Studies in Jungian Psychology by Jungian Analysts

JUNG at HEART

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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

Marie-Louise von Franz's *AURORA CONSURGENS*

Facsimile edition of the original, out of print for many years

"A document attributed to Thomas Aquinas on the problem of opposites in alchemy" (title 89, 576pp, ***hard cover****, $36).* ***Edited with commentary by Marie-Louise von Franz****.*

From Dr. von Franz's commentary:

As C.G. Jung has shown in *Psychology and Alchemy,* the early Latin texts of Western alchemy, like the earlier Greek and Arabic ones, were written in a frame of mind which caused the alchemist, seeking the divine secret of matter, to project his own unconscious into the unknown nature of chemical substances.

These early texts have therefore become, for us, documents of the greatest value in regard to the formation of symbols in general and the individuation process in particular, whereas their chemical content is of significance only from the historical point of view.

Although they were written before the time when alchemy split into chemistry on the one hand and hermeneutics on the other, some of the texts lay more stress on the physical or chemical aspect of the opus, while others give prominence to its "mystical" side, and therefore have a more psychological significance.

Among those texts whose significance is almost exclusively psychological we must reckon the treatise entitled *Aurora Consurgens,* which, both in content and style, occupies a unique place in the alchemical literature of its time.

Whereas other texts only occasionally cite conventional passages from the Holy Scriptures, *Aurora Consurgens* is composed almost entirely of Biblical quotations, whose "alchemical" meaning is hinted at by the interpolation of quotations from classical alchemy. We must therefore suppose what whatever the author may have understood by "alchemy," he was trying to describe, or give shape to, a religious experience or—in psychological terms—an immediate experience of the unconscious. The treatise was considered blasphemous by a later age, but to me it seems beyond doubt that the author was passionately serious and was attempting to express a *mysterium ineffabile.*

It is perhaps no accident that the most frequently quoted passages from the Old Testament are those in which the mysterious figure of Sapientia Dei—Wisdom—plays a central role. This Gnostic figure is the chief protagonist, identified with Mary and with the "soul in matter." For a man the anima functions as the mediator in any experience of the unconscious; she is the first content to cross the threshold, and she transmits to consciousness those images from the unconscious which compensate the orthodox Christian ideas that dominate our conscious view of the world.

In view of the Church's solemn declaration of the dogma of the Assumption of the Virgin, one cannot but regard the glorification of a divine female figure in *Aurora* as a prophetic presentiment of coming events. But behind this figure we catch glimpses of the abyss of the *nigredo,* of the psychological shadow and chthonic man, whose integration has begun to present some troublesome questions. At all events the problem of darkness, as the text and commentary will show, is touched upon in the *Aurora* though it is not solved.

Aurora Consurgens is traditionally attributed to Thomas Aquinas—an attribution so surprising and, at first sight, so unlikely that hitherto it has never been taken seriously. This is due, among other things, to the fact that the importance of the treatise was not recognized before.

Whoever the author may have been, he was a man who was vouchsafed an overpowering revelation of the unconscious, which he was unable to describe in the usual ecclesiastical style but only with the help of alchemical symbols.

Aurora has about it an air of strangeness and loneliness—which, it may be, touched and isolated the author. J

— INSIDE —

Dreams as symbolic messages

Excerpt from the introduction to ***VISIONS IN THE NIGHT: Jungian and Ancient Dream Interpretation*** *by Joel Covitz (title 91, 128pp, $16)*

What are dreams and where do they come from? What kinds of messages do they give us, and what areas of our lives are they concerned with? Every dream theorist seeks to formulate some general principles on the nature and purpose of dreams, and any system of dream interpretation arises within a particular culture with its own beliefs and values.

Before going into the Jewish view of dreams as exemplified by Rabbi Solomon Almoli's *Pitron Chalomot* (The Interpretation of Dreams, 1518), let's look briefly at the ideas of the two great modern dream theorists, Freud and Jung.

