



Studies in Jungian Psychology by Jungian Analysts

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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

THE SECRET GARDEN: Temenos for Individuation

A Jungian appreciation of the themes in the novel by Frances Hodgson Burnett

Excerpt from the new book by Margaret Eileen Meredith (title 111, 160 pp., \$18)

My personal feeling about the novel *The Secret Garden* is a special, quiet excitement, a sense of wonder and delight. Indeed, it seems that for those of us who love this story, the secret garden, both as story and as metaphor, is preserved intact by the Self, away from the specific interests of the everyday world.

A secret garden bestows radiance into the life of the one who loves it. The soul can hear the spirit whisper in this safe place. It is a container for reflection upon the mysteries of the processes of life and for activity to support them. The ineffable world underlying the physical can be seen in the solitude and stillness of its precinct. Through this tiny window of the secret garden the universe can reveal itself. To witness the matrix of life in which we are embedded can be felt as a revelation.

In a garden one can witness the miracle

of life and also find meaning. And of course, a secret garden is not only a specific entity such as a story or actual place. It can also live as a cherished memory or creation, a hot ember glowing in the deep places of the imagination. Thus one of the functions of the secret garden on a symbolic level is to provide an inner place where the imagination can come to life unencumbered.

The gift of imagination is particularly bountiful in childhood, and if the connection is not reestablished as the years pass, consciousness becomes too narrow, lacking the revivifying animation that the freedom of the imagination brings. A whole new world of possibilities opens when the imagination is activated, because the habitual activity of the ego is made relative.

Play is an important psychological element in Burnett's book, *The Secret Garden*. Play is older than culture, an activity fundamental to life. Yet in adulthood it may seem superfluous since it is not a physical or moral necessity. Although it does not lend itself to precise definition, play has three main characteristics. The first is that it is voluntary; it is a free act. Secondly, it occurs outside the necessary activities of daily life but adorns them. Thirdly, it is limited, sometimes secluded in a ritual space.

A story activates the imagination. It is not only a vehicle for entertainment but also for experience and therefore learning. Often when we reflect on life it is apparent that the most profound learning comes through experience. The imagination is fed by both symbol and story.

The sanctuary of the secret garden provides a safe place for explorations that can engender the full flowering of the personality, an awakening to the fullness of life.

My own exploration of the themes involved in *The Secret Garden* is undertaken with mindfulness of the delicacy and complexity of the subject, which pertains not only to the beloved story but also to the reality and vitality of the psyche.

I think the key to this venture is to be found in the symbol. It has the potential to lead one to an experience, often ineffable, of ultimate value, bringing with it a certain unique knowledge that points to a region of the mind and soul beyond the reach of language. This way of knowing is called *apophatic*, a term used to refer to how one contemplates the unknowability of God. Writers in this tradition speak of the value this process has for the fullness of life.

Overall, my book circumambulates the rich symbolism associated with secrets and gardens as it relates to and reveals the individuation process, particularly in Jungian analysis. Although each person's experience is unique, this symbol does give some intimation of what happens. In general, I hope to convey the quickening of the spirit that gives momentum to the analytic journey. An appreciation of the symbolic world is crucial for this endeavor.

A symbol has the capacity to bring new realizations to consciousness, rather like being struck by an arrow from Eros. There is an impact, an harmonic tone, that brings more openness to life, and when the spirit quickens, the soul also awakes. ❖

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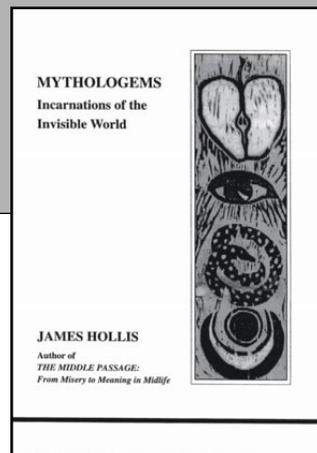
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The importance of gods as metaphor

From *MYTHOLOGEMS: Incarnations of the Invisible World*, the latest book by James Hollis (title 109, 160 pp., \$18)



A “mythologem” is a single, fundamental element, or motif, of any myth. For instance, the motifs of ascent or descent are mythologems. The hero’s quest embodies two such mythologems: the hero and the quest, each of which has a discernible lineage and separable meaning, and yet synergistically enlarge each other.

Innocence was the original state of those who had religious experience. Awed, they turned to metaphor, for what is truly transcendent cannot be contained within the general categories of mind and experience. Such metaphors have a tendency, when transferred to the experience of another, to reify—become artifacts of consciousness rather than embodied, experiential images.

The difficulty in transmitting original revelation leads to dogma, rites and cultic practices. As a result of the slippage of affective connection with the original image, institutions grow up around such experience in an effort to sustain the treasure which animated the elders.

