life space often captured in intake forms and other clinical reports required by agencies and insurance companies. Some approaches to therapy end there. Depth therapists, by contrast, acknowledge the dynamic influence of what is not yet known (the personal unconscious) and what may never be known (contents of the collective unconscious or objective psyche). Like the creative process in painting, poetry, or choreography, depth therapy is a discovery process. Skilled therapists develop a keen awareness of non-cognitive, unnamed, and barely perceptible qualities of the present moment as each present moment unfolds in space-time. Awareness is an embodied felt sense for what is going on in the co-created field between therapist and client that frequently includes the heights and depths of human experience: close encounters with the transpersonal world.

The emphasis on present-moment awareness in depth psychotherapy clearly draws from the tradition of phenomenology, which pays keen attention to multiple dimensions of the life-world, including soul and spirit. Two phenomenologists, Husserl and Merleau-Ponty, made a distinctive contribution to phenomenology by emphasizing the importance of embodied perception in the creation of the intersubjective field. Merleau-Ponty's late work, "The philosopher and his shadow" (Moran, 2017) introduced a word that foregrounds the role of the body in social interaction: *intercorporeality*. Perceptions always arise from our bodily presence in a shared field; our being-in-the-world is produced by moving around in a world.

Tanaka (2015) explained that intercorporeality "refers, first of all, to the reciprocity of one's own body and that of another. The other's body appears to the self not as a mere object (Körper) but as the living body in action (Lieb)" (p. 467) We do not perceive another person as having an inner and an outer dimension as models of intersubjectivity based in Theory of Mind suggest. Instead, we experience the person as whole, alive, and moving, someone engaged in "a concrete action in a shared context. … a living body embedded in the world" (p. 460). As a result, "intercorporeality suggests an immediate and direct understanding of the other person. At the fundamental of social understanding lie embodied interactions between the self and the other, through which various impersonal emotional states are created" (p. 468).

Moran (2017) pointed out that Merleau-Ponty's notion of intercorporeality owes much to the work of Edmund Husserl. "For Husserl, the intertwining and overlapping of sensory modalities in the embodied subject give us the place to start reflecting on the experience of otherness and especially the other's lived body" (p. 30). Both

phenomenologists asserted that embodiment is source of empathy. It is also the stable foundation for our understanding of the world. "The world has a stability, materiality, and 'thereness' precisely because of my embodied experience" (p. 43). That is, our interactions are actions: they constitute "the fully concrete and lived and share cultural lifeworld that we inhabit" (pp. 39–40).

Neurophenomenology builds upon the mid-century work of Husserl and Merleau-Ponty to give a particular somatic and relational emphasis to the concept of the field. "The guiding hypothesis is that through our mutual interactions with others our living and lived bodies become inextricably intertwined in a dynamical whole, thus forming an 'extended body' by which we enact and encounter the world together" (Froese & Fuchs, 2012, p. 211). The lifeworld, the context within which we think, feel, understand, and act, is a field constituted of perceiving bodies, not just perceiving minds. The intersubjective field is the intercorporeal field, an embodied, enactive gestalt of myself and others and the environment we share.

The intercorporeal field, nekyia, and the Sámi underworld

Jungian psychology, which takes seriously the collective and cultural lineage of cosmological field theories, is well positioned to make a unique contribution to intercorporeality. We can extend the idea of *others* to include ancestors who inhabit what we might generally call the realm of Spirit.

"Narrations of or by people who travelled to a world beyond our own are numerous, popular, and ancient: it appears to be a deeply ingrained cultural constant that one imagines another world, following different laws" (Graf, 2018, p. 11). Ancient myths from many traditions are first-person accounts of a traveler, human or divine, who descends into a world entirely different from their native habitat. We might call such stories spiritual field theories since something, or someone, draws the traveler away from their familiar surround. Accounts of descent inform us that denizens of the underworld seek us, whether we call that place the otherworld, the beyond, or the Great Below, and there are many other names for the same idea in cosmic geography. There, the living commune with the dead and the lysis of the story nearly always include profound transformation. That is, stories of descent/nekyia, "do not cater to pure curiosity, as do other travelers' reports already in antiquity. Rather, the gaze on the other world usually has the aim to change our life in this world" (p. 32).

I developed an entirely new somatic feel for the ancestors and spirit guides a few years ago, as I was reading Bradley's (2000) book *The Archeology of Natural Places*. It described the sacred geography of the Sámi, indigenous inhabitants of present-day Sweden, Finland, Norway and the Russian Kola Peninsula. Unlike other ancient western peoples (Greek, Roman, Egyptian, and Sumerian), the Sámi did not construct large sacred monuments to symbolize their relationship with the spirit world. Instead of building temples, they centered their ritual practices on natural features of the land such as distinctive rock formations and entrances to caves.

One sentence in Bradley's book stopped me in my tracks. I read it once, then again, and then one more time. I would describe it as a numinous encounter with a text. "The underworld was sometimes seen as the mirror image of the mundane world," said Bradley, and "thus the feet of the dead, who must walk upside down, touch those of the living, who stand upright" (2000, p. 12). I followed Bradley to his source, a 1986 work by Ingold, in

which he described the Sámi cosmos. "The upper layer is the sky, frequently divided into several storeys" (p. 246). The lower layer of the cosmos, "is the inverted world of the dead whose feet, since they walk upside down, are sometimes thought (as by the Lapps [the Sámi]) to touch the soles of the living who walk upright" (p. 246).

I invite readers to contemplate the image of an inverted underworld for a moment, where only a thin membrane separates the living from an ancestor or spirit guide who is matching their stride sole to sole. Perhaps it astonishes readers as it does me, or perhaps not. I will return to this image shortly, but before I do, it is important to establish a context by briefly describing some elements of Sámi culture.