For both Freud and Jung, dream theory evolved out of their practice of clinical psychiatry and the needs of their patients. Freud saw the dream as a psychological mechanism that served to keep the dreamer asleep by expressing, in disguised form, the repressed feelings and desires buried in the unconscious. Most of Freud's patients were suffering from a neurosis called hysteria, which Freud saw as resulting from the repression of some traumatic early experience, usually of a sexual nature, that was too terrible for the patient to accept consciously. The goal of treatment was to bring this repressed material to the surface. The dream, as the royal road to the unconscious, was the tool for gaining access to these buried feelings, through the technique of free association.

Jung's ideas—and his differences with Freud—were strongly influenced by his philosophical outlook. The son of a Protestant minister, Jung felt that the challenge of life was to achieve a meaningful and fulfilling existence. He regarded this task as a psychological phenomenon separate from conventional Christianity and other institutional creeds and churches.

He thus saw himself as guiding his patients in areas that were formerly the domain of religion. Jung formulated his own psychological constructs, such as the complexes and archetypes, and developed concepts such as individuation, the process of attaining a wholeness and balance within the psyche through the realization of one's unique individuality and destiny.

Dreams play a central role in the process of individuation, for they are seen as the voice of the unconscious, which consists of numerous complexes and the organizing principle that Jung called the Self. Jung essentially combined religion and psychoanalysis by substituting "the unconscious" or "the Self" for what religion calls "God." The dream was elevated to a lofty position of spokesperson for this unconscious seat of wisdom.

In Almoli's view, dreams are symbolic messages from God to help individuals navigate their way through the complexities of their personal destiny. (Although we are switching back to "God" instead of "the unconscious" or "the Self," we now have an understanding of dreams similar to Jung's.) The dream is seen as part of the system of checks and balances that God introduced into His creation in order that people might lead righteous lives. Thus, a dream is either a reflection that we are on the right track and would benefit from pursuing our current direction, or it is a warning that we are missing the mark and must repent so as to avert the evil decree. This view is consistent with the traditional folk belief in dreams as omens, except that Almoli expands or elevates the idea, allowing the dream to play a part in the acquisition of knowledge. The dream is a divine gift to mankind and a blessing for those who understand its message.

It is important to distinguish between the "bad" dream that is a warning from God to change one's course and the "bad" or false dream that comes from demonic sources. Judaism posits the existence of two inclinations in the soul: the *yetzer ha-tov,* or good inclination, which inclines us in the direction of the righteous life, and the *yetzer ha-rah,* or evil inclination, which motivates us toward wickedness. A continuous conflict is assumed to exist within us as to which inclination to follow.

The Jews have been wary of the possibility that dreams might fall into the hands of the evil inclination. A Chasidic rabbi once explained to me why he gives no value to dreams. Since the Talmud says that a dream can come from either an angel or a demon, this rabbi rationalized that he was better off ignoring all dreams, as he felt unsure of his ability to identify the source of a dream. But for Almoli, who believed that God reserved the ordinary dream to communicate His will to mankind, the demonic dream was more the exception than the rule. The rule was that dreams usually come from God and reflect His benevolent concern for humans.

Above all else, the interpretation of dreams requires a strong intuitive mind—what the Book of Daniel calls the capacity to understand "handwriting on the wall." Whereas traditional Judaism emphasizes intellectual study and the masculine value of analytical thought, the art of dream interpretation calls on the feminine, intuitive powers of the soul. It is unfortunate that religious Jews today rarely acknowledge the value of dreams and intuitions; if they did, perhaps they would benefit by having a more balanced spirituality.

Almoli believes that there are different levels of dreaming and that not all dreams are alike. The type of dream one has is related to the type of conscious life one has. Jung similarly recognized this relationship between the conscious and unconscious structures of the psyche, and characterized it as compensatory; that is, dreams will often compensate for attitudes that may be

The Old Testament Prophets

Excerpt from ***EGO AND SELF: The Old Testament Prophets—from Isaiah to Malachi*** *by Edward F. Edinger (title 90, 160pp, $16)*

I want to say a few words about the idea of history as sacred scripture. Up to now what we've been reading purports to be history, the history of Israel.* But this history is simultaneously Israel's mythology. Along with the political and military accounts that are presented we are also given a record of Yahweh's intervention in human affairs, of the dialogue between God and humanity. And that is one of the precious aspects of this text.