When we take the gods as *facts*, rather than metaphors, then we get lost in debating the merits of the facts rather than apprehending their meaning. The fundamentalist ties his or her beliefs to the facts and narrows the spiritual vitality by fighting rear-guard actions against disputation. On the other hand, the atheist disputes the evidence, gets confused by the institutional forms to which he or she has been exposed, and misses the possible deepening which occurs whenever one confronts the meaning of divinity.

When institutions prevail over private experience, the oppression will manifest

as depression and reification, precursors to the horrors of pogroms and crusades. This is the meaning behind the critiques of Kierkegaard and Nietzsche in the nineteenth century and the so-called “death of God” theologians in the twentieth. Each had observed that the *imago Dei* ossified and ceased to move its communicants to awe. In time, the momentum and self-interest of the institution can even serve to prevent people from primal, religious encounter which could actually threaten its stability and the social vision it guards.

As Jung said, the gods had become diseases. The names they once rendered luminous had become husks. As I have noted elsewhere, the oldest of religious sins is to worship the husk after the energy has departed. It is called idolatry, and we have raised up many false gods in our time. Consider our contemporary Pan-

is a split that one sees in the archaic picture of Eden, the split between eating of the tree of life and the tree of knowledge, of suffering conflict between the agenda of instinct and the agenda of mind. Oppressing the animating energy of the gods will be called depression. Hungering for transcendent engagement will eventuate as eating disorders, addictions, obsessions and sexual disorders.

The unmet suffering of the soul will manifest as sociopathy, narcissistic disorder, schizoid splitting and deep, deep lone-

“When a god is denied, that is, when the energy which animates the universe and moves our soul is rejected, diverted, repressed, oppressed, then we will suffer a sickness of the soul.”

theon: plenipotentary Progress, massive Materialism; heroic Health; normative Narcissism, nasty Nationalism; sophistic Scientism, and many others. None saves, none connects, none abides, and we all damn well know it.

It is not surprising then that psychodynamic psychology arose in the last decade of the nineteenth century to approach the yawning abyss which had opened in the human soul. For great masses of humanity the old institution offered nothing that truly moved the soul, and the new scientific paradigm, while providing material advance, did not satisfy spiritual hunger.

When a god is denied, that is, when the energy which animates the universe and moves our soul is rejected, diverted, repressed, oppressed, then we will suffer a sickness of the soul. The gap between what the culture asks of us and what the gods wish of us will be labeled with a scientific sounding word, *neurosis*, but it is not a disorder of the nervous system. It

liness. Gods who are not acknowledged breed monsters. An institution which seeks control over the powers of nature will sooner or later have to pay its dues to nature, as the scandals of clerical abuse of their flock so sadly demonstrate. Their psychotherapeutic colleagues, armed with strong ethical and legal statements, are perhaps no better; some studies have indicated that as many as ten per cent have acted out inappropriately with clients.

The gods of our nature will not be mocked; they will have their due recognition or will take revenge as psychosomatic disorder, as depression, or as unconscious enactment. Again, we recall that a deity is the personification of spiritual energy. To forget that energy which lies behind the image is to function unconsciously. ☛

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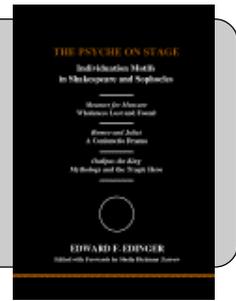
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Individuation motifs in the theater

THE PSYCHE ON STAGE: Individuation Motifs in Shakespeare and Sophocles by Edward F. Edinger (title 93, 96 pp., \$16), reviewed by Meg Wilbur in *Psychological Perspectives*, no. 45, 2003



The late Edward F. Edinger is one of the great elucidators of Jungian psychology. The posthumous publication of *The Psyche on Stage* comes as a gift to those who have valued Dr. Edinger's unique voice. It is a treasure and unusual in Jungian circles, as its focus is the stage. Composed of three essays, it explores Shakespeare's *Measure for Measure* and *Romeo and Juliet*, and Sophocles' *Oedipus Rex* and *Oedipus at Colonus*, which provide the archetypal themes Edinger illumines through the lens of depth psychology.

In her lively introduction to each essay, editor and Jungian analyst Sheila Zarrow pulls together relevant mythological and literary references, creating both synthesis and context. The astute choice of illustrations complements the text. Zarrow presents each essay in a clear, persuasive style, inviting the reader into the drama:

All four plays . . . cycle through the tragic process. . . . Taken together, they give an image of the alchemical process, from fiery ordeals and suffering to transformation into a sacred object that benefits all.