The spiritual practices, beliefs, and traditional ways of Sámi life were nearly obliterated by the missionary zeal of Christians, who migrated to northern Europe as early as the thirteenth century to save the souls of the heathens (Kent, 2018). Such assaults, as is well known, were perpetrated countless times throughout the indigenous world. Economic, political, and cultural colonization went hand in hand with ontological and epistemological colonization (Maldonado-Torres, 2017); the surest way to destroy a way of life is to undermine the foundational view of reality, knowledge, and learning that supports it. According to Rydving (1993), "the violence directed against the Sámi was organized and systematic" (p. 61). As a result, few Sámi stories exist today, yet scholars have pieced together enough of Sámi cosmology to back up the statements by Bradley (2000) and Ingold (1986). The Sámi did, indeed, view the underworld as inverted mirror image of ordinary waking reality.

A description of Sámi cosmology might profitably begin with a description of Sámi cosmography, their structural vision of the whole. The Sámi divided the cosmos into three realms, the upper world of the gods, the middle world inhabited by humans and their animal kin, and the underworld of the ancestors. "This tripartite structure of the universe is one of the oldest north Eurasian folk beliefs" (Pentikäinen, 2005, p. 3104). The Sámi, like other indigenous peoples, "incorporated a cult of the dead into various aspects of their daily life, for which it had crucial significance" (Kent, 2018, p. 81). The underworld was an important part of their lived experience and their life space. It was the foundation of their intercorporeal field.

Navigating the three realms was delegated to the shaman, who acted as a mediator between them. Sámi indigenous religion, more accurately described as a way of life, interwove animism, shamanism, and polytheism. "Sámi animism is manifested in the Sámi's belief that all significant natural objects (such as animals, plants, rocks, etc.) possess a soul, and furthermore, are cognizant of their surroundings" since they "lost their powers of speech only recently" (Holloway, 2024, para 1). The Sámi shaman, or *noaidi*, was a cultural hero, a charismatic leader among the people, who possessed the unique ability "to orient himself and move around in the space of the Sami universe" (Terebikhin, 1993, p. 3).

The *noaidi's* prize possession was a drum, which he used in sacred ritual. Few drums remain in existence. Most were seized and destroyed by Christian missionaries who believed the drums to be implements of witchcraft—though for the Sámi, they were an important tool for survival and helped protect the community. One of the few surviving drums on display at the British Museum (2003, n.p.) is accompanied by a poignant text:

> Some Sámi added Christian imagery to their drums in an unsuccessful attempt to make them acceptable. Others continued to use drums in secret

> at great personal risk. By 1700 most surviving Sámi had been converted and almost all Sámi magic drums had been destroyed.

The drums the Christians destroyed did not just protect the Sámi community. They protected the Sámi view of the world, the Sámi's place within it, and the Sámi relationship with the spirits. It is a world that has barely survived.

Terebikhin (1993) stated that the map of the Sámi cosmos painted on the shaman's drum showed "the upper realm of the heavenly deities, the middle human realm and the lower realm, *Jabmeaivo* or the world upside-down" (p. 4). He cited a number of scholars from various disciplines to account for the inverted lower realm of Sámi cosmography. "The motif of the earth turned upside down by god is reflected in a number of central images of the Sami world model, particularly in the image of the world tree which grows with its roots upwards" (p. 13). Norwegian ethnographer Vorren (1985) observed that wooden idols (*vearromuorrot*) at sacrificial sites were always placed upside-down, with the root turned upwards (p. 13). Terebikhin (1993) retold a traditional story cited by Čarnoluskij (1972) that suggested the meaningfulness of the inversion.

> A young man [turns into] to a salmon. A girl rescued him out of gail [*sic*] and the salmon pulled out the biggest and the nicest pine tree that grew near the house, turned it with roots upwards and the branches downwards, and stuck it into the earth to mark a great friendship with the girl. (p. 13)

Terebikhin pointed out that the "tree of friendship" between the girl and the salmon symbolizes "connecting, binding functions" (p. 13). One might ask, connecting and binding what? Based on Sámi animism, it is unsurprising that the story tells of a natural bond between creatures—human girl and enchanted salmon. It also depicts the natural bond of friendship between Sámi people and any denizens of the Sámi underworld no matter what form they take.

In every account of the underworld I know, not once was the land of the dead described as the inverse of the land of the living. Journeying to the underworld is frequently strange and disorienting since all familiar touchstones to assist the traveler are absent, regardless of whether she is divine, semi-divine, or closely guided by a divine mentor. Sámi cosmography, however, gives new and literal meaning to *disorientation*. The underland, the habitation of the dead and the habitat of spirits, is upside down. Or perhaps we are.

As I imagined the dead living upside-down, they moved with the ease and grace enjoyed by only some of the living. Their movements had an odd, weightless sort of feel. It was simultaneously stately, self-possessed, and playful. The next image quickly followed the first. I imagined one of my spirit guides, a magnificent aging lioness I met in the South African bush, walking with me in a particularly intimate and connected way. I could feel the bare soles of my feet matching her huge, soft lion paws. My body, upright, walking on the earth, connected with the lioness sole-to-sole—a meeting that gives deeper meaning to the casual phrase *soul mates*. We feel the ancestor, the soul mate, through the skin of the feet touching the skin of the earth, touching the skin of their soles and soul. The ancestor's presence is as intimate as flesh.

A conclusion, for now

Field theory is ancient and new, an archetypal pattern discovered, described, lived and then forgotten – only to be rediscovered, described again, and lived again. Jungian thought is

itself a field theory that succeeds in greatly expanding the social sciences, including mainstream psychology, primarily because it affirms the lived experience of spiritual beings in transpersonal realms. Yet to the extent that Jungian therapy still relies on intersubjectivity, the basis of sociological field theory, it, too, is an inadequate account of the subtle aspects of our interconnected cosmos. It is more than time to adopt the more holistic and somatic field theory of intercorporeality, which originated in the work of Husserl and Merleau-Ponty. Intercorporeality enlarges our imagination of relationship *with* others by enlarging our imagination *of* others: who they are, where they are, what they are.