The same phenomenon is alluded to, just very briefly, in Homer's *Iliad.* Although the Trojan War was historical, we have the picture of it as unfolding with an almost capricious, erratic intervention of the gods. There is just the mere beginning of the idea of a dialogue between God and man, but it is primitive in comparison to the highly sophisticated, differentiated, ongoing dialogue between Yahweh and the nation of Israel.

One of the things this record tells us when we consider it psychologically is that this is the nature of history in general. All history is a visible manifestation of God's engagement in human affairs, God on the human plane, so to speak. All history is that, but it is as though the Jews were the only ones who realized it—with their religious genius, their ability to perceive the transpersonal dimension working in the background.

In modern times the philosopher Hegel has given expression to this same idea. He said that history is the manifestation and unfolding in time of what he called the World Spirit—a sort of philosophical euphemism for God. And he tells us that history is the visible manifestation of God which can occur only with the appearance of self-conscious man. Even more succinctly, he says that history is the autobiography of God. And we know psychologically that God needs history as his other, as his object. Hegel had a remarkable understanding of this overall phenomenon. And if one adds to his vision of things our own psychological understanding, we can then see that God's need for history and concrete realization is the basis of his need for humanity.

The way I would put it is that the entire human drama of recorded history is God's dream, whereby, once he begins investigating his dreams, he will start becoming conscious of himself. And that is something of the purpose of what Jung called the "miserable morass of human history."

If we think of collective history as meaningful, then we'll attribute the same level of importance to individual history. First of all to our own history, and secondly to the history of our patients. And that's why every careful analysis starts with a detailed history of the patient. I think of such a beginning as a reading of the scripture of that person's life. So I study an individual's history the same way I study the Old Testament. Because that history, if you are open to it, can be perceived as a record of God's intervention in this person's life and as a dialogue between the Self and the developing ego. So I always try to be on the lookout for evidence of a transpersonal purpose in an individual's life story.

The material we deal with in these lectures is dense. What you need is a ruminant stomach: take it all in and then digest it later, regurgitate it and chew the cud. That is the stomach of a ruminant. That is the principle I operate on. I know that what I throw out is impossible to digest all at once, so I hope you have ruminant stomachs. You see there is something ludicrous about covering such a mass of material in the course of a brief academic year. And yet if one doesn't make the effort . . . well, let me just say I'd rather make the effort than not. J

* This refers to Dr. Edinger's seminars on the historical books of the Old Testament, published as *The Bible and the Psyche: Individuation Symbolism in the Old Testament* (Inner City Books, title 24, 176pp, $18).

J. Gary Sparks, editor, writes in the Foreword:

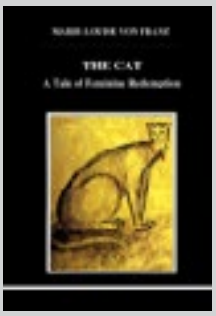
The points Edinger raises and describes in his deep-hearted way are important for both layperson and professional to consider. What is a symbolic event and how does it take place in the history of a person or group? How does a mature individual understand his or her place in this historical process? How is an historical awareness an integral part of full living? What typical symbolic images accompany those incidents in the outer world which communicate to an individual their unique purpose in life? What do images of the unconscious manifesting in outer reality look like in the first place?

What is to be recognized as general and historical in apparently personal and emotional reactions, and how are we to work with them analytically? In what way is it possible for an individual to live out the larger experience of the times in their specifically subjective reactions? What of these subjective reactions are expressions of the coming fate of a person's nation or culture? How is our own life and suffering ever to attain the dignity of expressing significance for our community, culture or historical period?

I thank Edward Edinger for this work, and I am very happy to have had the opportunity to bring it to print. I particularly thank the author for his life-long devotion to demonstrating, through its own language, the full depth and breadth of the personality's extraordinary attempt to express who we are and where we are going, and so to heal us and our times. J

Redeeming the femininine

THE CAT: A Tale of Feminine Redemption
by Marie-Louise von Franz (title 83, 128pp, $16), reviewed by Murray Shugar in ***Newsletter of the Jung Society of Montreal****, vol. 25, no. 3 (1999)*



This analysis of the Romanian fairy tale "The Cat," is an accessible and illuminating example of how the venerable author turns apparently meaningless, dusty mole hills of story into splendid jewel-encrusted mountains of meaning.