This is Edinger territory. The fiery path of individuation, the thorny relationship of ego-Self, the alchemy of transformation—here Edinger is at his best, to be savored like fine wine. He employs a central metaphor for his study, drawing from Hamlet's line, "The purpose of the playing is to hold as 'twere the mirror up to nature." Edinger places the psyche on stage as a mirror of our natures, and uses the characters to reveal us to ourselves. Writing of *Oedipus*, he says,

So, the psychological answer to the question, "Why study mythology?" is that the psyche will otherwise be invisible Here the psyche is made manifest in its origins, its structure, and its transformations.

This is the core of *The Psyche On Stage*—making the psyche visible.

In *Measure For Measure* Edinger confronts the difficulties critics have had with the moral ambiguities of the play and makes the startling thesis that the Duke is a psychological representative of the Self, while Angelo represents the ego. There

follows a masterful examination of the text, unveiling a picture of the ego and the Self "in action," so to speak.

Here the one-sidedly "good" Angelo (ego) is delegated the unwonted authority of the Duke (Self). The ensuing struggle is about wholeness. The advent of the Self immediately causes a split into opposites, so that the puritanical Angelo now seeks to seduce the chaste Isabella. Power confronts love, law battles mercy, with the archetypal energies flipping midstream so that, for example, the merciful Isabella then becomes power possessed. Yet, as Edinger reminds us, the coniunctio archetype is a fundamental feature of the Self, "so whenever the Self is constellated, so is coniunctio . . . the opposites cannot go their separate ways." Each character is, in Edinger's pithy words, "ambushed by his neglected opposite." He shows them strutting forth in their accustomed guises, each to be stripped and reshaped through the energies of individuation. By the end, all

Jung: "In nature the resolution of opposites is always an energetic process." Edinger continues, "The third thing which arises between them, the energetic process that resolves the conflict, is love." In his dealing with what he terms "Eros, the mighty daimon," and Jung calls "cosmogonic love," something of the transcendent is touched in this essay. The archetypal images fairly shimmer from the page as he weaves the patterns uniting Shakespeare, Jung and the *Rosarium*. While death claims the lovers, Edinger paints them victorious in transpersonal love.

The last essay reaches back to the Greek theater of Sophocles. "Oedipus Rex, Mythology and the Tragic Hero" is a brilliantly concise analysis of not only the plays and their history, but the psychological underpinnings of mythology, the structure of tragedy, and how the pattern of individuation follows this "tragic process." Because of its scope and incisive cutting to

"Edinger seamlessly weaves together Jung, alchemy, poetry and his own eloquent prose to reveal the psyche on stage. He offers the reader an experience which may parallel that of a playgoer."

are transformed, even the Duke, illustrating Jung's paradigm that the Self needs the ego to restore wholeness.

Edinger's views on *Measure For Measure* are the seasoned reflections of a man of seventy. In *Romeo and Juliet* he also explores what he terms the "mystery of the coniunctio," but as a younger man of fifty-six. Edinger relates its major themes of love, war, beauty, marriage, death, and the union of opposites to that archetype. Using Jung's *Rosarium* motto from *The Psychology of the Transference*, he quotes, "a warring peace, a sweet wound, a mild evil" as images which resonate in the world of the young lovers. He proceeds to spin a brilliant comparison between the *Rosarium philosophorum* and the play, using it to amplify and augment the text.

Describing the warring opposites—"O brawling love! O loving hate!"—he quotes

essence, the essay is of value not only to psychologists and Jungians, but to theater lovers as well. Edinger writes:

In psychological terms we can say that the tragic process involves the overcoming of the ego, the defeat of conscious will, so that the Self, the final epiphany, may manifest.

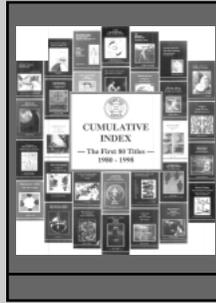
Edinger seamlessly weaves together Jung, alchemy, poetry and his own eloquent prose to reveal the psyche on stage. He offers the reader an experience which may parallel that of a playgoer.

The spectators become identified with the mythical happening, allowing them to participate in the archetypal level An encounter with [this] dimension can have healing and transformative effects.

In reading these brilliant essays, one may feel that he or she becomes the ground, so to speak, on which the theophany is experienced. ☪

Inner City's *Index* "a godsend" for readers

CUMULATIVE INDEX: The First 80 Titles, 1980-1998 (title 81, 160 pp., \$20) reviewed by Boris Charles in *Changing Minds*, vol. 6 (1999)



Anyone with more than a passing interest in Jungian psychology is bound to have a few books on their shelf published by Inner City. The series started by Toronto analyst-publisher Daryl Sharp in 1980 now has 80 titles by 39 Jungian analysts, notably several each by Marie-Louise von Franz, Edward F. Edinger, Marion Woodman, James Hollis, and Sharp himself.

