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

Artwork as a healing process

*From **THE SECRET WORLD OF DRAWINGS: A Jungian Approach to Healing through Art** by Gregg M. Furth (title 99, 100 illustrations, $20)*

"Art" versus pictures from the unconscious

Let us differentiate between pictures from the unconscious and art as produced by the world's great artists. In both creations, the content derives from similar layers of the unconscious. Pictures from the unconscious represent primitive, raw material taken directly from the unconscious, undeveloped yet filled with the unconscious content closely connected to the person's complexes. Naturally, some of these pictures could be great masterpieces.

However, artists use their creative power, both conscious and unconscious—their world of opposites—in a total way to produce works of art.

For the artist, the masterpiece is the culmination of conscious and unconscious development, the result of years of observation and study of artistic technique, as well as personal experience that may or may not be consciously remembered, along with the innate psychology of the artist, and of course including his or her connection to the collective unconscious. Thus the acknowledged "work of art" speaks not only for the individual psyche, but also, in deeply unconscious ways, for the collective psyche.

Both the artist and anyone drawing pictures from the unconscious may be prompted by inner necessity. What would Michelangelo, Picasso or Dali have done had they been forbidden to paint? Perhaps society would have had to institutionalize them. Artists need to paint; they seem unable *not* to create. Anyone can feel the same; few can refrain from "doodling," for instance, in meetings, during long telephone conversations and so on. The artist within feels a compelling need to produce, and these productions are representative of one's psychology.

While the artist is interested in aesthetics and technique as well as the drawing or painting's feeling tone, for pictures from the unconscious all considerations but that of feeling tone are irrelevant, since the value of the pictures is in the psychic expression itself.

Naturally, the pictures from the unconscious that we ourselves draw have more of a feeling tone related to them. Aesthetic considerations in such cases are less important than the power of activated unconscious elements.

It is interesting to note that when professional artists produce pictures from the unconscious, they frequently become aware of a flow of inner good feelings accompanying their work. They seem to be expressing a freedom they have not felt in years, or awakening memories of using media associated with good feelings experienced years ago.

Pictures from the unconscious executed by artists are in fact often awkward and childlike, even primitive, and very similar to those by non-artists. Any drawing has a cathartic effect, and that catharsis allows the healing process to begin.

When pictures emerge from the unconscious, they bear a tremendous amount of psychic information. The idea is not to decipher with accuracy what is within the picture—in order to predict the person's future, for instance—but to ask concise questions as to what it may be communicating. This communication lays bare the unconscious and its energy.

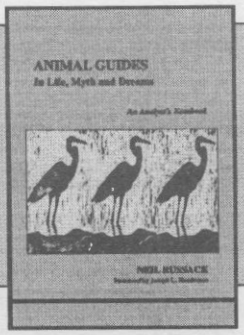
If we want to learn from our unconscious, we need to be aware of its suggestions and contents. Spontaneous drawings and paintings are an excellent way to gain that "secret" knowledge, which as it happens is available to us all. ✪

Picture interpretation workshops may be arranged by contacting greggfurth@aol.com

— INSIDE —

Reconnecting with our elemental side

Neil Russack's preface to his new book, ***ANIMAL GUIDES: In Life, Myth and Dreams*** *(title 97, 27 illustrations, 224pp, $20)*



This book begins in water and flying. It begins with a waterbird.

One afternoon, in the woods of Montana, I left a Blackfoot Indian sweat lodge because I had begun to experience a tightening in my chest and thought I might have a heart attack. Exiled by my pain, I stood outside for some time, listening to the continuous chanting inside and watching the skin of the lodge turn white and begin shimmering.

For two days, curled on a makeshift bed in a yurt, I endured the pain. By the third morning I gave up all hope of freeing myself of both the pain and its underlying fear: "fear in the pit of your stomach," the medicine man called it. In that moment of giving up, the image of a bird appeared to me. It was an egret, pure white, and wrapped around my heart. Gradually, very carefully, the elegant bird began to unwind its long legs and open its great folded wings. Unfurled, it flew out of my heart into the beyond. My pain left and I felt free. Much later I realized that the white bird had become this book.