Von Franz asserts that familiarity with fairy tales "is like knowing the compensatory dream life of civilization." Through her, the lowly fairy tale becomes a medium through which we can clarify our awareness of psychological relations.

Her analysis of this tale demonstrates that the idealized feminine, as represented by the cult of the Virgin Mary over the last thousand years, has deprived real women, and generations of benighted men, of a darker, more sensual, more whole experience of the feminine

The tale takes place in two parallel empires where the feminine is found wanting. In the first, we find an emperor and his barren wife who desperately wants a child. In the second domain, a drunken emperor sends his three sons away to bring him back a gift. The girl born to the previously barren empress is cursed—by the Mother of God herself!—first with a stunning but inaccessible beauty, then by her metamorphosis into a cat on her seventeeth birthday. She inherits a vast kingdom but cannot retrieve her human shape until a prince charming comes to release her by cutting off first her legs and then her head.

Of course, it is the youngest son of the bibulous emperor who happens upon the right path and makes his way into the land of the beleagured young feline princess. After numerous tests, he succeeds in freeing his future bride and they inherit a grander world than either had imagined.

Von Franz reminds the reader that there was a glorious, if short-lived, era almost a thousand years ago when courtly love prevailed and individuals expressed their personal passions, despite the exceedingly regimented social demands of the day. Troubles naturally arose and the Church, no doubt in collusion with state, decreed the cult of the Virgin Mary as the standard for relations between the sexes. Repression split love into lust and spirit. Women who did not meet the accepted standards of purity were declared to be witches and condemned to slaughter. Von Franz recognizes that this legacy remains with us.

Evidence for the twisted power of Logos was present in the recent impeachment hearings against the president of the United States. Watching the "trial managers"—almost all men—leveling charges against the most powerful man in the world for sexual dalliances, reminded me of the witch hunts that were the unnatual consequences of the immaculate ideal established in the early Middle Ages.

Von Franz likely considered the cat an apt symbol to study because it has been represented in diverse ways by different cultures. The Egyptians made the cat into a god. Her association with fertility, intelligence, independence and sensuality made her an appealing and real deity. For the same reasons, Christianity was suspicious of this creature and personified her/it as demonic. Indeed, the cat's ambivalent nature makes her an exemplary symbol, a unique bridge between the dark and the light worlds.

Although all the initiatives in "The Cat" come from the feminine to compensate an excessively patriarchal consciousness, von Franz points out that a balance is required for soul development. In a Zen-like tone, she suggests that, even when the "goal" is reached, before returning with the boon we have won from the other world (the unconscious), we must take the time to integrate its nature and contents by simply living with the new truths. This is less a rational process than an organic one.

One of the many forms of feminine consciousness that this author would have us acknowledge is that of active suffering. It is the fate of the princess/cat, who is unable to change her shape until the right time comes; it is also the experience of her "savior," who must submit to several beatings. Von Franz suggests that a culture of mastery and activity like ours suffers from being unable to simply submit to the blows dealt by fate. This is the therapeutic model practiced by von Franz and others—a way to bring soul into the world, a more feminine way of being.

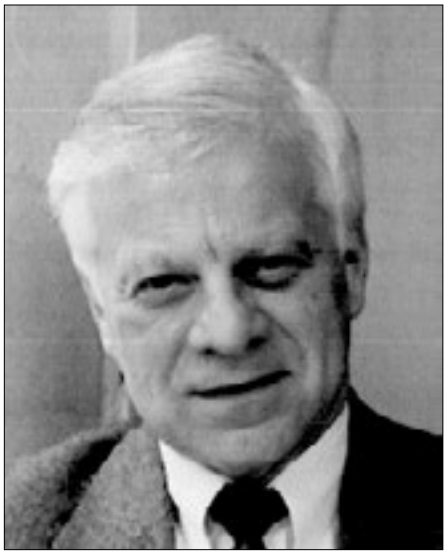
It is crucial to von Franz that individuals find their own meaning in life's problems. Fairy tales can illustrate the mythic motifs, but individuals must come to grips with the social forces of their time and find their own bliss. The author recalls a particularly uncreative period of her life when she felt the barrenness of the empress. She writes that she had to suffer the emptiness "from her belly" before she could regain her creative fertility.