Inner City's focus from the beginning has been on promoting the practical application of Jung's work by educated readers who may or may not be in analysis. As general editor, Sharp has proclaimed his faith in the importance of symbol and

metaphor as a way of understanding "the modern mind," whether through dreams, fairy tales or alchemical parallels. True, there are some titles with special appeal to professional clinicians, but on the whole Inner City has left that field to others and concentrated on the psychological implications of issues that confront each and every one of us every day.

This orientation is typical of the so-called Zurich School and reflected in the fact that Inner City's stable of authors were for the most part Zurich trained and have a background in the humanities.

Personally, I have read and profited

from many books published by Inner City. My only complaint has been that they bring them out faster than I can read them. Just as I'm about to catch up, I'm presented with another gem that is added to the "gotta read" pile, many of which, alas, I've never gotten to. This *Cumulative Index* was compiled for readers like me, and I must say it's a godsend.

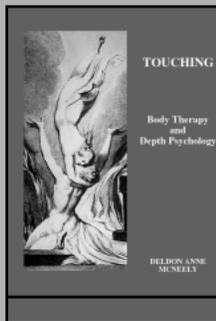
The blurb on the back cover asks two questions: "Do you ever forget which Inner City title you have contains information on your current interest? Or wonder if it's in one you *don't* have?"

That's me, on both counts, and since Inner City claims sales to date of over a million, I imagine many others will welcome this guide to where to find what, with some 15,000 entries, generously cross-referenced. Particularly helpful is the Key at the bottom of each page.

You may scratch your head over what it means to be "Jungian," as I have, but you won't find a better overview of the scope of interests involved, and where to find it, than in Inner City's *Cumulative Index*. ♣

Treating body and soul

TOUCHING: Body Therapy and Depth Psychology by Deldon Anne McNeely (title 30, 128 pp., \$16), reviewed by Anita Greene in *Psychological Perspectives*, vol. 19, no. 2 (Fall-Winter 1988)



The taboo against working with body and touch techniques within the analytic framework is deep and pervasive. Analysts uncomfortable with their own bodily reactions to intense feeling and fearful of erotic arousal will regard touch techniques as both seductive and invasive.

Deldon Anne McNeely confronts these issues squarely and boldly in this courageous book on how body therapy (essentially movement and touch techniques) can activate unconscious material and aid in the working through of a complex, as do the more familiar Jungian modes of dream analysis and active imagination.

The initial chapters provide an overview of the physiological origins of depth psychology and Freud and Jung's early emphasis on the nature of psychic energy. McNeely clearly describes how complexes manifest both psychic and somatic symp-

toms, and how they are revealed through chronic emotional responses and habitual postural attitudes. She feels strongly that Jung's insistence on the fundamental unity of body and psyche offers a way through the old antithesis between mind and matter, opening the door for Jungian-oriented clinicians to incorporate nonverbal techniques into traditional practice.

Further, she does not advocate the use of touch by anyone who has not received a thorough and comprehensive training analysis in body work, and brought consciousness into their own physicality.

Citing examples from her own practice and quoting from the work of Arnie Mindell, Marion Woodman and Joan Chodorow, McNeely demonstrates how a patient may get in touch with the symbolic meaning of a symptom, amplify active imagination through kinesthetic experi-

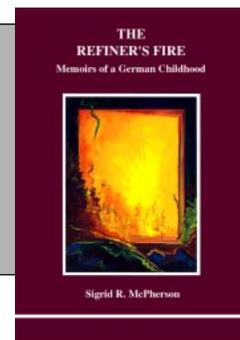
ence, and encounter the opposites through movement. The feeling tone of a complex can often be activated by attention to breathing. A patient's first experience of an "objective other," so essential to understanding the symbolic approach, may arise out of a dialogue with a somatic reaction or body tension.

In McNeely's experience, body techniques often provide a holding environment secure enough for the releasing of painful pre-Oedipal and preverbal affects and images. In an excellent clinical example, she shows how a more traditional Jungian analysis enabled a woman to express her emotions symbolically but not effectively. Nothing reached down into her "insulated, overweight and undercharged body" until McNeely, with some trepidation, introduced breathing, movement and direct touch. The physical connection and the focus on the embodied reactions to dream images created a safe container for contact with the patient's "dark hole" transformative energies.

McNeely is critical of modern-day body therapies that deny the reality of the spiritual dimension of psychic energy. Hopefully, her writing of this book will encourage those who work with both body and psyche to join her in the healing of this Cartesian split. ♣

The Refiner's Fire "brave and compelling"

THE REFINER'S FIRE: *Memoirs of a German Girlhood* by Sigrid McPherson
(title 53, 208 pp, \$20), reviewed by Arlene Moscovitch in *Chiron*, March 1992



Sigrid McPherson was haunted for much of her life by an overwhelming need to tell her story and an overwhelming belief that she had no right to do so. For years she found herself unable to confront what it had meant to grow up as a sensitive and isolated child, a rebellious teenage pariah, in the totalitarian shadow cast by Nazi Germany.