The waterbird flies free across the waters, away from the known to the world beyond. As a dreamer, reader and therapist I witness this flight again and again. In a colleague's dream a flock of geese suddenly becomes airborne, inspiring him to chance an artistic career. In a patient's drawing, a duck fetches a woman who is trapped on dry land and carries her on its back into the waters. In the weeks that follow, the patient discovers that she is able to love for the first time. In a Japanese fairy tale, a man rescues a crane. In gratitude, this nonhuman female transforms herself into a woman and marries him.

The waterbird is a weaver, moving between the elements of water, air and land, stitching together the different worlds. Just as the waterbird can shift between realms and link them, this book will take you, the reader, in and out of many different realms. Along the way, you will hear various kinds of voices: the intimate accounts of those who come to see me as a psychiatrist, the stories of friends, and my own personal story, which is inevitably touched by what people bring to me. Threaded throughout are some of the great myths that belong to all of us.

We will meet other animals along with the waterbird. Each one has a unique voice, a voice you cannot find in a guidebook or a compilation of symbols. How the beast appears, what it brings, what emotion it evokes, what healing link it fashions: this is the story.

This is not a "how to" book. It is a book to stir the imagination. Animals link us to the mythic realm. They are messengers of the gods, and I hope that this book itself will become a kind of messenger, like the waterbird, attuning us to older and deeper ways of life. As you read, I hope that you will remember animals you have encountered—wild creatures, pets, dream animals—and that you will be touched as I have been. I hope you will be renewed through reconnecting to the animal life we humans left behind long ago.

"This is not a 'how to' book. It is a book to stir the imagination. Animals link us to the mythic realm. They are messengers of the gods."

This book is a map tracing journeys in which people are guided by animals into a richer humanity. Animals break down barriers and bring a healing presence into our lives. The waterbird, weaver of worlds, is the original and guiding image.

The story begins with my own early life, introducing the themes of alienation, the suffering that comes from being cut off from animal life, and the quest for love. Then a variety of healing paths are described, involving the initiations by animals into their elemental realms: air, water, earth and fire. In the final chapter, animals restore us to the human world.

The narrative has been guided by C.G. Jung's diagnosis of the modern condition as a state of fundamental estrangement:

> As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature, and has lost his emotional "unconscious identity" with natural phenomena. These have slowly lost their symbolic implications. Thunder is no longer the voice of an angry god, nor is lightning his avenging missile. No river contains a spirit, no tree is the life principle of a man, no snake the embodiment of wisdom, no mountain cave the home of a great demon. No voices now speak to man from stones, plants, and animals, nor does he speak to them believing they can hear. His contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied. *(Man and His Symbols,* p. 95)

By encouraging the soul's interest in animals, we can embrace what animals have: resilience and a link to the elemental forms that sustain and renew us all. ✪

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Many Inner City titles have been translated and published in other languages. For instance, *On Divination and Synchronicity* (von Franz) is available in 13 languages, *Descent to the Goddess* (Perera) in 10 and *Addiction to Perfection* (Woodman) in 9. In all, there are currently 227 editions, contracted or in print, in the following 20 languages:

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Bulgarian - 2	**Danish - 2**
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Hungarian - 1	**Italian - 30**
Japanese - 8	**Korean - 4**
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Demystifying archetype and complex

Erel Shalit's preface to his new book, ***THE COMPLEX: Path of Transformation from Archetype to Ego*** *(title 98, 128pp, $16)*

At the turn of the last century, as the wheels of industrialization and scientific progress turned ever faster, Sigmund Freud provocatively insisted on the existence of an inner world of drives and instincts hidden behind our polished exterior. He insisted on the dynamics of the psyche, laying bare the sexuality squeezed in behind the girdle of the hysteric. He uncovered the dream as the "royal road to the unconscious," which Jung, his heir-turned-rival, modified by claiming instead that "the *via regia* to the unconscious . . . is not the dream . . . but the complex, which is the architect of dreams and of symptoms."

From the perspective of analytical psychology it may be more appropriate to view not the complex but the central archetype of the Self as the architect of the dream. As the archetype of order and meaning (*arche* means first, *typos* means mold or pattern), the Self draws up the blueprint from which are crafted both the personality and the building blocks of the dream. Our conscious ego is not the author of the dream narrative related to us in our sleep.

In the Talmud (the body of Jewish law, legend and Bible commentaries) it says that a dream not interpreted is like a letter not read. The best we can do is to read the letter and ponder its meaning(s). Besides its other tasks, such as decision-making and classification, the ego needs to be an active and reflective recipient of the treasures that arise from the unconscious.

