



Food for the Soul

Studies in Jungian Psychology by Jungian Analysts

JUNG at HEART



Food for the Soul

Number 47

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INNER CITY BOOKS was founded in 1980 to promote the understanding and practical application of the work of C.G. Jung

JUNG UNCORKED

Rare Vintages from the Cellar of Analytical Psychology

—decanted with commentaries by Daryl Sharp—

TWO VOLUMES (titles 120, 121), 128 pp. each, \$25 each

From the author's preface:

C.G. Jung died in 1961 at the age of 86, but his legacy lives on, mightily. His writings are like fine, full-bodied wines—they mature with age, as do we all if we pay sufficient attention to ourselves.

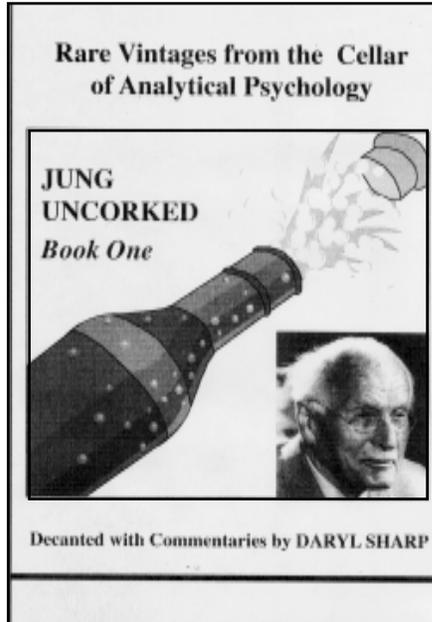
Jung Uncorked celebrates Jung. It presents spirited passages in his *Collected Works* (CW) together with my experiential commentaries on their significance. The selections here are, of course, just the tip of the wine cellar, so to speak, that is Jung's legacy and generally informs the modern practice of analytical psychology.

Some of the material here may be

familiar to readers from other contexts. That is to be welcomed. Consider that we all come back to psychological writings anew, according to where we are on our spiral path of individuation and self-understanding.

For myself, after thirty years practicing as a Jungian analyst, and editing and publishing books by many colleagues, I am still awe-struck by Jung's all-encompassing wisdom and insights into the workings of the human psyche. Indeed, although I am quite familiar with the essays in Jung's *Collected Works*, wherever I open a volume it is as if I had never read it before. My knees become weak and I am inspired anew.

In order to cover Jung's wide range



of interests, the chapters here deal with one essay from each volume of the *Collected Works*, sequentially from CW 1 to CW 18.

For convenience, *Jung Uncorked* is published in two volumes. Book One explicates and comments on extracts from CW volumes 1-9i. Book Two does the same with CW 9ii to 18.

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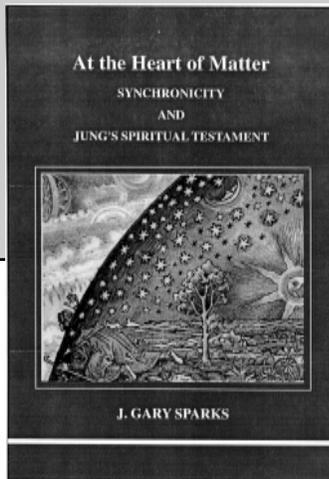
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At the Heart of Matter (excerpt)

(title 119, 192 pp., \$30)

<<<< “The hole open to eternity—
the spiritual pilgrim discovers another world.”

Subject and object

Since Descartes, the Occident has cleaved the world in two. According to Descartes, there are thinking things (*res cogitans*) and extended things (*res extensa*), subjects and objects. For the Westerner there are subjects that perceive and there are objects that are perceived. The subject perceives the world and manipulates it as an object. The basic philosophical and scientific framework that explains the relationship between subjects and objects is thought to be causality. The subject is an agent and the actions of the subject cause an effect in or on an object outside the subject. Subjects make things happen in the world of objects. Subject and object, cause and effect, are elements of the Western world-view underlying everything we do. As Jungian psychology has shown, however, and as the following chapters will examine, this view of the world is not correct, or at least it is inadequate.

The experiences that I will be focusing on show that the division of life into subjective “inside” and objective “outside” does not fit the facts that emerge in the course of an analytic journey. Indeed, we will also discover that dividing the world into subject and object is not just a facile understanding of reality; it is a dangerous one. When we wish to alleviate past emotional pain in a genuine way, to clarify disorientations in the present and to live honestly and meaningfully into an uncertain future, the distinction between subject and object breaks down. Experiences that transpire in the course of an inner journey, such as depth analysis, show that at times what we think of as an object, the external material world, can also act as a subject. There are moments in life when we become the object of physical events in the external world that act, as a subject, on us.