I invite readers to bring to mind an ancestor or spirit guide. In invite you to imagine your feet touching theirs through the membrane that separates those in one part of the field, whom we might call the living, from those who live in another part of the field, who might be the dead. I invite you to imagine the continuous gravitational pull of a numinous other with whom you walk sole to sole. How does this shift how you walk in the world?

Walking sole-to-sole also expands and flips the Christian idea of "walking with God." Baptist minister Dr. Paul Chappel explained the meaning of the phrase:

> [Walking] is interacting with God throughout the course of a day, feeling His presence and power, and receiving His strength and guidance. Your spiritual growth is directly related to your walk with God. Walking is a step by step process, and, similarly, the Christian life is a day by day process. (2024, n.p.)

Chappell quoted Colossians 2:6 as the New Testament source for the practice of walking with God: "As ye have therefore received Christ Jesus the Lord, so walk ye in him." Walking with god is a metaphor for "continually keeping the divine presence near, to understand his plan for your life and to follow that plan as devoutly as possible."

Confirmed archetypal psychologist that I am, it bothered me not at all to hear the phrase "to walk with my god" as I imagined walking with the lioness. No, she is not my god. She is not even *a* god. But she does remind me to live in my body in a potent way at a potent time.

I mention timing because it is important. When I first glimpsed the lioness, she was frail and elderly, moving slowing across the scrubby land. At one point, she needed to rest, so I watched her lower herself awkwardly onto chest and belly, knowing what it is like when joints lack strength and suppleness and the ache goes all the way to the bone.

To walk with the lioness, slowly, cautiously, is to walk toward my elder years. They are upon me.

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CONVERSATIONS IN THE FIELD

Spirits, Ghosts, and Mediumship: Navigating the Spiritual in Research

Jessica Katherine Fink

Encounters with spirits are inherently numinous since they fill us with awe and a sense of connecting with something greater or other. The term *spirits* can refer to a wide variety of typically unseen beings including deities, spirit animals, nature spirits, and deceased persons. Jung thought that spirits were autonomous complexes separate from the ego, writing "Spirits, therefore, viewed from the psychological angle, are unconscious autonomous complexes which appear as projections because they have no direct association with the ego" (Jung, 1969, p. 309). The idea of spirits appearing as projections is often problematic for many spiritual practitioners because it can lead one to assume that spirits are imagined and therefore not real. For these spiritual practitioners spirits are very real and exist in the world alongside people. In the Reclaiming tradition where I have personally been involved, interactions with spirits are encouraged. Reclaiming founder Starhawk describes how one can connect with the Goddess,

> In the Craft, we do not believe in the Goddess - we connect with her; through the moon, the stars, the ocean, the earth, through trees, animals, through other human beings, through ourselves. She is here. She is within us all. She is the full circle, earth, air, fire, water, and essence - body, mind, spirit, emotions, change (Starhawk, 1979, p. 77).

While Jung's position does not exclude the types of experiences that spiritual practitioners like Starhawk reference, autonomous complexes are viewed as part of the inner world.

As researchers in Jungian psychology, we are often asked to acknowledge the deepest personal experiences yet also maintain the healthy distance and skepticism required of academic work. Mainstream psychology usually labels encounters with spirits as pathological or invented, while spiritual practitioners believe that these experiences are encounters with literal deities, beings, or deceased persons. Much like the medium or shaman who acts as a channel between the worlds of the living and the spirits, perhaps there is a liminal space where academic and spiritual perspectives can coexist? This essay explores researchers' experiences with spirit phenomena and how one processes and learns from the numinous.

C. G. Jung's Experiences with Spirits

The fear of acknowledging personal encounters with spirits in academic writing is something that Jung (2009, 2020) encountered with his work. The powerful visions and encounters with spirit figures were written down in black notebooks released as *The Black Books* sixty years after his death. Similarly, *The Red Book* was released almost fifty years

after his death, and it was a transformed version of his original account. The work he published on archetypes and his memoir, *Memories, Dreams, Reflections,* can all be seen as a way of processing his experiences in places that some spiritual practitioners call the world of the celestial spheres, Bardo, the astral plane, the spirit world, the space between the worlds. Notably, Jung did not publish the versions of his work that were closest to his direct experience; instead his works that referenced the experiences were heavily abstracted from the original content.

When she was young, Jung's mother used to sit beside her father as he wrote his sermons in order to protect him from ghostly disturbances, and she kept a journal where she recorded unusual occurrences with ghosts and precognition (Jaffé, 1971). His grandmother would also see ghosts of people that were later verified to have existed historically. Jung (1902/1970) wrote his doctoral dissertation on mediumship, based on the experiences of his cousin Helena Preiswerk. Despite his early writings categorizing mediumship as pathological, Jung's public views on spirits and mediumship changed over time. Jung (1969) later acknowledged the universal nature of a belief in spirits who inhabit the same realm as people and have powers to influence people. He placed autonomous complexes within dreams, apparition sightings, and psychic disturbances (Jung, 1969, p. 305) and defined spirits as the unconscious projection of these complexes. However, he sourced the requested analysis of a series of letters relating direct experiences of spirits out to one of his students, Aniela Jaffé (1979), who published her findings in *Apparitions: An archetypal approach to death, dreams and ghosts* after his death.