In daring contrast to many of his contemporaries, who were mainly caught up in a fascination with progress, Freud looked out over the vast lands beyond the boundaries of consciousness. Through attentive introspection he penetrated personal layers of resistance, finding what he understood to be the dream's true meaning—latent, hidden behind the overt material. He concluded that the unconscious told its true story in the subtext concealed beneath the cryptic narrative.

Jung ascribed no less significance than Freud to the unconscious. However, he seemed more at home in the vicinity of the unconscious—though with no less pain. As Jeffrey Satinover observes, "Freud saw an essentially psychoneurotic world, Jung an essentially 'narcissistic-neurotic' or psychotic one." Others have referred to this as Jung's creative illness. He thought of the dream the other way around, as "part of nature, which harbors no intention to deceive, but expresses something as best it can, . . . but we may deceive ourselves, because [we] are shortsighted."

To Jung, the unconscious is honest and healing. If we do not bring consciousness to it, however, the unconscious may become chaotic, even lethal.

The complexes, then, are more like the construction workers who give visible and comprehensible shape to underlying archetypal blueprints. It is through the complexes that we manage to approach the unconscious without being overwhelmed and engulfed by it. Likewise, by means of the complexes the unconscious approaches us. In Jung's words,

> Complexes are in truth the living units of the unconscious psyche, and it is only through them that we are able to deduce its existence and its constitution.

Thus, if it weren't for the complexes, the archetypes would remain empty and purely formal possibilities of representation. Jung:

> A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. Its form, however, . . . might perhaps be compared to the axial system of a crystal, which, as it were, preforms the crystalline structure in the mother liquid, although it has no material existence of its own. . . . The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*.

In other words, the complex serves as the vehicle that fleshes out the archetype, giving it human shape and personal body.

My intention in this book is to clarify the purposeful, teleological essence of complexes, as well as their pathological, shadowy manifestations, and to show how an autonomous complex, dissociated from one's conscious identity, comes to thrive and gather strength in the shadow. An autonomous complex competes with the ego for available psychic energy. As Jung so pertinently says, the *via regia* to the unconscious is not so very royal, but rather "more like a rough and uncommonly devious footpath that often loses itself in the undergrowth."

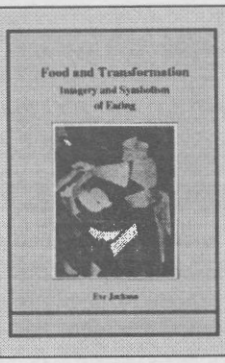
> ***"The complexes are like the construction workers who give visible and comprehensible shape to underlying archetypal blueprints. It is through the complexes that we manage to approach the unconscious without being overwhelmed and engulfed by it."***

The Oedipus complex, so central to Freudian psychoanalysis and ambivalently related to by many Jungians, will be examined here from a Jungian perspective. Oedipus, incestuous and murderous, is driven by the basic life energies, Eros and Mars. While these provide the essential fuel for the complex, Oedipus' drivenness makes him the archetypal, eternal carrier of the complex that bears his name.

In the last part of this book, the autonomous complex will be considered in its capacity as pathological shadow, and some central complexes will be illustrated by means of clinical and other material. ✪

Food for more than thought

Food and Transformation: Imagery and Symbolism of Eating *by Eve Jackson (title 74, 128pp, $16), reviewed by George Bernato in* ***Round Table Review****, vol. 4, no. 4 (March-April 1997)*



Without food there can be no life. Psyche and soma need food to function, and Eve Jackson, a Jungian analyst in London, England, tells us valuable things about how they function together.

This delightful book, written in a lively, fluid style, is full of interesting and important ideas about food and our relationship to it. Jackson takes the reader on a wonderful journey through dreams, myths and customs to enhance our understanding of the profound relationship we have to food. She also explores the symbolic significance inherent in the process of eating itself.

Although she makes it clear from the outset that her journey of exploration is not about eating disorders, in the final chapter she does say that "eating problems, like many other distressing symptoms, manifest the psyche's need to be seen, honored and loved. The more the body is manipulated and abused through deprivation, binging and purging, the deeper the feelings of floundering and loss of control." These wise words are a sample of what the rest of the book contains.