Putting fact and experience before theory, Jung recognized that these events

are of central importance in the process of healing. He perceived that our understanding of causality, and the time and space it works in, does not do justice to the capacity for healing that is inborn in every human being. Jung turned his attention relentlessly to this deeper dimension of life: to the fact that there is something else besides our actions going on in the world and that this something else has intelligence and intent which heals.

He realized that any serious inner work proceeds not only by the investigation of forces that have shaped our lives but also by an attunement to what the “outer” or “objective” world is doing to help heal us. How events cross our path and the significance of certain material or physical occurrences in the outer world occupy key analytic attention in Jungian work. It is as important to observe these happenings in the present as it is to evaluate and attempt to overcome past injuries and destructive pressures from the years behind us. It is not that Jungian work avoids delving into the painful and confusing questions of our origin; it is that without the convergence of something “outside” our subjective personality which operates independently of our own intentions, the full depth of the personality will not be reached. Even when the past has led to problems in our development, there is a creative present attempting to guide us into a fuller life. Understanding and knowing how to respond to this creative present is a crucial feature of Jungian work.

Jung was significantly helped in his inquiry into the nature of reality by one very important person, Nobel laureate Wolfgang Pauli. Pauli was among the handful of scientists instrumental in the development of quantum physics in 1927. I will be looking a great deal more at Pauli, the scope of his contributions and how they originated in his friendship and dialogue with Jung. Jung’s work as a psychiatrist concerned the inner world of the human being; Pauli, as a nuclear physicist, was concerned with the laws governing events in the outer world. They both realized that certain moments along life’s journey, where events in the outer, physical world come to meet an individual, defied many

of their own discipline’s assumptions. It is the physical world that responds psychologically!

The physical world is the work of the physicist. But how can physics admit that matter has meaning? The inner or psychological world is the work of the psychotherapist. And how does a psychologist conceptualize the fact that inner psychological processes occur externally in the material world? Both researchers knew that there was nothing in their individual points of view to explain these things and both researchers knew that their particular discipline addressed only part of life’s picture since such occurrences involve both the inner psychological and outer physical worlds. Both knew that their respective viewpoints did not adequately formulate a view of nature’s wholeness. The two men’s challenge to each other concerning new facts and fresh points of view encouraged both pioneers to take a renewed look at the evidence. Their recognition of the strengths and weaknesses of their respective fields—and their mutual posing of difficult questions regarding the substance and fragility of the other’s standpoint—is a fascinating narrative.

In the next generation, one of Jung’s most articulate students, Marie-Louise von Franz, picked up the work the two men had begun, and she continued examining their points of view in the years after the deaths of Jung and Pauli. Well known as a trusted interpreter of Jung’s work, she brought to their questions a thorough grounding in the theory and practice of Jungian psychology as well as a keen appreciation for the scientific questions that their discussions touched on. In addition to her close working relationship with Jung’s ideas from the age of eighteen until her death sixty-five years later, she also maintained a special friendship with Pauli through the last years of his life.

Von Franz’s and Pauli’s personal connection and enthusiastic discussions encompassed questions of theory and practice in Jungian psychology and in modern physics, the viewpoint of physics on psychology as well as the viewpoint of psychology on physics. The need for a broader

[cont. on page 3 >>>]

At the Heart of Matter (cont.)

“Jung uncovered a fundamentally new point of view that stands to inspire further research into the deeper nature of psychological healing.”

point of view in reevaluating the relationship between “inner” and “outer” in both specialties was appreciated by each of them. Both intellectually and personally, von Franz was in a prime position to carry on the dialogue between the two men as well as to put it in a perspective accessible to subsequent generations. In addition to distilling and formulating the thought emerging between Jung and Pauli, von Franz’s writings picked up its breadth and depth and examined it against additional backdrops: the Orient, number symbolism, biology, philosophy, mythology and the collapse of Christianity. Her contributions to building the road between matter and spirit will likewise occupy this book.

The road that Jung, Pauli and von Franz have prepared for us, and where it leads from here, is important not only to today’s Jungians. The road between matter and spirit asks us to recognize intellectually and experience emotionally the full extent of Jung’s inquiry into the nature of reality. A heartfelt relation to the nonrationality of the healing process, which at times meets us on the outside, is deeply significant for psychological growth.

Considerations of “psychological dynamics,” which are so pervasive in contemporary psychology, need to be examined in light of deeper experience. Finally, for both analyst and analysand, healing is less a matter of personality theory than of encountering the nonrational intensity that can shape life’s direction.