Bringing this centuries-old tale back to life shows us that the ancient instinctive wisdom of psyche has not been lost. The mysteries of Isis and other fertility cults may have been effectively suppressed or co-opted, but they have not been eradicated. Like many another tale, "The Cat" illustrates the theme of renewal of a faded kingdom (psychologically analogous to a worn-out attitude). It is the princess's descent into the shape of a cat that brings her the cat's grace and primal nature. It is, ironically, the lowly creature of this earthy fairy tale that makes more complete a centuries-old spiritual attitude.

It may be difficult for those weaned with reverence for sacred cows to accept von Franz's lesson that the cat is the dark side of the Mother of God. One may be playing with fire by entertaining such dangerous, dark concepts. However the individual imagination defies convention. The thought is seductive enough to warrant

Myth as the language of the soul

TRACKING THE GODS: The Place of Myth in Modern Life
by James Hollis (title 68, 160pp, $16), reviewed by William G. Doty, University of Alabama, in ***Mythosphere****, vol. 1, no. 1 (1997)*



This book combines a number of agendas: Hollis seeks to show why Jungian psychology has been nourished so frequently by myth, why it is so important for us as individuals and as a culture to look more carefully at our (often unrecognized) myths, how some ten schools of myth interpretation work, and how myth is quintessentially the language of the soul.

That last point is established by a mini-history of the rise to prominence of the individual and collective interior—the soul—dating from the last period of Western cultural consensus (exemplified by *The Divine Comedy* in 1302).

Renaissance humanism continued the focus on the self or soul, but it really peaked in modernism, and it is upon that movement that Hollis focuses. Brief discussions of Goethe, Dostoyevsky, Joseph Conrad, Franz Kafka and Albert Camus produce the insight that while "they do not use the language of contemporary psychology . . . they certainly discern the movement of soul that characterizes the modern experience."

Hollis further contends that

> the great paradigm shift that lies at the very core of modernism is the loss of mythic connection to the cosmos. The incarnation of meaning, once carried by myth and myth-sustaining institutions, has gone within.

This is a pretty standard postmodernist claim, but Hollis very competently argues that myths provide one of the few remaining resources for recalling deep meanings that our now so superficial culture ignores. Hence reading and studying myth is "a form of personal and cultural psychotherapy."

> If we are to understand ourselves and our time, we are obliged to adopt this essentially psychological view of reality. This is not to speak for any specific theory or behavioral treatment, but rather the need to internalize our responsibility, to see the silent origin of choice within, before we can move through the outer world with understanding, effectiveness, and perhaps compassion for self and others.

Hollis sees the gods as "psychic events"; they may still be treated as unchanging and timeless, but true psychological wisdom recongizes as well their mutability and temporality. In fact, "the most reverent of attitudes is the one that periodically smashes images which have become idols, and humbly confesses its ignorance, readying itself to receive the archetype anew." The journey to having the flexibility to foster such receptivity is of course more one of lifelong education than of short-term fixes of pathologies. But in the framework explored here, myth itself is a sort of divine force:

> Myth is not created. It is experienced as an energy of the cosmos, shaped and incarnated by the unconscious, received or ignored by consciousness.

To say "psychological," then, need not mean clique talk. Nor does using the word "Jungian" have to indicate some sort of vapid religiosity.

Although Jung wrote a great deal about myth, and Jungians of all stripes frequently have written about mythic material, I know of no previous extended attempt to make sense of a Jungian approach to myth. Leaving aside technobabble, Hollis does not linger in the land of anima figures, alchemical arcana and the like (although the dark "shadow" of the antihero and "the archetype of the journey" do find their places). Instead of works on clinical therapy, he cites writers and poets like Rainer Maria Rilke, T.S. Eliot, Blaise Pascal and Shakespeare.