Section headings are evocative: "The Fruit of Paradise"; "Grain and Culture"; "Meat, Power and Pain"; all of which fall under the major chapter heading of "On the Menu." Here Jackson explores two kinds of paradise: the original home, which is the source of "our deepest nostalgia," and the paradise attained after the struggles of life by the faithful. The "faithful" are viewed within many religious and cultural contexts. It is in this context that the significance of fruit, especially the apple, is explored as the "most innocently edible substance" in a place called Eden, where deathlessness reigns and sustenance is obtained without killing. The shadow side of fruit is also examined, for instance in the fairy tale "Snow White," where the poisoned apple appears, and a deathlike sleep occurs when it is ingested.

The second half explores assimilation through the alimentary process. The reader is reminded that what we eat becomes part of our body; food ceases to exist as a separate entity in the process of digestion. The psyche understands this as a two-way process—"the eater is also assimilated to the eaten"—and in some ways we take in some of the qualities of what we have eaten, or are influenced by it.

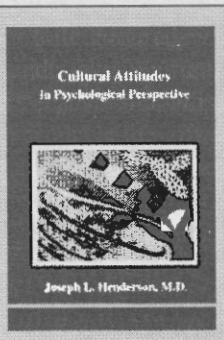
The journey through this process via the mouth, saliva, teeth, chewing, swallowing, and the mysterious gut is explored, ending with an intriguing section on "Shit and Shadow," where we are told that "in what has been rejected lies the potential for enlightenment." This is a comment on a statement by Paracelsus about the alchemical value of excrement as the *prima materia* of the greater *opus.*

In the final chapter, Jackson devotes her literary and analytic talents to a discussion of "Fat, Body Image and Self-Image." In an incisive remark that deserves much reflection, she notes that "perhaps the obsessive pursuit of slimness in our society is in part an expression of our revulsion at the grossness and psychic inflation of our materialistic age." After this statement, she discusses the many levels of struggle that particularly women have around the issues of food, fat and weight in our culture today.

The subject of *Food and Transformation* is a broad one, which deserves more of the care and attention Eve Jackson has so admirably demonstrated in this slim but value-packed volume. ✪

Cultural Attitudes

Cultural Attitudes in Psychological Perspective *by Joseph L. Henderson (title 19, 128pp, $16), reviewed by Harry Prochaska in* ***San Francisco Jung Institute Library Journal****, vol. 5, no. 3 (1985)*



The publication of this book is a singular event, for Henderson's idea of the cultural unconscious provides the connecting link between the existing conceptions of the collective unconscious and the personal unconscious. It also does justice to the fact that for most of us, most of the time, our experience of the unconscious is filtered through the idiom of our cultural heritage.

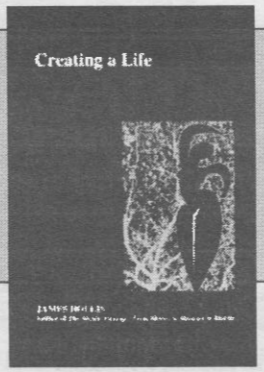
Henderson, a founding analyst of the San Francisco Jung Institute, posits four cultural attitudes, each with its own characteristic ways of perceiving the "facts" and relating to them. These four attitudes provide the access points to the cultural unconscious.

The attitudes identified and examined here are the social, religious, philosophic and aesthetic. He suggests that a new, fifth attitude may be emerging in our time, the psychological. He also mentions the scientific attitude, which he feels is a hybrid of the philosophic and aesthetic attitudes.

This is a rich book with many immediate applications. The typing of cultural attitudes should be of particular value to therapists. Henderson points out that a difference of cultural attitudes between patient and therapist can cause mutual projections and complicate the transference and countertransference. Yet if these differences are held in consciousness—through a developed use of the psychological attitude—their recognition can promote understanding and growth.

Cultural Attitudes is a thoughtful book, the mature statement of a man with lengthy and penetrating professional experience, an immense curiosity about the phenomenon of culture in general, and a deep feeling and abiding affection for his own particular culture. ✪

Finding a way to be yourself



***CREATING A LIFE: Finding Your Individual Path** (title 92, 160pp, $16), reviewed by Stephen Morrissey in C.G. Jung Society of Montreal Newsletter, March 2001*

James Hollis's latest book, his sixth with Inner City, gives the reader the wonderful experience of sitting with an intelligent, articulate person, listening to reflections on the meaning and value of life. Once again, he helps the reader grapple with his or her own meditation on life, as well as initiate new areas of thought.