While Jung's model made space for the experiences with spirits and informed a rich and valuable literature on archetypes, his approach of abstraction of direct experience can be seen as reductionist. Much like a dietitian who focuses on the nutrients within food and the effects of those nutrients, a focus on the archetypes of the psyche and their effects extracts them from the rich sensory and somatic elements that create the numinosity. Jung's explorations of art, literature, and alchemy appear to be attempts to grasp at the mysterious and experiential elements of these numinous experiences and to write about them. The emergence of Jungian Arts-Based Research in recent years also reaches towards the ineffable through the experience of creating art. Similarly, we must be able to find a way to bring these experiences with spirits into the research in a way that honors and respects the fullness of the experiences and does not reduce them down to an expression of the archetypes. There is so much more within them.

Through the Eyes of Spiritual Practitioners

In contrast to Jung, most religious practitioners who work with spirits do not consider the entities involved to be rooted in psyche. Spiritual practitioners Filan and Kaldera (2009) devote an entire chapter in their book *Drawing Down the Spirits* to arguing against the archetypal view as minimizing the experience. My intuition is that this resistance has to do with a perception that psyche is only defined as "inside" and therefore not experientially real. However, when we look at the whole world as ensouled and emphasize that the psyche is real, I think that there is the possibility of a shift. At least for me it there is because it allows space for what I have experienced yet roots it in psyche. As researchers in Jungian psychology, we must hold multiple ontologies and respect the beliefs of religious practitioners and attempt to convey the full range of experiences, while also maintaining a

critical awareness and aim to talk about these experiences as psychological in addition to spiritual.

A further dilemma involves how engagement with the spirits of dead people could be psychologically activating, yet we must also respect the personhood of spirits. Many religious traditions engage with spirits as ancestors with deep respect, and for others engagement with spirits involves deities who are considered sacred. When I engage in writing about these types of experiences, I set the intention to be very careful to include the context of traditions and disciplines and actively work to avoid reductionism of experiences. Individual and collective experiences are true to those who experience them, and efforts must be made to ensure that their perspectives are respectfully maintained throughout the research. For example, an academic challenge emerges when working with experiences that involve communications with spirits, because there is a risk of misattribution of communications as there is currently no definitive way to determine the source of these communications. Where specific cases of dead people are discussed, we must honor and respect who they were and not conflate what seems like communication with dead people with who they were when they were alive.

Bridges and Discernment

Myth and religious stories may serve as a bridge between the academic researchers and the spiritual practitioners, especially if we include religious stories from modern religions like Christianity, Islam, and Judaism and examine them through the same lenses that we use with myth. Accounts of experiences with deities and other spirits allow the reader to enter into the stories through active imagination or ritual theater. Many spiritual traditions carry on the telling of myths or stories from their holy books and enact them in ritual or plays. By respectfully including accounts of encounters with spirits within our research, we can give these numinous experiences a voice. As Jungian researchers, we often employ the technique of active imagination to step into the dreams of others. By entering into active imagination with stories of encounters with spirits, we can come to know these spirits as numinous figures and learn from them. Discernment in interpreting these interactions is key. As spiritual practitioner Christopher Penczak (2002) wrote,

> We should not believe everyone and everything at face value. We are open to other people's beliefs and advice, but when it comes to our own happiness, we have to find what is right for us. We would be foolish to follow anyone blindly, spiritually, and physically. Blind obedience is the cornerstone of a cult. We must use our minds to understand the message and determine if it is right for us. (p. 87)

He also points out that both hearts and minds are required for true discernment, and he advocates taking time with any messages that are confusing or do not make sense for any reason. Several of my spiritual teachers have provided similar advice in employing careful consideration of what a spirit says or asks just as one would with another living person.

Jungian psychology has the unique potential to provide a helpful pathway to understanding these experiences, especially for people who encounter spirits but are not trained within a spiritual tradition that accepts the potential of these experiences to be beneficial. However, this approach must be done in a way that respects the personhood of spirits and is not reductionistic. A deity or a deceased loved one must be allowed to be

experienced as that deity or deceased loved one, yet we can shift the conversation about how to work with that experience. Psychology then shifts from purporting to interpret numinous experience to providing tools to process them. For those who are drawn to parapsychology there is a strong hunger for psychological resources that do not involve judgment. Inviting people to work through the experience via active imagination, to revisit certain details, and to ask questions of the spirits are ways to help psychologically process the experience and allow persons to remember details they may have forgotten. Jungian research can encourage innovative approaches that help people process their experiences and fully honor the numinous. Jungian analysts and psychotherapists may already be doing this type of work in the consulting room, yet writing about it in a research context helps get the word out and provide validity to those having experiences.

Providing space for the reality of experiences with spirits within academic research is a topic that is deeply personal to me because in addition to being a researcher in Jungian psychology I have studied in many spiritual traditions and experienced vivid encounters with spirits eschewed by mainstream psychology, yet they are very real and psychologically transformative for me. While psychology has a wide literature regarding how to process and describe these experiences through creating distance and abstraction, a level of respect and connection is missing when the literature assumes that numinous experiences involving spirits are pathological and require such distance. Jung himself advocated accepting what patients say as psychologically true, and since Jungian researchers are therefore open to accepting value in numinous experiences, we stand unique among psychological researchers in acknowledging the benefits of direct spiritual experiences. My training in mediumship and spiritual traditions that actively work with spirits has opened up new pathways and created a sense of tangible reality to these experiences. My openness to experience makes me more inclined to accept these beings and communications as real and true, which brings a closeness that allows for respect for the experiences of others. However, I must work to overcome the bias to maintain an additional level of critical awareness and skepticism beyond what spiritual practitioners advise around accounts of experiences with spirits in my academic work. Thoughtful weighing of evidence requires a balance between openness and skepticism as I develop conclusions. However, it is not easy to maintain that balance and takes additional work and feedback from others to find it. It is often very challenging to step away from openness to spiritual manifestation and then look through the lens of academic objectivity and then close those channels in order to be able to look through the lens of academic skepticism.