Leaving for the United States immediately after the end of World War Two, she threw herself headlong into the task of becoming American, ending up as a clinical psychologist determined to examine some of the reasons why nations go mad. Only when she entered her forties did her growing dissatisfaction with an empirical, scientific approach—which had barely scratched at the images of horror she carried within—cause her to make radical changes in her life. She left her "golden university," gave up her struggle to write in an objective, scholarly voice, and went back to the ground of her childhood, where her story began.

Sigrid's tale unfolds with two voices:

that of Wiese, "my stormy inner child," and her adult counterpart, rational Erika. It is Wiese's narration that carries the pain and power of Sigrid McPherson's memories, memories that help her delve into the psychic consequences of living under a totalitarian regime.

From her earliest days, Wiese was consumed, almost literally, by images of smoke and fire. Her youth was lit up by lurid flames—the fire that destroyed the castle on the hill and the family home, the fire that ravaged her brother's body, the firestorms that swept through her bombed-out town, the fiery ovens that destroyed the Jews to whom she felt akin because they too had a pillar of smoke and fire. And in that pillar of smoke lurked "The Dark One," the icy patriarch who had ruled so much of her life and the life of her nation.

Erika/Wiese's first foray into analysis was with a young Jewish psychiatrist with a Freudian orientation. As she struggled to make sense of the "violence of the bombings, the screaming, the crazy language"

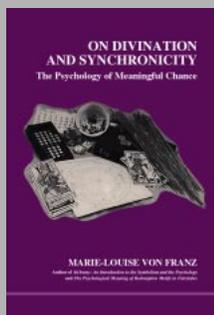
of her youth, he would chide her sadly: "It is not believed that nations go mad, that is not accepted theory. Only individuals do."

When she became familiar with Jung's writings—and then trained to become an analyst herself—Erika/Wiese was finally able to identify and name as collective the shame and guilt that had burdened her for so many years. It was that awareness that made her see that she not only had the right to tell her story, but perhaps even the responsibility to do so. Analyzing the world of her dreams made it possible for Sigrid McPherson to begin a dialogue between Wiese, her inner feminine, and "The Dark One," and thereby begin his transformation "into an entity bathed in light."

The Refiner's Fire is a brave and compelling book. Its exploration of a landscape which is both personal and collective is an important contribution to helping us understand the interplay between the psychological and political dimensions of our lives. ☸

On meaningful chance

ON DIVINATION AND SYNCHRONICITY: *The Psychology of Meaningful Chance* by Marie-Louise von Franz (title 3, 128 pp, \$16), reviewed by Marc Laidlaw in *Equinox* (Mensa Society), no. 21 (1984)



Marie-Louise von Franz, acknowledged authority on the psychological interpretation of fairy tales, dreams, myths and alchemy, in this book turns her attention to the meaning of the irrational.

While conducting a comparative historical analysis of number theory in East and West, von Franz uncovers the major patterns and archetypes which motivate and dominate Eastern and Western modes of scientific thought. She shows that Western scientists may for some time have been under the influence of an archetype—that

of the divine gambler—which, she says, "is what makes people believe things that are not true."

Her comparison of various "magical" approaches with the generally accepted scientific method is particularly illuminating. Western science would throw out the single case (as when one unexpected deviation causes a researcher to fudge the data in order to prove a point about repeatability). Divination, on the other hand, is comfortable with the unique reality of any event. A particular throw of the I Ching,

for example, has its effect according to one's psychic state at that very moment. No two divinatory events are alike, yet each one is equally valid.

Von Franz explores a wide range of topics in these fascinating lectures, concluding with an examination of the mandalic unity of inner and outer reality. She shows convincingly that number theories spring from the same unconscious sources that create religions, and are influenced by similar presumptions and experience. Probability itself, the region in which we realize "fate," is seen as a vast playing field for human consciousness.

On Divination and Synchronicity is altogether intellectually exciting and emotionally satisfying. It is a short book but one with a big range, its scholarship mediated by its clarity of style. Highly recommended to anyone interested in divination techniques, synchronicity, and Jung's thought as it is responsibly elaborated by one of his closest collaborators. ☸

Making up for flawed parenting

THE PARENTAL IMAGE
Its Injury and Reconstruction

A Study in Analytical Psychology



M. ESTHER
HARDING, M.D.

THE PARENTAL IMAGE: Its Injury and Reconstruction by M. Esther Harding (title 106, 160 pp., \$18), reviewed by Margaret Piton in *Montreal Jung Society Newsletter*, November 2003

In this book Dr. Harding considers a problem which affects all of us to a greater or lesser degree. Because they are human, all parents are flawed and fail in some way to live up to the ideal image of “mother” or “father” that we carry around in our minds. In the case of abusive or severely negligent parents, the chasm between the parental archetypal idea and the reality can be enormous, and this chasm can cause serious psychological problems for the child in later life.