In the first section of *Creating a Life,* Hollis refers to the increasing number of contradictions we face as we get older, and the confusion caused by our inability to resolve them. He uses Greek drama to describe experiences that seem to be common to many people. He says that our lives are circumscribed first of all by "Fate, or *moira,* which embodies the world of givens, the world of limitations, the world of cause and effect." He says we also complicate and make worse our lives with hubris, "which means arrogance at times, a character flaw at others, or sometimes simply the limitation of possible knowledge."

A third aspect of the human condition is *hamartia* or "the tragic flaw," what Hollis calls "the wounded vision."

> Each protagonist believed that he or she understood enough to make proper choices, yet their vision was distorted by personal and cultural history, dynamically at work in what we later called the unconscious.

Psychology has added to and changed the names of the terms we use to describe the human condition, but human experience, in essence, is the same now as in classical Greece and before. Today we speak of psychological complexes that "lie at the core of who we think we are." Hollis writes that one will have to deal with this core issue the rest of one's life. Indeed, it seems to be fate that the tragic vision of the Greeks is reenacted by each of us in our own tragic and wounded lives.

This is not a book for the faint of heart, for those who desire an intellectual quick-fix for what ails them, or for the individual who believes that a guru, a romantic partner, or anyone else will come along and save them. Hollis discounts the cure-all approach of both New Age adherents and fundamentalists of any persuasion.

The thesis of *Creating a Life* is that to create a life one must examine one's life. From this examination comes an awareness of the true nature of one's soul. Our psychological foundation is made up of many things, including core complexes we wish we could eliminate altogether, but that cannot be easily dealt with. Indeed therapy can't eliminate them either.

According to Hollis, what therapy can do is help you observe the core complex. This, in turn, will help one become a more conscious person with a maturer vision of life. Hollis writes, "Therapy will not heal you, make your problem go away or make your life work out. It will, quite simply, make your life more interesting." Thus, the examined life is the more interesting life, and the corollary that follows from this is that "consciousness is the gift and that is the best it gets."

"Hollis discounts the cure-all approach of both New Age adherents and fundamentalists of any persuasion."

If the result of our choices or unreflected actions are akin to Greek tragedy or drama, then we might also ask ourselves what is the myth that best represents our life journey, best explains our existence to us? Are we living secondhand lives, the unresolved castoffs of our parents' experience? Are we living reflectively or reactively?

This text is not about ambition, career, or even traditional domesticity. It isn't Hollis's project to tell the reader what kind of life to create—his purpose is simply to define the foundation of understanding necessary to create an authentic life. An examined life best expresses the soul's purpose. Hollis addresses those who have entered the second half of life, who have survived what Hollis calls the "gigantic, unavoidable mistake" of the first half. "The larger life is the soul's agenda, not that of our parents or our culture."

This book is a meditation on the life journey of individuation, which on a practical level is a process of psychological and spiritual maturity. A test for this maturity lies in one's capacity to deal with anxiety, ambiguity and ambivalence:

> The more mature psyche is able to sustain the tension of opposites and contain conflict, thereby allowing the revelatory potential of an issue to emerge.

Part Two of *Creating a Life* is comprised of twenty short chapters dealing with "attitudes and practices for the second half of life." These include, for example, *amor fati,* the necessity to accept and love one's fate. Hollis also directs the reader to accept his or her own unconscious as the prime authority in one's life, for individuation lies, in part, in the process of reflecting upon the manifestations of the unconscious.

James Hollis reminds the reader of what a profound and exciting journey we have been invited to undertake. We continue to create our lives because, simply put, it is all we can do if we have the gift of consciousness and are sensitive to the soul's command that we look inward. ✪

Knowing yourself through your body

***JUNG AND YOGA: The Psyche-Body Connection** by Judith Harris (title 94, 160pp, $16), reviewed by Margaret Piton in **C.G. Jung Society of Montreal Newsletter**, May 2001*

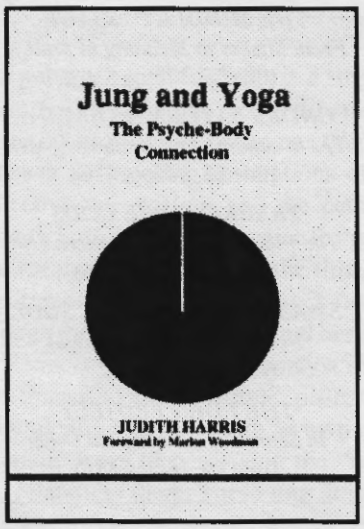
Judith Harris, a Jungian analyst who also practices yoga, believes that at this time in our society it is essential that we begin to pay attention to our bodies. She sees considerable connection between Jungian analysis and yoga, since both attempt to merge upper and lower, feminine and masculine, through a union of opposites.