Concluding Thoughts

Many psychological disciplines eschew the spiritual and religious, pushing them to another realm of discourse which allows them to avoid the problematic topics that are difficult to prove. Since Jung did not, Jungian researchers have a foundation to build upon within his work, especially with the publications of *The Red Book* and *The Black Books*. Through embracing the significance of the numinous within psychology, Jungian researchers have a unique pathway through which to explore experiences with spirits and share research with the public. Some researchers may experience the challenges of openness to accepting the possibility of these experiences as being real, and others like me may face the challenge of embracing the skepticism required for academic discourse. There is a strong hunger in our culture and a need for validation of a diversity of numinous experiences with spirits

that does not involve religion or the church. Developing techniques that honor and respect experiences with spirits and help people make sense of them has the potential to heal a cultural bias that has alienated and created harm for many people. Through taking on these thorny challenges and broadening our perspectives in often uncomfortable ways, as researchers we can contribute to both society and our field.

Contributor

Jessica Katherine Fink is a PhD candidate in Depth Psychology at Pacifica Graduate Institute. She has trained for many years in spiritual traditions that practice ecstatic ritual and direct communication with spirits. She has also studied and participated in many medium readings within the spiritualist community in Lily Dale, NY, and studied the science of apparitions, hauntings, and mediumship at the Rhine Research Center in Durham, NC.

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Allegory

Mathew V. Spano

The dead have their own work to do.
Each night they rise in the heavy dark
To make their rounds, tending tiny pots
With small dirt mounds up and down
Byzantine aisles in the silent gardens
Of the underworld. Like priests with situlae
Sprinkling holy water that circulates
Among new life of many kinds:
Seed, sperm, fern, flower, egg, worm.
They hover over each, bony fingers probing,
Poking from the folds of tattered robes,
Cradling each as if it were the last
Child in the family line, until it's ready
To be loaded onto pushcarts and wheeled away
Up long dusty roads to the land of the living
To be transplanted in the fertile ground
Of forest and field to bloom, in the nourishing dark,
The nurturing ark of every mother's womb.

Deliveries made, the dead resume their rounds
Proceed to amble along the intricate rows
Patiently seeking paths to the inmost truth,
Muttering monks and nuns who after matins
Circumambulate along the paved labyrinth
That spirals toward the center of the cathedral floor,
Tracking the eternal mystery to the heart's core
In the pregnant silence of the gradually lightening gloom.

Their lonely office complete, the center finally reached,
They crumble down to ash, as acolytes newly arrived
Sweep and gather their dust into small fertile mounds
To fill the tiny pots and line them down the aisles
For others now to attend along their sacred rounds.

BOOK REVIEWS

Review of *Exploring Spirituality from a Post-Jungian Perspective: Clinical and Personal Reflections* by Ruth Williams

Williams, Ruth. *Exploring Spirituality from a Post-Jungian Perspective: Clinical and Personal Reflections*. Routledge, 2023. 210 pp. ISBN: 9781032256818. $39.95 (paperback), $128.00 (hardcover).

Reviewed by Charles J. Morris

The connection between Jungian psychology and spirituality is not always embraced, given C. G. Jung's (1943/1968) tendency to view himself as an empiricist and his declaration that psychology is not concerned with "the construction of new religious truths" (pp. 13–14, *CW* 12, para. 15). Ruth Williams counters Jung's hesitance in her book *Exploring Spirituality from a Post-Jungian Perspective,* delving unabashedly into a wide range of spiritual topics from the viewpoint of personal reflections and experience as a Jungian analyst. She reminds us that while Jung did not want to create a new religion, he unquestionably "saw religion as an archetypal impulse" (p. 46). The result of Williams' work is an eclectic mix of ruminations on many aspects of spirituality drawn from a variety of traditions and woven together with personal stories, clinical vignettes, political and cultural references, and discussion questions.

A theme throughout is the tension between psychology and spirituality, which Williams aims to resolve by keeping her discussion of the spiritual aspects of life grounded in the realities of earthly life, thus avoiding their tendency towards inflation. In another key contrast, while psychotherapy is typically associated with dealing with the darkness of trauma, Williams argues that in her experience "people struggle with the light as much as the darkness" (p. 3). The struggle necessitates the inclusion of spirituality into psychoanalytic processes, and the book ultimately advocates that spirituality is an essential component of individuation. Integration of the psychological and spiritual keeps our spiritual pursuits from becoming a "pick and mix" approach, but rather guides them towards "taking responsibility for what truly resonates within your own soul and spirit" (p. 4). With this context, Williams moves into a four-part discussion of how to explore such an approach to spirituality, ranging from suggestions on daily practices, to a discussion of ghosts and the paranormal.

Part 1, entitled "Spiritual perspective," defines the path of spirituality as "incarnating our potential" (p. 11). To facilitate that process, Williams contends that we must find ways to connect to our innate spiritual nature, which in turn must be supported by daily practices (p. 18). Far from insisting on a specific approach, Williams instead

emphasizes the diversity of ways connection to spirituality can happen—meditating regularly, noticing the weather, smelling fresh flowers. The result is a "life of service" (p. 21) to something greater, though again Williams highlights that service can look very different for each person. Spiritual perspective must also include an ecological view, given that the object of our service is not simply an abstract "spirit" but also an "awareness of our non-separation from all other forms of life" (p. 26). In doing so, she deftly illustrates the paradox that a greater attunement to our interior lives ultimately must lead to a greater connection to the other beings in our lives and the world around us.