Jung uncovered a fundamentally new point of view that stands to inspire further research into the deeper nature of psychological healing.

The chapters ahead

Jung coined the word synchronicity to signify those events characterized by the inner and outer worlds acting in tandem with an emotional impact. A synchronicity is a meaningful coincidence between a dream or state of mind and an event in the outer, physical world.

Of course, a key feature of synchronicity is that it cannot be explained by causality. The event seems like chance or coincidence, and rationally one would be con-

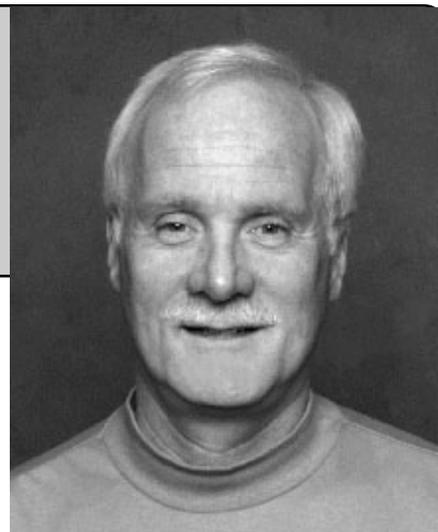
tent to leave it at that, but this assessment does not do justice to the emotions that accompany the perception of the synchronicity. The coincidence wants to convey something. There is a meaning in it, waiting to be understood. The image from a dream appears in an outer physical event, external to us. We are touched, and from that opened position we want to understand.

Throughout this book, then, the meaningful relationship between our inner and outer worlds is explored. In the next chapter I shall discuss the phenomenon of synchronicity in more detail. I will compare its implications with those that have come out of quantum physics and elucidate how new perceptions of reality, both in the case of synchronicity and in atomic physics, require us to reevaluate how we look at life. The relation between Jung and Pauli, as they probed these questions together, will also receive our attention.

The phenomenon of synchronicity challenges the concept of the archetype that Jung initially formulated in the first part of his life. Subsequently he reexplored this concept and with Pauli’s help attempted a wider definition of his hypothesis. Chapter two examines the evolution of Jung’s grasp of the archetype and also examines the connection between the archetype and matter.

Chapter three clarifies the matter-spirit relationship by considering a very prevalent image in Pauli’s dreams, the Stranger. In this chapter I survey how the Stranger evolved over Pauli’s life and how the Stranger dream-image personifies the unity of inner and outer, spirit and matter. By investigating characteristics of the Stranger image we will uncover features of the unitary reality he symbolizes, including his link to representations of Mercurius.

How is it that the inner world and the outer world converge at certain moments? That will be the spotlight of the fourth chapter. Jung and Pauli together posited that the link between these two domains of experience, which we have been taught to treat separately but which synchronicity shows to possess a secret symmetry, may be understood through the symbolism of



J. Gary Sparks, analyst-author

numbers. Marie-Louise von Franz took up this idea in her writings after the deaths of Jung and Pauli, and it is to the psychology of numbers that we first turn in chapter four. Another attempt to grasp and conceptualize the road between matter and spirit is to be found in Jung’s, Pauli’s and particularly von Franz’s writings on images of dual mandalas and of Sophia. These images are then interpreted as portraying the nature of reality which lies beneath subject and object and which informs them both.

Having lightly touched on the question of history in the previous chapter, I return to the historical point of view in the final chapter, examining Jung’s understanding of the main dynamics of the last two thousand years of Western history. This will help us to place the split between matter and spirit in a larger context. It will also help us to appreciate the important challenge posed by the inadequacy of the prevailing Western view.

We shall begin by acquainting ourselves with the developments in physics and psychology at the beginning of the twentieth century. They paved the way for a new point of view. #

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Ms. Cotton Pants steals the show

JUNG UNCORKED: Rare Vintages from the Cellar of Analytical Psychology

by Daryl Sharp (Book Two, title 121, 128 pp., \$25), reviewed by Ralph Abernathy in *Phoenix Record-Dispatch*, January 12, 2008.

I rarely have the opportunity or inclination to quote an author's work at length in this column, but this is too good to miss.

In *Jung Uncorked*, which purports to be a serious explication of heady essays by the eminent Swiss psychologist C.G. Jung, Daryl Sharp creates a memorable, inspired counterpoint in the person of the nubile "Ms. Cotton Pants," a metaphorical image that may shock some readers but I dare say will delight many more in context.

These excerpts do not do justice to Sharp's masterful grasp of Jung's ideas that are the substance of *Jung Uncorked*, but here they are, for the record.