Hatha yoga, the type she practices, aims to develop the body into a strong yet flexible container that is able to hold the immense power of the spirit:

> We often think that ecstatic, spiritual states only take place in the mind. As a matter of fact, however, mystical states can have a profound effect on the body, especially on the nervous system.

It is through the body, Harris believes, that one must first connect to reality before one can experience higher states of consciousness.

The sacrum, the large bone at the base of the spine, connects the upper to the lower body. It is the first bone to form in the developing embryo, and the last to be burned in the cremation of a body. Harris equates it to the white herb of alchemy, which can raise a mortal to the realm of the immortals. The whiteness of the herb represents the possibility of new life. It has also been considered a holy bone for centuries because it is the resting place of the eternal bone, the fifth lumbar vertebra.



Jung recognized that one's back represents the unconscious. Harris states that the time has come to begin to make conscious what is behind.

> If we look around us for a moment we will find people everywhere with back problems; we live a one-sided life when we neglect the back and the spine. We must undertake the immense task of connecting the dream world to the world of bodily reality . . . What is meant by neglecting the spine is that it becomes dangerous solely by virtue of the fact that it has been neglected.

This neglect of the spine, which Harris equates with rootlessness, can surface in physical trouble with the back or psychic problems such as fear and anxiety.

In her practice Harris often combines body work with analysis, and gives several examples. One case was a young woman with a terrible skin disorder who dreamed of becoming a bird. Her desire to be a bird symbolized her lack of rootedness in physical life and lack of connection to the feminine. Through body work and analysis, she was able to overcome her skin disorder and begin to heal her psyche.

Another woman came to Harris already bent over and beginning to suffer from osteoporosis at only thirty-eight. Harris diagnosed her as suffering from a negative animus possession.

> She had literally been weighed down by life, the constant pressure to meet the expectations of others.

By working slowly, she was able to start to relax her spine and gain some access to movement and spontaneity.

Two chapters of the book are devoted to Kundalin yoga. Harris claims that the path of Kundalini yoga can be a dangerous one, especially for the Westerner.

> When one has not received the grounding and security that is essential in early life, the desire to leave life may be very strongly constellated. Many people go around half-alive, not knowing what they want, what they need or what may be destructive for them. Embracing life can be so frightening that the split life of ambivalence is scarcely endured. One fears being caught in earth, in mother, and never being able to free oneself. Nothing feels more scary to one who has never felt the love of secure arms.

Harris connects Kundalini yoga, with its emphasis on chakras, to Kabbalistic Judaism. For instance, the elephant symbol, which is so important in Indian culture, she relates to the base or root chakra and with the feminine:

> As we become the roots which descend into the earth, we come into contact with the feminine, with the body, referred to in the Kabbalah as the Shekhinah, the incarnated divine feminine presence on earth.

"It is through the body, Harris believes, that one must first connect to reality before one can experience higher states of consciousness."

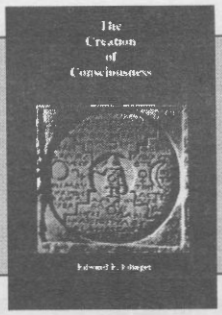
Jung believed that the fire of Kundalini is located just above the sacrum, at the critical fifth lumbar vertebra. Harris says she is inclined to agree with Jung, since that is an area of the body where an immense amount of energy rests, awaiting the birth of consciousness.

For those unfamiliar with yoga, this book will not be easy reading. Harris tries to associate a number of different symbols and concepts from different traditions in ways that are not always clear. However, she provides the reader with much food for thought and further study.

The aspects of *Jung and Yoga* I found most interesting were the references to the fifth lumbar vertebra. Like many others, I believe that the cause of much back trouble is psychological rather than purely physical, and I was pleased to have this viewpoint reinforced. For sufferers of back pain, then, the book provides a larger context in which to consider this common scourge of modern life. ✪

Edinger on creating consciousness

THE CREATION OF CONSCIOUSNESS** (title 14, 128pp, $16), reviewed by James A. Hall in **Zygon, June 1985



In this volume Edinger proposes that Carl Jung was an epochal man, "a man whose life inaugurates a new age in cultural history." This new age, Edinger feels, requires a new containing myth. Without such a myth (quoting William Butler Yeats) "the centre cannot hold; Mere anarchy is loosed upon the world."