Part 2, "Dilemmas," covers a handful of difficult questions that inevitably arise as one embarks on an authentic spiritual journey. Williams begins with the concept of the knowledge of the heart, which must be our guide in a spiritual life, given that "rationality is a good servant, but a bad master" (p. 34). Illustrating her approach of circumambulating big questions from a variety of angles, Williams connects heart knowledge to intuition, understood as an inner voice; to happiness, citing Bhutan's Gross National Happiness Index; and to love, outlining the Greek understanding of the four types of love. Similarly multifaceted approaches are used to examine questions around the purpose of life, the ethical demands of a spiritual life, the nature of inner peace and clarity, and suffering such as suicidal thoughts and depression as inseparable from spiritual life. Williams' open-ended exploration continues in Part 3, "Puzzles," which examines the paradox of free will and destiny before providing an overview of the mantic practices of Tarot, I Ching, and astrology as forms of synchronicity that can provide us with spiritual direction. Finally, Part 4, "The ineffable" covers what Williams learned in surveying Jungian analysts around the world about how concepts of "soul" and "spirit" are included in their sessions (p. 119). It continues into more esoteric topics, including spiritualism, near-death experiences, premonitions, and psilocybin journeys. The book concludes with a chapter on "Grace" as a culminating factor in a spiritual life, which Williams defines as "simply a divine gift bestowed seemingly at random" (p. 145).

Every topic in the book is touched on with a refreshingly open-ended tone. Grand conclusions and prescriptions are omitted, and suggestions are made lightly with deference to the reader's receptivity to the ideas. Williams's expansive definition of spirituality and the sheer number of profound questions and ideas touched on in the relatively short book (148 pages before appendices) results in a guidebook to modern spirituality that provokes readers to examine their own relationship to many facets of life. Her approach is supported by a generous list of further reading in the references of each chapter should readers who wish to explore an idea in greater depth. The theme of grounding the spiritual is reflected in the structure of the book itself, as abstract questions and explorations are made concrete through interspersed myths, current and historical world events, and clinical case studies. Thus, Williams shows how the spiritual impacts our day-to-day lives.

The book leaves the distinct impression that it is the culmination of Williams's lifelong personal and professional exploration of what it means to live a spiritual life. If there is a foundational assertion, it is perhaps that a spiritual life entails "surrendering the ego and embracing a wiser, deeper, … [more] spiritual direction to guide us" (p. 88). The scope of the book reflects the complexity of the quest in which the modern psyche can no longer surrender itself to dogma and has the vast range of the world's traditions and philosophies at its fingertips. While this quest can make for an intimidating landscape, it is

also one rife with opportunity for those who wish to take responsibility for a deeply personal spiritual journey. In this endeavor, Williams proves to be a useful guide.

Contributor

Charles Morris is PhD candidate in Jungian and Archetypal Studies at Pacifica Graduate Institute in Santa Barbara, California. He holds a master's degree in Mindfulness Studies from Lesley University and has studied and taught Tibetan Buddhism for 20 years. He consults with HR organizations and had a successful 20-year career at Microsoft.

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Dream Seed

Watercolor, 26” x 24,” Private Collection, by Heather Taylor-Zimmerman

Artist Statement

At the core of my life's work lies a profound belief: art possesses an innate power to transform the world, evolving the psychic life of humankind. I have devoted my career to exploring this belief through a transdisciplinary approach to art as a bridge between the visible and the invisible, the conscious and the unconscious, the individual and the collective. At its heart, art reflects our innermost nature and is a way to commune and communicate with Nature. Engaging with various modalities and traditions, I play in the psychoid interface of ecology and psychology to collaborate and co-create with the world soul and the alchemical Great Work of Art.

My approach is deeply rooted in the belief that art is not a superficial experience but a deeply transformative, natural, and essential way to challenge perceptions, alter states of consciousness, and evoke deep psycho-somatic responses. Soulful creativity has the capacity to heal wounds, bridge divides, and co-create a more harmonious and sustainable future. By harnessing the transformative power of art, I believe we can address the pressing issues of our time—environmental degradation, social inequality, and spiritual disconnection.

The power of art guides my vision of a global community where art is revered not only for its beauty but for its ability to foster deep connections and instigate meaningful change. As we navigate the complexities of the 21st century, I am committed to spreading hope in the belief that art is revolutionary and initiatory path to healing and transforming our world.

In our era, the urgency for creative transformation underlines a profound need to remember the true purpose of art—guiding the collective evolution of the psychic life of humankind. Art educates and unites the spirit of our age with the timeless wisdom of the spirit of the depths, catalyzing a deep, collective introspection. This transformative power of art serves not just as an aesthetic experience but as a pivotal force in reawakening and educating our collective consciousness.

Through artistic expression, we delve into the depths of the psyche, uncovering and integrating shadow elements to foster growth and enlightenment on a global scale. As we engage with art in this deep, transformative manner, we facilitate the essential education of our spirits, promoting a shift towards a more connected and spiritually aware society. This evolution is crucial as it supports our navigation through the challenges of modernity, enabling us to emerge as a more cohesive, aware, and compassionate global community.

CONTRIBUTORS

Biographies of the 2024 Authors, Poets, and Visual Artists

Janice Arnold creates handmade textiles from raw fibers to create art that transfigures space in ethereal and awe-inspiring ways. Rooted in ancient nomadic textile traditions, her work combines art and science balanced with a collaborative spirit to coax fiber into uncharted territories challenging our perceptions and relationships with textile art.

John Dotson. His Appalachian ancestry runs deep in the soil of East Tennessee. His life path has carried him through Chicago, New York, Los Angeles, Boulder, and Seattle—with excursions to India and Wales. For fifty years he has resided in California, where he is president of the Monterey Friends of C.G. Jung.

Matthew A. Fike, PhD, is a Professor of English at Winthrop University in Rock Hill, SC, where he teaches courses in the human experience, critical thinking, and Renaissance literature. He is the author of five literary monographs and over forty articles.