From chapter 9, *Anima and Animus*

I give you George, successful advertising executive in his mid-forties, happily married with three grown sons. He came to see me because he was obsessed with a young woman he barely knew. In our third session together he showed me a letter he had written her:

Dear Ms. Cotton Pants,

It is close to midnight, an ungodly hour to exorcise demons, but I have to declare myself. I have torn myself away from Hitchcock movies on the television to tell you that I am besotted with you.

You may not remember me. Well, that's no surprise. You wouldn't notice me in a crowd, and we only brushed shoulders once at a concert hall some months ago. I saw the moon in your eyes and I was immediately smitten, don't ask me why. I tracked you down and I have stalked you ever since. Oh, don't be afraid, I mean you no harm.

Now, I don't wish to be importunate, but I must see you in order to stay sane. Perhaps we can meet some day for coffee and a bagel. Please say yes, it would mean so much to me. I can be reached at Butterfield 9062, any time of day or night. Just ask for George. Please help! I am desperately in love and longing to be with you.

"I haven't sent it," said George, tearfully. "I wanted to talk to you first." He showed me a picture of a cute seventeen-year-old.

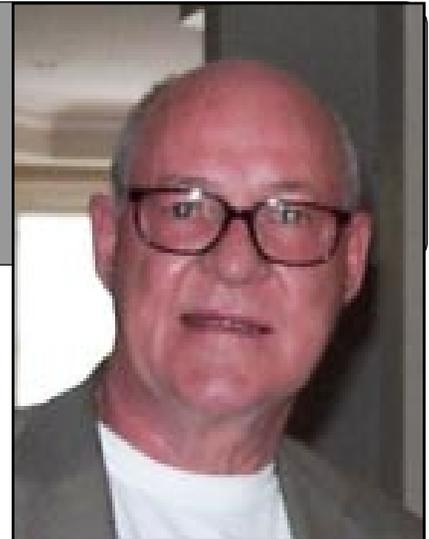
Confidentiality prevents me from divulging details of our subsequent conversations, but I can say that George was relieved to hear that his plight was not unique and that he was not certifiably crazy. He gladly absorbed what I told him about the phenomenon of projection and he was open to the possibility of a feminine side of himself that he saw in "Ms. Cotton Pants," a fanciful monicker he associated with a teenage girlfriend, a cheerleader who brazenly flashed her undies in public but locked knees in private. He also confessed that when watching movies he often imagined her in the role of the heroine. Well, it was not long before George stopped obsessing about Ms. Cotton Pants and turned his attention to his wife.

From chapter 14, *Personification of the Opposites*

Readers will recall my client George's obsession with the now legendary Ms. Cotton Pants, recounted in chapter 9.

Well, as it happens, I had some dealings with this winsome lovely a few years after George stopped seeing me. She turned up one afternoon in the back row of a university lecture hall in which I was teaching a class in Alchemy 101. There was no mistaking Ms. Cotton Pants—still cute, identifiably a thirty-year-old excheerleader, underdressed in skimpy tank top and tight tartan miniskirt. She could hardly sit still and seemed intensely interested in my discourse, occasionally voicing her appreciation. She smiled at me and waved when the class was over.

Now, there's no denying that such a woman was tailor-made to engage my attention at that time in my life. I was thirty-eight years old, half-bald, divorced, lonely, penniless and going nowhere in the academic world. I was crazy about Jung



Analyst-author Daryl Sharp

and had fantasies of going to Zurich to train as an analyst. However, I forgot about Ms. Cotton Pants until a few days later when she came to my office.

She knocked and sidled in wearing the same provocative outfit. "Dr. Razor," she said, "am I disturbing you?"

"Not at all," I replied rather grumpily, for I was cozily engaged in self-pity. "Please, have a seat."

Ms. Cotton Pants considered the options and chose a straight-back wing-chair. She sat and unlocked her knees, revealing what might be called her alter ego, Ms. Cotton Pant-less.

My mood changed. *My puer* woke up. Mercurius stirred. Projections were flying. I was acutely in need of a *soror mystica* to save me from the madness of the lead. Someone more physically accessible than the elusive, ethereal Rachel [the author's inner woman]. I moved to the couch and patted a cushion."

"You'll be more comfortable here," I smiled.

In a trice she was beside me with her head tucked under my chin. Her hands roved up and down my chest. I fondled her elfin ears. "I just love psychology!" she cooed, "but what does it all mean, and is alchemy practical?"

[cont. on page 5 >>>]

"Sharp is able to put complex ideas into words and real-life situations that laymen can understand. It is a rare ability."

—Robertson Davies, author of *Fifth Business* and *The Cunning Man*.