Hollis reaches behind contemporary spiritual confusion and fundamentalism (which he calls variously a neurotic and psychotic idolatry) to recognize the view common since William James and Freud, that "the human psyche is the matrix for the experience of the gods, the forge and smithy of divinity."

There is much more to this book, which has so many approaches within it. In the end, Hollis sees myth as working to bridge the known and the unknown, funding lives with significances beyond the everyday

*** 4 more by Hollis ***

THE MIDDLE PASSAGE
From Misery to Meaning in Midlife
(title 59, 128pp, $16)

UNDER SATURN'S SHADOW
The Wounding and Healing of Men
(title 63, 144pp, $16)

SWAMPLANDS OF THE SOUL
New Life in Dismal Places
(title 73, 160pp, $16)

THE EDEN PROJECT
In Search of the Magical Other
(title 79, 160pp, $16)

Tracking the Gods

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Midwifing the psyche

THE VERTICAL LABYRINTH: Individuation in Jungian Psychology *by Aldo Carotenuto (title 20, 144pp, $16), reviewed by Irving E. Alexander in* ***Contemporary Psychology****, No. 9 (1986)*

This compact work focuses on the process of individuation as exemplified in selected dreams of a man in analysis with the author for six years.

Individuation is defined in *The Vertical Labyrinth* as "the conscious realization of one's unique psychological reality, including both strengths and limitations. It leads to the experience of the Self as the regulating center of the psyche."

This concise definition conveys what one can expect to derive from the book as a function of one's degree of exposure to Jungian theory. The first sentence communicates clearly to readers no matter their level of acquaintance with Jung's analytical psychology. The second cannot easily be expanded without more particular and specific knowledge.

Carotenuto's book is just such a mixture, in that it has something of value for therapists no matter what their particular ideological stance or level of Jungian sophistication may be. In a rich yet simple and straightforward narrative style, the author outlines the major features of the way Jungian therapy is conducted.

The first chapter arouses the reader's interest to pursue and explore the vicissitudes of this case, to learn of the unique way in which a universal process is played out, guided, albeit unobtrusively, by an experienced analyst. Issues touched on in later chapters include an understanding of what the therapeutic work intends, the nature of the relationship between therapist and patient, the role and importance of dream material, the relation between personal and universal (archetypal) imagery, and the art and timing of interpretation.

This is a stimulating book, although (or because) the author's view of psychotherapy is clearly at odds with current American images of the behavioral engineer (the fixer) or the medical apothecary (the healer). To be a midwife to a process whose outcome cannot be predicted from the start and whose perturbations find their reflection in your own being is truly an heroic undertaking. J

Inner City goes on-line with eBooks

Daryl Sharp, Publisher

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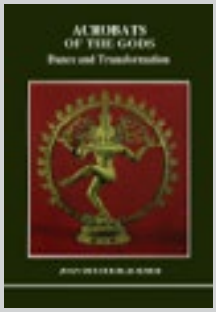
Working with the body



ACROBATS OF THE GODS: Dance and Transformation *by Joan Dexter Blackmer (title 39, 128pp, $16), reviewed by Elizabeth Meakins in* ***Human Potential****, Spring 1990*

Jogging, aerobics and tai'chi, bio-energetics, yoga and whole foods—a concern with physical fitness has flourished alongside the current interest in psychotherapy.

Trained both in modern dance and as a Jungian analyst, Joan Dexter Blackmer is particularly well qualified to discuss the psyche and soma connection, and her book blends autobiography with theoretical reflections. In dance as well as in therapy, she points out, progress is made by learning how to cope with and reconcile the many opposites in ourselves: body and spirit, joy and suffering, discipline and spontaneity. She also explores how in mental illness there is often a lack of mind/body awareness:

"The injuries schizophrenics inflict on themselves—cigarette burns, wrist slashing, head knocking, for example—may be attempts to awaken some sensation, a sense of life, into an otherwise numb body."

If all of us, she suggests, were more aware of our body language and took symptoms such as accident proneness, eating disorders and psychosomatic illnesses seriously, we would be more likely to have a better understanding of our psychology.