Jessica Katherine Fink is a PhD candidate in Depth Psychology at Pacifica Graduate Institute. She has trained for many years in spiritual traditions that practice ecstatic ritual and direct communication with spirits. She has also studied and participated in many medium readings within the spiritualist community in Lily Dale, NY, and studied the science of apparitions, hauntings, and mediumship at the Rhine Research Center in Durham, NC.

Robert Frashure, PhD**,** is a licensed Clinical Psychologist in private practice in Los Angeles, CA. Working from a Depth Psychology perspective, he emphasizes creativity, LGBTQ+ voices, and relational psychoanalysis. As an artist, he produces music videos and photography. He holds an A.B. from Harvard College in Visual and Environmental Studies, an MFA in Art from the California Institute of the Arts, and a PhD in Clinical Psychology from the California School of Professional Psychology. He completed a post-doc fellowship in Contemporary Psychoanalysis from the Wright Institute Los Angeles (WILA), and an advanced training certificate in Ecopsychology from Pacifica Graduate Institute.

Rebecca Migdal Kilicaslan, MA, MFA is an artist and puppeteer working with dreams and myths, and a member of the *World War 3 Illustrated* collective, publishing social justice comics. Rebecca is a doctoral candidate in Jungian Studies and Archetypes at Pacifica Graduate Institute. She teaches art at East Stroudsburg University.

Charles J. Morris is a PhD candidate in Jungian and Archetypal Studies at Pacifica Graduate Institute. He holds a master's degree in Mindfulness Studies from Lesley University and has studied and taught Tibetan Buddhism for 20 years. He consults with HR organizations and had a successful 20-year career at Microsoft.

Elizabeth Éowyn Nelson, PhD, teaches courses in research design, process, methodology, and dissertation development as well as dream, archetypal psychology, and technology at Pacifica Graduate Institute. Her books include *Psyche's Knife* (Chiron, 2012) and *The Art of Inquiry* (Spring Publications, 2017), coauthored with Joseph Coppin. She is currently co-authoring a new book with Anthony Delmedico, *The Art of Jungian Couple Therapy* (Routledge, 2025). Dr. Nelson teaches and speaks internationally and has published numerous scholarly papers and book chapters on subjects including animals, dreams,

feminism, film, mythology, research, somatics, and technology. She has been a professional writer and editor for 40 years, coaching aspiring authors across many genres and styles.

John Picchione is a Senior Scholar at York University. He has published extensively on modern Italian poetry and narrative, avant-garde movements, literary and cultural theory. He is the author of *The new avant-garde in Italy: Theoretical debate and poetic practices and La scrittura, il cervello, e l'era digitale*. He is the co-editor of *Edoardo Sanguineti: Literature, ideology, and the avant-garde.*

Paul H. Schmidt is Associate Professor of English at Georgia State University where he teaches courses in Victorian literature and literary theory. He has published scholarly essays on Flaubert, T.S. Eliot, John Henry Newman, Edmund Gosse, George Meredith, and others. In 2022 his essay on Walter Tevis's *The Queen's Gambit* won the Tony Hilfer Prize for the best essay in Volume 64 of *Texas Studies in Literature and Language*. He is the Editor of *Studies in the Literary Imagination*.

Mathew V. Spano holds a Ph.D. in Comparative Literature from Rutgers University and currently serves as English Dept. Chairperson at Middlesex College in Edison, N.J. His writing has appeared in various publications, and he has authored the books *Imps* (BLAST Press, 2018) and *Hellgrammite* (BLAST Press, 2016).

The Longhouse at The Evergreen State College, a nexus of Indigenous artistry, intertwines Makah, Skokomish, Māori, and more, symbolizing unity and cultural reverence. Crafted by master artists, it stands as a testament to collaborative spirit and intercultural dialogue, embodying peace and serenity through its diverse artistic expressions.

Heather Taylor-Zimmerman is a visionary environmental artist and depth psychologist dedicated to the healing arts as an alchemical path of collective individuation. She specializes in creating transformative experiences that reconnect our inner nature with the greater natural world, fostering a harmonious balance between humanity and the Earth.

Artist Statements

The art of The Evergreen State College Longhouse and Native Arts Buildings

The Longhouse, "House of Welcome" at The Evergreen State College in Olympia, Washington, serves not only as an educational and cultural hub but as a profound artistic statement in itself, celebrating the rich tapestry of indigenous cultures. This emblematic structure was designed with the input and talents of artists from diverse backgrounds, including the Makah, Skokomish, Māori, and other Northwest tribes, each contributing their unique perspectives and skills to create a space that transcends cultural boundaries.
Refurbished in 2020, the Longhouse showcases the work of notable artists such as Greg Colfax (Makah) and Andy Peterson (Skokomish) who crafted the iconic Thunderbird and welcoming figures that greet visitors. These sculptures capture the essence of hospitality and spiritual guidance. The eastern entrance of the Longhouse, inspired by the Māori Marae, features the meticulous carvings of Lyonel Grant, alongside Jan Hopkins' woven facial moko, blending traditional Māori carving techniques with contemporary artistic expressions.

The western entrance, carved by a team led by the late Alex McCarty (Makah), with contributions from John Smith (Skokomish), James DeLaCruz (Quinault), and others, represents the artistic legacy of the Northwest's indigenous people, further enriched by Māori artist Rangi Kipa.

Every element of the Longhouse, from the etched windows by John Goodwin (Makah) to the blue light covers crafted by all participating artists, tells a story of collaboration, respect, and reverence. It is a place where art converges with cultural heritage to foster a deeper understanding and appreciation of indigenous traditions and contemporary expressions.