I affected a worldly manner. “Well, I could tell you astonishing tales of the *tertium non datur*, the *sine qua non* and the medieval Axiom of Maria, but that would be getting ahead of ourselves, so first,” I said, guiding one of her hands lower, “the *prima materia*.”

Ms. Cotton Pants tentatively explored the bulging front of my trousers. “It’s alive!” she cried.

“You betcher cotton panties,” I agreed, “and it speaks!”

Then we heard a voice: “Let me out! Let me out!”

Ms. Cotton Pants beat me to the zipper, and out popped Mercurius in a gnarled sealed vessel as long as an arm.

“Holy petunia!” whooped Ms. Cotton Pants, “it’s a retort!”

“Cooped up in the *vas* these many months,” I observed.

“I have had my punishment and I will be avenged!” cried Mr. M.

The wily Ms. Cotton Pants considered. “Fair enough,” she said, “but first prove that you big fella were actually in that small space.”

Mr. M. shriveled back in. Ms. Cotton Pants zipped me up and he was caught again. Now Mr. M. promised to reward her richly if she let him out. “Release me and I will repay you with precious gems and the secret of the *filii philosophorum* and the *unio mentalis*!”

Ms. Cotton Pants unzipped me again and whipped her tight skirt off with a whistle. Mr. M. rushed out with gusto and nudged her pretty pudendum. “Let me in, let me in!” he cried.

Ms. Cotton Pants gasped as she angled herself to receive the twisted root. After a few minutes she got up, slipped her undergear back on and left without a word. Mr. M. retreated to his lair.

I never saw Ms. Cotton Pants again, in or out of class, but recently I read that in her guise as the wealthy and esteemed Dr. Vivian Flatbush, director of the Burgholzli Clinic in Zurich, she was awarded the Nobel prize in medicine for discovering a cure for schizophrenia.

I sent her flowers, the least I could do.

From chapter 15, *Psychology and Literature*

[Jung:] The unborn work in the psyche of the artist is a force of nature that achieves its end either with tyrannical might or with the subtle cunning of nature herself, quite regardless of the personal fate of the man who is its vehicle. The creative urge lives and grows in him like a tree in the earth from which it draws its nourishment. We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche.

“God, nature, what’s the difference?” asked Rachel.

“Wait, I didn’t finish”:

In the language of analytical psychology this living thing is an *autonomous complex*. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. Depending on its energy charge, it may appear either as a mere disturbance of conscious activities or as a supraordinate authority which can harness the ego to its purpose.

“Don’t you see?” I said. “It’s a complex that drives people to create. It’s in the same category as collecting stamps or coins or match-book covers.”

Rachel found that hard to swallow. “So artists are neurotic, is that it? Art is the result of neurosis?”

I gnashed my teeth.

“Dearest, you misunderstand the nature of a complex. It is a feeling-toned idea that gets you by the throat. It’s only neurotic when it gets in the way of your life. You can be stimulated to create because of a complex, but what you produce still has to be shaped. You can’t do that unless you have some distance from the complex. Granted, there are creative people who would do better work if they weren’t neurotic. And there are neurotics whose creativity is locked in the closet of unconsciousness. Complexes are the key. Understand your complexes and it’s a whole new ball game.”

Rachel mused about that. “Where do I fit in?”

“You’re the bridge to what’s going on in me. You mediate the contents of my

unconscious. Without you I’d have nothing to work with. Thanks to you, it wells up in me. It’s all there, I can see it. But it has to be given an appropriate form. That’s my job, alternately exciting and disheartening, and always threatened by the madness of the lead. Ms. Cotton Pants is a case in point.”

Rachel snapped: “Well, now that you mention it, I am still recovering from your writing on Ms. Cotton Pants. She wasn’t my doing. I suppose you see her as a metaphor, but I was stunned by the sheer audacity of it. And what’s the point of such prurience in a book that’s supposed to be a serious appraisal of Jung’s work?”

I shrugged. “I’m not sure, but perhaps to alert the reader to the shadowy reality behind the writer who is writing, a real person who is not just an automaton mouthing Jung. Once in a while, you know, I have an original thought.”

“Still,” said Rachel, “it is outrageous.”

“I’ll give you that,” I replied. “Ms. Cotton Pants is an audacious conceit, but my account is symbolically true to what I know of the male psyche, and true too to my own enigmatic process of individuation. I cannot gainsay myself. I like what I’ve made of Ms. Cotton Pants, so she stays. That’s hubris, don’t I know it, but what the hell, I’m a pawn, after all. And you are so beautiful.”

Rachel sniffed. “Now you stop that!”