When the parents have not provided anything that approaches a safe and nurturing environment for the child as it is growing up, the child’s

Archetypal image of parent and home will be distorted. Experiences of this kind inevitably have a negative effect on the archetypal image, a distortion or mutilation of the inner picture of Mother in one’s psyche that might be called a pathological injury. Such injuries are at the root of much social unrest and the disturbed behavior not only of adolescents but also naturally of the adults these disturbed or delinquent adolescents grow up to become.

In these cases, Harding believes that there is no chance of a real cure unless the archetypal image can be reconstructed. The situation is pathological, quite different from the normal development of a child who rebels against its parents and then goes on to build its own adult life.

In the case of those who do develop more or less normally, difficulty may arise in midlife or later life when conscious powers have been explored fully and start to wane and the individual becomes more aware of feelings of sterility or loneliness. Then, Harding believes, it becomes necessary to return to the Mother depths in the unconscious for renewal. If the parental

image, injured by adolescent rebellion, can be restored, the patient may experience a new surge of life.

Harding explores this process with reference to several myths including the Garden of Eden, but particularly the Babylonian myth of creation called the *Enuma Elish*, whose hero is Marduk. This myth was discovered by Westerners only in the mid-nineteenth century, during excavations of the ruins of the library of Ashurbanipal in present-day Iraq.

According to this legend, Marduk is the son of Ea, one of the three great gods of the Assyrians. Marduk comes into conflict with Tiamat, the female force of chaos that Harding equates to the unconscious. Marduk is the hero who is seeking to discover a treasure which Harding equates to the Self, the part of the psyche that can become aware of transcendence. In the case of people who have had extremely negative experiences with parents, only the transference of these childhood emotions onto an analyst can enable the person to reconstruct the archetypal image of parent, she states. Even in the case of people who outwardly seem well adjusted, damage to the archetypal image of parent may

to play this role was a big relief for Nora. Through further analysis she was eventually able to develop a relationship to an internal source of wisdom and strength, an internal mother figure more nurturing than her own mother had been.

According to Harding, “Where a conflict of duty arises, one should try to find out where the numinous value lies and to follow it.” This can help to differentiate between the claims of family, conventional wisdom and one’s own true path. If no course appears to have numinous value, Harding recommends following the advice of the wisest counselor one can find, because “the road to individuation cannot be followed by children.”

Even so, Nora had completed only the first step on her journey toward individuation, Harding notes.

And some day, perhaps, the call would come to undertake the further task of finding an individual relation to the numinous value that had been revealed to her. It is this greater work, or opus, that Jung called the process of individuation.

Harding’s book is dense and full of information, but is enlivened by attractive illustrations and a charming cover which por-

“Because they are human, all parents are flawed and fail in some way to live up to the ideal image of ‘mother’ or ‘father’ that we all carry around in our minds.”

present considerable difficulty.

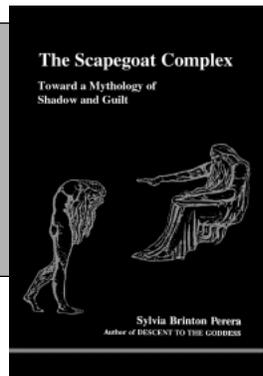
Harding elaborates on the example of one patient she calls Nora. Nora seemed to be relatively successful, but suffered from a conviction that in all of her significant associations she was in some way “outside the circle.” During the course of her analysis she made drawings that illustrated her childhood difficulty trying to reconcile the two very different characters of her parents. This led her to adopt the role of peacemaker in later life with her friends, who often found her intrusive and did indeed try to keep her at arm’s length. Realizing that she did not need to continue

trays a baby gargoyle sitting on the knee of its large ugly parent. It is an interesting exploration of a problem which besets all of us to some degree. The myth of Marduk is of particular import, given its origin in a part of the world which has been much in the news of late. It is not an easy read, but is worth the effort.

This book is the third edition of a book originally published in 1965. It has been re-edited by Inner City publisher Daryl Sharp, and some references have been updated. Harding studied under C. G. Jung and was the first Jungian analyst to practice in America. She died in 1971. ☸

“A creative book with important implications”

THE SCAPEGOAT COMPLEX: *Toward a Mythology of Shadow and Guilt* by Sylvia Brinton Perera (title 23, 128 pp., \$16), reviewed by Lee W. Bailey in *Journal of the American Academy of Religion*, vol. 55, no. 2 (Summer 1987)



The scapegoat phenomenon is a critical area of modern culture in which the masked face of primordial religion peeks through the gaps in the wall of apparent rationality. Once again the flushed face of deeply-rooted, archaic religion sneers at modern culture.