Integrating deeply with its surroundings, The Longhouse also employs sustainable practices reflecting the environmental stewardship inherent to indigenous cultures. Materials used in construction and artistic embellishments are locally sourced, emphasizing ecological responsibility. Interactive educational programs hosted in this vibrant space not only celebrate but also actively teach the crafts, languages, and philosophies of the indigenous peoples represented, ensuring that the Longhouse remains a living center for cultural transmission and environmental awareness. Through these efforts, it extends its reach beyond mere representation to become a crucial platform for indigenous advocacy and education, nurturing an ongoing dialogue between past, present, and future generations..

The Art of Rebecca Migdal Kilicaslan

The painting *Abraxas* has played an essential role in my individuation journey. The figure has approached me in dreams, communicated through synchronicities, and transformed my

awareness at crucial moments. The telos of the image drives the union of the opposites: dual in gender, the figure unites mortality with the sublime beauty of life.

In the practice of active imagination, conversations with intelligences in the psychic field invite a collaboration with psyche. Attention to the images causes them to change and evolve together with the artist, through an alchemical hermeneutics of the living symbol. This alchemy resides in the dream images and their elaboration as art.

The initial sketch was manifested through sense memories from my dreams. The first element, which seemed to jump from my belly onto the paper, was a small black shape, which I thought of as a white point inside a black dot. On paper it appeared as an open curled stroke. This shape became a caterpillar preparing to pupate, as seen in the following dream:

> Feb. 16, 2020 – *Jung throws something into the water, it's about the size and shape of a light-up restaurant buzzer. I dive in and retrieve it, it's a packet covered with translucent, slippery noodle-like material. It's similar to a large wonton, and when I break it open it's filled with large white grubs. These quickly turn into butterflies with wings covered in symbols and images, which fly about*.

The second image to appear was a pale-yellow flame. The color invokes the alchemical gold, the refined product of individuation. In keeping with the attributes of Abraxas as an embodiment of fertility and nature, the sketch took form as a Pan figure with goat legs, wrapped around by a huge snake.

The painting's energy arises from the body's expressive movements, in response to the dream images. The active imagination process respects the integrity of the marks as symbols, with attention to soul and to the transformational dynamics that unfold. Over time *Abraxas* has continued to take shape. The painting and its synchronistic extensions bring the blessings of authenticity, inspiration, and creative community.

The art of John Dotson

My earliest drawings sprang forth almost seventy years ago, on pads of paper supplied by Mother to keep me occupied and settled during church services at Oak Grove Baptist Church in Sawmill Holler. It was grievous ever to miss a service. Surely some compensatory energies configured in the drawing process, constituting a vessel for the heat-flows and unknow-abilities that affected me so very deeply in those Baptist rites and sermons. Mother's small notepad provided a portal for my imagination, a space of refuge, an escape to an introvertive sanctuary of alternative psychic formulations. Back at home, the creative process included Lincoln Logs, my excellent sandbox, a secluded basement fortress. In adolescence, electronic media options arose, and for a decade or so, the drawings ceased. Then, in college days, late 1960s, I discovered tempera, and the richness of those colors signaled the arrival of new modes of proprioception, texture, and manifesting. My notes in a variety of university lectures took the form of pen-and-ink drawings on yellow legal pads—channeling the many thinkings together with sensings, feelings, intuitions, and transcendent functionings. Fast forwarding now to the third decade of the twenty-first century, I have engaged as fully as I can many modes of containing the uncontainable psychic paradoxes of planetary cataclysm and upheaval. I work with sacred awe beholding these numinous forces—as Jung speaks—of the spirit of the depths and the

spirit of the times. What comes to mind is the axiom that he cites for Sabi Tauber in 1955, concerning the lapis (Gerber & Gerber, 2021, p. 96):

Omne portat cum se quo indigent.
It carries everything within itself that it needs.

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The art of Janice Arnold

In my artistic practice, I alchemize raw fibers into felt, a material that embodies the psychoid interface of spirit and matter. This process is a journey of transmutation, where the natural elements of wool fuse through energy, intention, and physical manipulation to create textiles that transcend their origins and become conduits of ethereal experience.
Like a spring from the earth, my work comes from a deep appreciation for nature exemplified in my project the "*Tao of Water*." Here, felt becomes a medium through which the fluid dynamism of water is both represented and reimagined, encapsulating the dual essence of visibility and invisibility, presence and absence, thus embodying the mystic qualities of nature.

Felt, in my hands, is not merely fabric—it is a primordial landscape. Each piece I create invites viewers to a meditative interaction with the material. The tactile and visual textures encourage a contemplation of the deeper connections between human existence and the natural world, highlighting felt's role as a bridge in this interplay.

My creations are spaces of encounter. They challenge conventional perceptions of textile art, urging a reevaluation of our relationship with materials often taken for granted. In transforming space through immersive installations, my art opens dialogues about sustainability, connectivity, and the intrinsic value of handcrafting in the modern world. In every fiber there is a story—a dialogue between the seen and unseen, the scientific and the spiritual, crafting pieces that not only challenge but also enchant, engaging the soul as much as the eye.

Beyond felt, my mission is to deepen human connection to the earth. My projects include rewilding a neighborhood into a park and a commitment to environmental advocacy for a sustainable relationship with the planet. Arnold's installations serve as both aesthetic experiences and educational platforms, fostering awareness about the delicate balance of ecosystems and encouraging viewers to reflect on their own impact on the environment. Through her work, Arnold not only transforms spaces but also strives to transform societal attitudes towards nature, aiming to inspire a more conscientious approach to how we interact with the world around us.

The Art of Heather Taylor-Zimmerman

At the core of my life's work lies a profound belief: art possesses an innate power to transform the world, evolving the psychic life of humankind. I have devoted my career to exploring this belief through a transdisciplinary approach to art as a bridge between the visible and the invisible, the conscious and the unconscious, the individual and the collective. At its heart, art reflects our innermost nature and is a way to commune and communicate with Nature. Engaging with various modalities and traditions, I play in the

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