I busied myself twisting paper clips into stick men while Rachel calmed down. I felt a bit uneasy because I was not used to opposing Rachel; usually I give way.

“Okay,” she said finally, “I think I get it. Ms. Cotton Pants is a complex of yours and you chose to play with it. But what starts the creative process? What sparks the complex?”

I leaned back. I could speak of archetypes, the collective unconscious; I could give examples from fairy tales, mythology and religion. I could cite literature from all over the world. Yes, like Jung I could babble on for a hundred pages and come back to square one.

“I don’t know,” I said. “It’s a mystery to me.”

Rachel smiled. “That’s what I said in the first place—*God*.” #

The Biblical Psalms—still psychologically relevant to a modern age

THE SACRED PSYCHE: A Psychological Approach to the Psalms
by Edward F. Edinger (title 108, 160pp., \$25), reviewed by Ann Walker
for **Psychological Perspectives**, 2006

I had a dream that there was an amazing low tide at one of my favorite beaches: *The ocean pulled back over a mile, exposing parts of the ocean never before revealed to the world we inhabit. I walked far out on to the ocean floor, and at the farthest point I found huge rocks, with wonderful gems hidden underneath.*

The Sacred Psyche is Edward F. Edinger's analysis of the huge rocks from my dream at the farthest recesses of the unconscious, illuminating the wonderful gems within.

In his volume, Edinger analyzes fifteen Psalms. The Psalms form a unique part of the foundation deep inside the Western psyche. The Judeo-Christian traditions no longer contain the Self and Edinger describes his work as extracting and rescuing precious gems from our traditions that have lost their numinosity. It is arduous work lifting those huge stones, and this small book must be read slowly and digested. As Edinger states, the Psalms are "this wonderful tapestry with threads that extend over a millennium or more, a beautiful image of how the collective psyche reveals itself through the minds of countless individuals over time. And today, we see how that panorama of interwoven imagery applies to the psyche as we are privileged to study it in modern times."

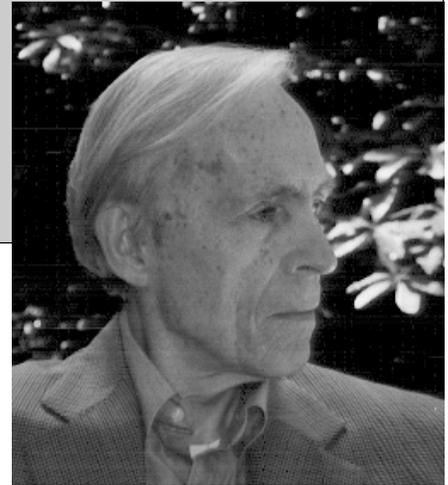
The Sacred Psyche is based on two seminars given by Edinger in 1983 at the Jung Institute in San Francisco and in 1984 at the Centerpoint Conference. Joan Blackmer has beautifully and meticulously edited the seminars, elaborating the presentations from Edinger's notes. She notes that it is the seventh book by Edinger in which he analyzes the symbolic meanings within the Judeo-Christian works. Edinger warns that those who are contained in

the Judeo-Christian traditions, should not undertake Jungian analysis, but instead rely on the healing power of their living traditions. For the rest of us, *The Sacred Psyche* is an indispensable guide.

Edinger uses this volume to further the ego-Self relationship. The ego's sense of reciprocal knowing and being known by the Self forms the foundation of our life. Several Psalms (63, 69 and 130) focus on the first experiences of the Self. Usually, the ego is alienated from the Self at first because when the ego first encounters the Self, the ego is overwhelmed by the Self, and rebels against yielding to the authority of the Self. Phobias can develop from this first experience of the Self. Phobias arise when one is startled, often as a child, by too intense an experience of the Self, an experience so intense that the ego cannot integrate the experience.

In *The Sacred Psyche*, Edinger explores further how man is the instrument for the transformation of the Self, which incarnates through man and transforms in the conscious relationship between individual and Self. One particularly moving section is Edinger's interpretation of Psalm 51. According to legend, King David was the author of all the Psalms and Psalm 51 refers to King David's relationship with Bathsheba. King David saw Bathsheba bathing from his rooftop and fell in love with her, mesmerized by her beauty. She was married to one of his army officers, Uriah. King David arranged for Uriah to be killed by sending him to a dangerous battlefield, instructing the soldiers to abandon Uriah in battle. King David then married Bathsheba.