The scapegoat has been studied in primordial religions (James Frazer), in literature (John Vickery), and in family therapy studies (Eric Berman). This grisly ritual of attempting to purge a community of its burdens of guilt and evil by victimizing a scapegoat is now commonly discussed as an evasive defense “mechanism” or a violent political tactic against racial and ethnic minorities. But Perera presses the inquiry ahead with an excellent archetypal analysis of the souls of the victims of family scapegoating. These scapegoat-identified sufferers disclose not merely a psychological phenomenon, but a transpersonal reality, a collective numinosity that both wounds and heals.

Building on Jung’s concept of the projection of shadow and Eric Neumann’s *Depth Psychology and a New Ethic*, Perera draws out the religious problem in the scapegoat complex: Yahweh is split off from his instinctive chthonic side, leaving him with an abstract Saturnian rigidity and perfectionism. (Perera sees this as author of the acclaimed *Descent to the Goddess: A Way of Initiation for Women*, a psychological study of the Inanna myth.)

How do the victims of the archetypal scapegoat phenomenon experience the scapegoat complex; not as performers in an ancient, faraway Frazerian ritual, or as ethnic targets of a mass hysteria, but as modern lone sufferers of a private tragedy? “I turn the torturer feelings into self-hate,” one of Perera’s clients reports, reflecting the anguished, masochistic self-hate commonly experienced by human “garbage receptacles.”

The ancient image of the accusing, judgmental, even hostile and vengeful God is discovered in the suffering unconscious of the victims of righteous parents or cul-

tures, condemning the image of the suffering, tormented victim. The guilt-burdened victim internalizes the accuser and is thus enslaved to a self-immolation in primitive anguish. But by identifying with the victim and leaving, the accuser unconscious, the scapegoat sufferer splits the archetypal image, which thus resists healing.

Similarly in culture the split image sets self-righteous collective accusers in opposition to helpless victims. Most all women and minorities carry the scapegoat complex. Healing the complex requires a conscious realization of the split and overcoming the identification with either the victim or the accuser.

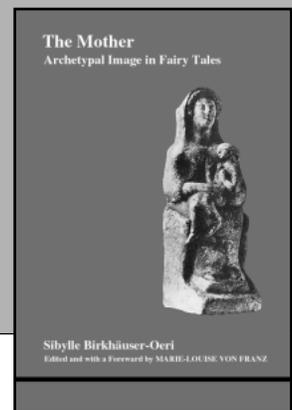
Theologically, the dark side of the divine is projected outward as the shadow in the familiar scapegoating tactic of poli-

tics: the Devil hides in each fantasy of an enemy, an inferior race or gender. But whether individually or collectively, healing the pathology is ultimately theological as well. Through therapy the transpersonal energy of the Self finally heals the split accuser/victim archetypal image of the suffering person. But healing individual suffering will also require a collective transformation. The one-sidedly masculine, moralistic, superego of the God of the West will have to be made whole by the compensatory incorporation of the feminine, the chthonic and the shadow.

This is a creative book with important implications. ☸

Understanding the mother complex

THE MOTHER: *Archetypal Image in Fairy Tales* by Sibylle Birkhäuser-Oeri (title 34, 176 pp., \$18), reviewed by Elizabeth Meakins in *Open Mind*, Feb/March 1989



Sibylle Birkhäuser-Oeri draws upon her work as a Jungian analyst to show that “fairy tales correspond to real psychological situations,” and that like dreams they can provide a healing solution and a way forward:

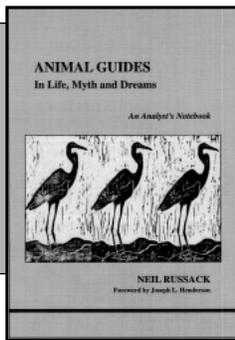
If we understand them, we gain a new understanding of ourselves. If we cut ourselves off, we are separated from one of the main sources of our vital energy.

With an analytical perspective on the many positive and negative mother figures that appear in well-known fairy tales, the author imbues age-old stories such as *Snow White*, *Sleeping Beauty* and *Rapunzel* with a contemporary relevance.

Whether destructive, indifferent, imprisoning or life-giving, the form the

mother complex takes in each of us will depend upon our attitude to the feminine principle. The final section of this book therefore explores the effect that the changing role of women has had upon our collective values.