Edinger cites Jung's comments on a dream of Max Zeller that suggest we are in the very early stages of building a new religious vision that, in Jung's view, will require some 600 years to form. The essential idea of the new vision, says Edinger, is that the underlying reason for human existence is the creation of consciousness.

The myth of the creation of consciousness is closely linked to Jung's concept of individuation; unconscious contents striving for consciousness have no pathway except through the individual ego and thence, perhaps, into the world of collective consciousness. This produces movement in the individuation of the person as well as creating a greater degree of consciousness in the collective.

The process of becoming psychologically conscious involves bearing the conflict of opposites in the vessel of the ego. Edinger cites two major cultural examples of persons able to carry the conflict of opposites: Jesus and Buddha.

The individual as bearer of increasing consciousness evokes for Edinger the image of the Holy Grail which carries the essence extracted in the alchemical *coniunctio* (union of opposites). His most controversial insight is that "the new myth enlarges the God-image by introducing explicitly the additional feature of the *unconsciousness of God,*" as discussed in Jung's *Answer to Job.* In the myth of man as the creator of consciousness, each individual has a unique role to play, contributing a "permanent addition to the collective treasury of the archetypal psyche."

In support of such a view, Edinger cites scripture, Egyptian pyramid texts, Jung's autobiography and the dream of a patient nearing death. This interplay of mythological material, sacred scripture and clinical observation is an excellent example of the technique of amplification, gathering parallel material from various sources.

To achieve authentic consciousness the ego must not only know but be known, an experience best encountered with the inner God-image, the archetypal Self in Jungian terminology. An additional aspect of consciousness is "knowing with" (the relationship principle, Eros).

Edinger cites Jung (particularly from *Aion*) about transformations in the God-image paralleling changes in human consciousness without our being able definitely to discern which may be the cause of the other. Two striking dreams in Jung's autobiographical *Memories, Dreams, Reflections* raise the possibility that whereas we often consider God to be a projection of human consciousness, it may be that the reverse is true—we may be projections of the transpersonal other.

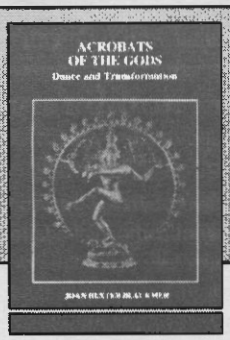
Edinger's personal fantasy is that the universe is an omniscient mind, but it is asleep: as it awakens, its desire for self-knowledge produces first worlds, then individual consciousness with which it may dialogue about itself: "Slowly, as this process unfolds, God begins to learn who He is." Jung is quoted as saying, "As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being."

Edward Edinger squarely faces the challenge that Jungian thought offers to established religious tradition. In so doing, he has produced the best restatement yet of Jung's life-long concern with the image of God in its interaction with the individual psyche and with human history.

The new frontier of religious understanding *is* within the human psyche. No one can responsibly explore that frontier without reference to Jung's vision and to Edinger's elaboration of it. ✪

Dancing transformation

*Two views of **ACROBATS OF THE GODS: Dance and Transformation** by Joan Dexter Blackmer (title 39, 128pp, $16)*



Blackmer brings her unique professional background as dancer and Jungian analyst to this imaginative bridging of the analytic hour and the training studio. Any physical training process, says Blackmer, involves work on the material of one's own being. "Dance, like the alchemical opus, takes place in the intermediate realm shared by matter (flesh) and spirit."

This "opus," which in Jungian terms is called individuation—the self-transformation and unification of the Self—is played out in dance. Martha Graham, with whose company Blackmer trained, had this sense of *athletae Dei* in her 1969 dance, "Acrobats of God."