Edinger points out that King David represents the ego, Bathsheba the anima, and Uriah the shadow. The ego cannot relate to the anima without going



Edward F. Edinger, 1922-1998

through the shadow, but who among us wouldn't prefer to kill off the shadow, if it were possible? Edinger interprets Psalm 51 to reveal how the self is transformed through the ego taking conscious responsibility for the ego's behavior, even if provoked into a crime of passion by the dark side of the Self. King David confesses, consciously reveals his crime, accepts his guilt and repents. His suffering and sorrow is transformative to the Self. The ego consciously taking responsibility for its behavior, and accepting guilt and suffering for its actions is transformative to the Self.

Edinger grounds his work in real earthly experience, in the pain, the fire and mess of our existence. He points out that too much *sublimatio* (rising above it all into an overreliance on meaning, and flight into symbolic interpretation) is very destructive; it renders a transformative experience utterly meaningless. Through conscious working with tears and sorrow, the sorrow becomes creative, and brings renewal and rebirth to life on a new level. This occurs in analysis after years of work with the experience of sorrow and loss, yielding a deepening and enlargement of the personality.

The Sacred Psyche speaks intensely, emotionally, connecting us to the living waters of the psyche. It is part of the incredible, luminous legacy that Edward Edinger generously left us. It is a book to be savored, read and reread often. #

JUNG at HEART, No. 47, Winter/Spring 2008

The garden as a sacred space

THE SECRET GARDEN: Temenos for Individuation by Margaret Eileen Meredith (title 111, 160pp, \$25), reviewed by Ann Colcord in *Harvest*, vol. 52, no. 2 (2006)

For the ancient Greeks a *temenos* was a precinct for the sacred, for encounter and participation and relationship with the timeless, and this is also the way Jungians employ the word today. Margaret Eileen Meredith shows the ways in which Frances Hodgson Burnett's story *The Secret Garden*, published in 1911, evokes a *temenos*.

The child Mary, the heroine of this story, yearned to visit a garden that had been closed for ten years as soon as she learned of its existence. She sought to find a key that had been lost and buried that might open a door that had vanished, so she might enter the garden. Meredith details how this garden became a *temenos* for the child, and her book enriches our understanding of Jungian theory and practice.

The little girl's memory of a French fairy tale about a hunchback and a princess helped her to accept the bent and grieving uncle who took her into his household in Yorkshire after she had been orphaned in India. She felt a bit sorry for him. Then he set off for long travels, leaving Mary in the care of his housekeeper. A cheerful Yorkshire girl working as a chambermaid lit the fire every morning in Mary's room and told her of the beauty of the moors, encouraging her to get up, dress and go out to see for herself. A helpful bird, rescued as a fledgling by the grumpy gardener, also befriended the child. She was delighted to find that she and the bird could communicate with each other.

After a time, the chambermaid also spoke of her brother Dickon, who understood the ways of nature, and later introduced the two. Mary felt she could trust him with her secret—once she had found her way into the secret garden after the bird had guided her to the place where the key was buried and later to the door concealed under swags of ivy. And Dickon worked with her every day to tend the garden, encouraging new life, cutting away dead clutter, finding a nest

for the helpful bird.

The little girl traced the sound of weeping that she occasionally heard to a room in which her uncle's son, unable to walk, was confined. She found a boy about her age, prone to weeping and tantrums, as cut off from the joys of childhood as she had once felt, as imperious and disagreeable as she had been growing up in the care of an obedient ayah in India. When she told him enticing things about the garden, his curiosity was aroused, and he eventually insisted on being conducted there in his wheelchair. He was delighted with the place, and jubilant that it was still growing, despite the total neglect since the death of his mother. To the boy confined to bed it was a sign that he could grow again, and grow up, thanks to the garden. The sweet Yorkshire lass's mother provided hearty and wholesome food for the children, and this sustained them in their gardening work and in the process of healing. Mary's ugliness vanished with the fresh air and nourishment, the invalid son learned to walk and run and the local boy helped them to work skillfully.

Meredith found that this story about the secret garden (a book she cherished as a child, as generations have done and still do) illustrates themes in her own process and in her analytic practice in Toronto. The garden catches the imagination of the child. This is essential: the element of fascination. It is a safe and enclosed space. The garden provides contact with nature and the seasons and is a product of art and craft as well as nature. It responds to care and attention. This garden provided a protected space, like a *temenos*. It fostered a sense of reverence and mystery and kindled the imagination.

Meredith emphasizes many different ways in which the garden granted the children a safe container, where they were free from any judgement, any vigilance, any admonition or



Analyst-author Margaret Eileen Meredith

perscription. There they could play. Meredith talks about the importance of solitude, and the way the imagination needs a sense of playfulness and of wonder. Not Purpose. Not reasoning or negotiation. Just gentle alertness.