Birkhäuser-Oeri points out that trying to make neurotic symptoms go away without attempting to understand their meaning is bound to fail. Her plea in this persuasive book—which incidentally was edited by Marie-Louise von Franz—is for us to recognize a different, more creative way of looking at life—through attending to the timeless myths that appear in our own dreams. ☸



Getting the most from the animals you know

ANIMAL GUIDES IN LIFE, MYTH AND DREAMS by Neil Russack (title 97, 224 pp., \$22), reviewed by Craig San Roque in *San Francisco Jung Inst. Library Jnl.*, no. 3, 2003

This surprising book reveals an antidote for the problem of psychotherapeutic institutions which become cages. Let the animals in.

You have to think about how you are going to read this book. There are several ways to take it. I read it as a long letter from Neil to people such as myself, telling me what was really going on in his periods of intense silence and absence. I have met him a couple of times and have been to some of the places he describes: Point Reyes Beach, California, for instance—so the book has the reality of real places visited in body. I don't know how it will read to colleagues in San Francisco exasperated by his iconoclastic eccentricities/honesty; but patients might get some reassurance that working oneself up to becoming a human being is a long job and that the therapist is an animal after all.

Animal Guides may also be read as a companion volume to Thomas Kirsch's account of the emergence of the Jungian analytic profession (*The Jungians*, Routledge, 2000). And perhaps also as companion to John Kerr's thought-provoking account of the historicity of the ménage of "alpha males" and "alpha females" of the Freud/Jung primary horde (*A Most Dangerous Method*, Knopf, 1993).

Kirsch and Kerr describe the almost operatic and sometimes tragic dramas of the tapestry of modernist peoples who formed the analytic profession into an investigative and therapeutic tool. Dr. Russack gives one (apparently diminutive) case history within that grand narrative, but it is because he keeps it modest and simple that one can see through to the funda-

mentally good nature of this ambiguous profession. He begins his take on the history of the making of analysis with a scene of himself as a small child trying to figure out a life or death solution for an injured baby rabbit shredded by a domestic machine, the lawn mower. This single domesticated animal (and its death) awakens compassion and the problem of what to do with a wounded human life: his mother's, his father's, his neighbor's, his own.

In attempting to solve this baby rabbit's problem Russack begins his career as a therapist; and from that point he builds his tale, offering a subtle, astounding, accumulative case history of a cure. A cure not by analysis alone but by openness to the nuances of communication with fish, frog, snake, bird, dog, horse, elephant, bear, cougar, whale, and feral company, located in living and active environments. He demonstrates how "we are all related" in a very particular way. He does this by describing actual interactions and then places them exquisitely in a setting of the cultured or artistic context and symbolic presentations of this animal and that.

Russack details in myth, in symbol, and in event how the members of the animal kingdom have been very busy for ages helping people out. He does it sympathetically and with erudition. Very rarely does he succumb to the esotericist's trick of converting animals into "symbols" for anthropocentric purposes. However, in a sense, he is acknowledging the reality of "animism," which rather than being sniffed at by educated rationalists, ought to have another chance at being invested with value.

I live in a remote area of arid central Australia. I have been exposed for many years and in many ways to animal life, indigenous Aboriginal Australian realities and the animistic attitude. I appreciate the ruthlessness and the goodness of "nature" and the surprise of finding animals inside one's body. I am completely at home with the therapeutic method that acknowledges animal presence and rides on the back of Dionysos's panther, and I have drawn much of my current therapeutic attitude from those experiences.

Rafael Lopez-Pedraza in *Dionysos in Exile* (Chiron, 2000) urges professional guardians of psychoanalysis to give up the personal or the

"normal"; to eschew the neat domesticated practice of a therapy chained in the service of the ordered state. Pedraza calls for the recall from exile of animated Dionysian sensibility. Quietly, Neil Russack is serving that cause.

Quite simply, Russack's book is about animals saving humans from fates worse than death, and animals teaching a shrink how to work properly. In acknowledgment of this, he tracks how a desiccated childhood becomes dampened and animated, slowly, drop by drop, cell by cell, through the care of mysterious compassionate theriomorphic presences. He reveals self-healing links in the great chain of being. Evolution working within itself.

It is this process that I suggest we turn our attention to. And I have done so at the university where I teach in a master's program on analytical psychology. Inspired by Russack, I set an essay subject asking students to describe an incident which indicated the possibility of how animals had been psychologically useful at some point in their lives. I urge the reader to conduct the same review.

"Don't," I said, "give me some drivel about the symbolic and archetypal significance of 'serpents,' 'Athenian owls' or 'Egyptian crocodiles.' I want real encounters with the domestic, the wild, or if you insist, the dream."

And the thirty essays came back. With some surprise, every single person discovered and acknowledged the simple, profound, and entrancing moments of individuation which had been brought about by interaction with or ministrations from the animal world.

This is a book that will appeal to farmers, cattlemen, zookeepers, pet owners, environmentalists, symbolists, animists and, most of all, to psychoanalysts strapped in their cages. This book is against the cage. ♣

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