Beautifully illustrated with examples that include Greek sculpture and modern dancers, and written with the conviction of personal experience, *Acrobats of the Gods* illuminates the relationship between mind and body in a thought-provoking and rewarding way. I strongly recommend it to lay persons and professionals alike. J

Woodman on healing through metaphor

Excerpt from ***CONSCIOUS FEMININITY: Interviews with Marion Woodman*** *(title 58, 160pp, $16). Written by Ralph Earle, originally published in* ***Common Ground*** *(Summer 1988).*

Marion Woodman is known for her studies of eating disorders and addictive behavior, and is thoroughly at home in the world of case histories and research methodology. However, she often prefers to present her psychological ideas indirectly, by telling stories. When asked about this she stresses her belief that story has more of an impact than abstract analysis.

"So long as it's theory it's removed from the actual feeling of the audience, and they can get so caught up in the words that they don't realize it's their own body I'm trying to address. If I put it in a story form or use images, the mind may not hear it, but the body responds. And if it's reverberating in the body, sooner or later it's going to get through to consciousness. I feel that it's more immediate to tell a story or to use metaphor."

Woodman feels that the essential ingredient for this kind of direct communication is metaphor. Citing the word's Greek origin (from the verb "to transform"), Woodman sees metaphor as refining the raw energy patterns of the unconscious into forms that can be assimilated into consciousness. She feels that this transforming function is a universal feature of metaphor that works similarly in folk stories, literary works and dreams.

As an example, Woodman cites a dream in which a woman is told to eat fish. Since "fish" is a culturally-accepted symbol for Christ, the dream implies that the dreamer needs to assimilate some kind of spiritual entity. An unconscious need of the individual has been translated into consciousness by the metaphor of the fish: the message is that spiritual energy is necessary for the ongoing balance of the psyche.

According to Jung, metaphor affects the person on three levels: the mental level on which we interpret meaning, the imaginative level, where the actual transforming power resides, and the emotional level connected to the feelings embodied in the metaphor. The metaphor's simultaneous operation on these three levels enables metaphor to make a deep connection to the psyche. Woodman elaborates:

"If the metaphor really hits you, it gives you goose pimples; you say, 'Ah, that's it, that's it, yes.' The whole being is momentarily brought into a sense of wholeness, and if you can hold onto that, two or three weeks later you get another metaphor that brings together that wholeness again. . . . And there is the healing process—you go from one sense of wholeness to another through the metaphors."

Full healing or transformation is not likely to occur through the work of a single story or a single dream, but the ongoing process of transformation continues as long as individuals remain open to the metaphorical content of the stories or dreams that they experience.

Before becoming a Jungian analyst, Woodman spent many years as a high school teacher of English and Creative Drama. Her love of literature and her direct experience of poetry as a transforming agent in her own life helped her to understand the psychological importance of metaphor. She says,

"Being an English teacher, and having had the great privilege of studying and teaching Shakespeare, I accept archetypal images as part of my everyday bread-and-butter world. . . . His characters live in my imagination. His poetry is in my blood."

She feels that metaphor works only

when it is allowed to elicit specific and differentiated responses, within the specific and differentiated psyches of individuals. She fears our society's tendency to search out "definitive" but highly restrictive meanings in metaphors, such as many Christians try to impose on the metaphorical parables of Jesus. "The minute you fix it in stone," warns Woodman, "it's gone. It's dead!"

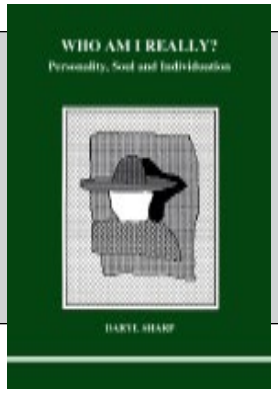
Woodman feels that metaphor is very much alive in our culture. Though she feels we need to rediscover our responsiveness to the metaphorical value of stories, she sees new cultural metaphors emerging all around us.

"There are new myths: comic books, science fiction, movies. You would think that metaphor was obsolete in the culture until you begin to see it slipping in the back door in so many areas. The human soul is very much in the imagination, and if you take away the food of the soul (metaphor), it'll come slipping in someplace else."