Meredith draws the attention of the reader to the way the garden symbolizes wholeness: a constant process of cycles, balance, attention, movement ... the partnership with nature. There is also the vital element of chance—which seeds take hold of life, which ones die, when the sun shines or the rain comes. She has furnished her consulting room to look like her own secret garden.

She makes a connection between the garden, the center, and a secret incubating space in which the sacred can be contacted, dreams can reveal their messages, and the essential energy of life, of heaven and earth, can infuse the individual. She adds, "Many of the qualities the children had in relation to the secret garden are similar to those required in analysis.... They watched the garden to see what was needed as they participated in its mystery."

Meredith shares some dreams with us, which greatly enliven the text. She frequently inserts helpful quotations from Jung. She is thorough and clear, and concludes her book:

"The mystery and magic of the secret garden is an abiding reality where temporal and eternal worlds unite. It is a *temenos* where the invisible plane underlying and supporting the visible one is manifest. It is also the place where one may find a deeper connection with what could be considered the womb of nature, the soul of the world. Being present to the garden one knows that, as Dylan Thomas says: 'The force that through the green fuse drives the flower / Drives my green age.' " #

C.G. JUNG: His Myth in Our Time

An excerpt from the introduction to the unique biography by *Marie-Louise von Franz* (title 77, 368pp., \$40)

As a rule, outstanding individuals are influential chiefly or exclusively in their own professional fields. In Jung's case, however, his original, creative discoveries and ideas had to do with the whole human being, and have therefore awakened echoes in the most varied areas outside that of psychology: his concept of synchronicity, for example, in atomic physics and Sinology; his psychological interpretation of religious phenomena, in theology; his fundamental view of man, in anthropology and ethnology, his contributions to the study of occult phenomena, in parapsychology—to mention only a few.

Because Jung's work encompasses so many varied fields of interest, his influence on our cultural life has made itself felt only gradually and, in my opinion, is still only in its beginnings. Today, interest in Jung is growing year by year, especially among the younger generation. In other words, Jung was so far ahead of his time that people are only gradually beginning to catch up with his discoveries.

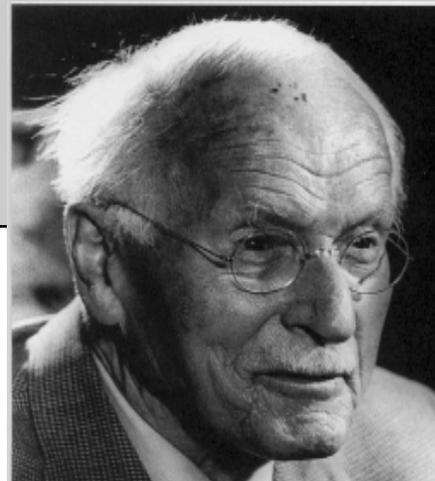
There is also the fact that his perceptions and insights are never superficial, but are so astonishingly original that many people must overcome a certain fear of innovation before they are able to approach them with an open mind. Furthermore, his published works include an enormous

amount of detailed material from many fields, and the reader must work through this wealth of information in order to be able to follow him. Jung once remarked that "anything that is good is expensive. It takes time, it requires your patience and no end of it."

There is a further characteristic which distinguishes both Jung's personality and his work quite fundamentally from all other cultural achievements up to the present time. This lies in the fact that the unconscious was intensely constellated in him and so also constellates itself in his readers, for Jung was the first to discover the spontaneous creativity of the unconscious psyche and to follow it consciously. He allowed the unconscious to have its say directly in what he wrote, especially in his later work. ("Everything I have written has a double bottom," he once said.)

Thus the reader does find a logically understandable argument on the one hand, but on the other finds himself at the same time exposed to the impact of that "other voice," the unconscious, which may either grip him or frighten him off.

These circumstances make it difficult to assess Jung's impact on our world with



C.G. Jung, 1885-1961

any accuracy. This impact was, and is even today, twofold: the effect of his personality and of his work on the one hand, and on the other the impact of that greater entity, the unconscious, to which he was so committed.

In this book I do not enter into the many superficial, ephemeral personal disputes about Jung's life and work. Instead, I try to place both Jung as a man and his influence in a wider historical perspective, that of the history of our Western culture. As the wheel of time revolves still further, the larger public will begin to see what Jung meant.

It is increasingly clear that our cultural values have been undermined, so that even among the masses, and especially among today's youth, there are individuals who are seeking, not so much the destruction of the old, as something new on which to build. And because the destruction has been so widespread and has gone so deep, this new foundation must be located in the depths, in the most natural, the most primordial, most universally human core of existence.

I have throughout this book tried to follow the basic melody of Jung's inner myth. #



Marie-Louise von Franz, 1915-1998

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