That "someplace else" may be in the renewed attention given to fairy tales by such authorities as Marie-Louise von Franz or Robert Bly. It may be in the symbolic significance of cultural icons like James Dean, Marilyn Monroe and others. Or it may be in the person of storytellers like Marion Woodman, who force us to come to grips, seriously, with the playfulness of metaphor. J

Welcome to Sharp's waking dream

WHO AM I, REALLY? Personality, Soul and Individuation *by Daryl Sharp (title 67, 144pp, $16), reviewed by John Ofrady in* ***Chiron****, Newsletter of the C.G. Jung Foundation of Ontario, vol. 16, no. 2 (April 1996)*



A book by Daryl Sharp never lets me down. That is to say, I always have the feeling that Jung is there with me. To his great credit the author has not been seduced by American New Age Jungo-ism. His style is open and uncomplicated, as well as entertaining. Here is Jung for anyone to understand. Maybe only a self-confessed introverted sensation-thinking type, one who has fully digested Jung, can take what are often complex ideas and express them in such simple language.

Who Am I, Really?, like its delightful predecessor, *Chicken Little: The Inside Story,* unfolds like a dream. Its setting on Manitoulin Island in northern Ontario is perfect, and with the Great God Kitche Manitou hovering around one's shoulders, the reader is led into the world of Jungian thought without any resistance. The author warns us, however, that like the classical Cretan Liar ("Nothing I say is true") he may well slip in and out of paradox without the reader being aware of it.

For example, Adam Brillig, Sharp's senex/wise old man, states clearly and forcefully: "The only thing that moves nature is *necessity.* Without it nothing budges, the human personality least of all." Then a few pages later comes a quote from Jung: "Not necessity, for necessity comes to many, and they all take refuge in convention." Poetic license, or an indication of the nature of language to harbour paradox? Is Jung's "necessity" different

from Brillig's? I think so—or maybe I just felt it.

I often found myself wondering what Emma Jung, another self-declared introverted sensation type, would have said if she had read this book. "Yes, this is what my husband was trying to say—would have said—if he had been a Canadian."

After all, Jung, as the author points out, always tried to remain scientific. Of course, there is danger in both Jung's and Sharp's approach to that scientific method which collects data, makes an hypothesis, then tries to prove or maybe disprove it. The hard sciences in the twentieth century have generally preferred to make the hypothesis first, then deduce from it (the deductive approach). Jung did not always follow such an approach and this has led to a problem for many Jungian writers; inductive hypotheses often become simply self-fulfilling prophecies. Sharp says, in effect, "This is what happened to me, so there *must* be truth in it."

But there are some wonderful hypotheses in this book, nevertheless. For example, at one point Professor Brillig says: "To my mind the hero's task is finding out who you are when doing nothing." Or again: "I have generally observed that those who have worked on themselves don't care to spend much time with those who haven't." Echoes of James Hillman's observation, in *We've Had a Hundred Years of Psychotherapy and the World's Getting Worse,* that people who have undergone a "successful" analysis tend to withdraw from the melee. The hypothesis which explained to me why most of my friends, unlike me, are not in Jungian analysis is well proven, namely that becoming too conscious can take much of the fun out of life. Of course, Brillig says as much too.

This is certainly a book which brings you down to earth about Jung's ideas. There is always a touch of madness about it, a liminal feeling, as when Sharp's teen-aged daughter J.K., personification of the child archetype, ends her blessing of a meal with "and help my Dad to stop smoking." Unfortunately, "stop" is not a word, as the author indeed shows, to which the gods or goddesses usually listen.

Who Am I, Really? sets up in the reader tremendous expectations, and for me many of them were met. Like most of us, I have spent a lifetime trying to avoid suffering. It is the natural North American way. But when the chips are down, as they are eventually, inevitably, for everyone, when the defences of repression, denial and escapism are blown away, and when you long for that dream of transformation to occur but it just won't, then enter Sharp's waking dream and wake up refreshed. I certainly did. J

[Who Am I, Really? is Book 2 of **The Brillig Trilogy**. *Chicken Little* (title 61) is Book 1, and *Living Jung: The Good and the Better* (title 72) is Book 3.—Ed.]

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