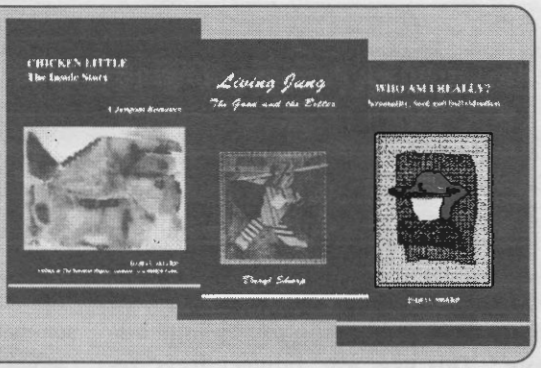
Blackmer's concern is how the modern woman can honestly find herself amid the forest of male fantasies about women. She calls for a taming, not a renouncing, of the flesh, a joining of the body in partnership with consciousness as part of a "new activation of the evolving feminine archetype."

*—**East West Journal,** February 1990.*

Dance is one of the few areas in modern life in which body and spirit are not entirely separated. The author, who is both a Jungian analyst and a dancer, explores dance as an expression of, and an avenue to, the sacred. Like the other volumes in the Inner City series, this short book is packed with insights, images and fascinating narratives. It's a wonderful book.

*—**Spectrum Review,** No. 9, Fall 1989.*

The Brillig Trilogy, by Daryl Sharp



*1) **Chicken Little: The Inside Story**, title 61, $16*
*2) **Who Am I, Really? Personality, Soul, Individuation**, title 67, $16*
*3) **Living Jung: The Good and the Better**, title 72, $16*

*Reviewed by Suzanne Nadon in **Dream Network**, January 1997.*

In his characteristic storytelling style, Daryl Sharp has created a wonderful trilogy. All three volumes are Jungian primers.

In *Chicken Little,* we are introduced to Sharp's anima, wise old man, shadow and persona, all in the guise of "friends and relations." With them he explores through dialogue and diatribe the issue of a projection of the "end of the world" onto the outside world, the search for the authentic self, and the nature of reality (which to Jungians includes the great below).

Who Am I, Really? explores the intricacies of persona, personality, anima and animus, the process of discovering one's vocation, and the complexities of the process of individuation.

In *Living Jung,* Sharp extends his exposition to a consideration of neurosis, typology and complexes, always mindful of Jung's words: "If better is to come, good must step aside."

No one need be intimidated by the scope of this material. With passion and humor, Sharp and the feisty Professor Adam Brillig (the author's familiar, and soon ours too) dialogue their way through these difficult concepts, differentiating between the pure principles (archetypes) which seek consciousness, and their manifestation as complexes.

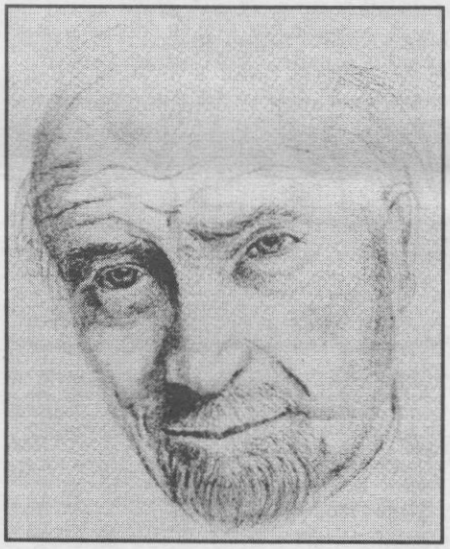
Sharp could have delivered this material through traditional didactic methods. I'm delighted he chose a "better" way, as I have grown quite fond of ol' Brillig and Sharp's other personalities too, including his dog Sunny, who features throughout (in *Chicken Little* she throws snowballs, and in *Living Jung* she gets to speak). ✪

What Reviewers Said About CHICKEN LITTLE

"Chicken Little: Messiah, Meshuggeneh or Metaphor?" That's the intriguing title of the opening chapter, and the gist throughout, of this extraordinary adventure in Jungian thought.

Chicken Little: The Inside Story has more twists than a pretzel, but there is clearly method in the author's madness. Without spoiling the party I can say you'll learn more about yourself than about chickens.—***Changing Times.***

Inner City has long been known for its short, pithy books promoting the views of C.G. Jung, but *Chicken Little* is a special gem. It will engage your mind and heart no matter which school of psychology you favor. Entertaining and instructive, with a delightful cast of characters and an engrossing plot-line.
—***Psychological Perceptions.***



Professor Adam Brillig, by Vicki Cowan

Anyone interested in good writing and the cutting edge of Jungian psychology should not miss *Chicken Little.*— ***Stonehaven Review.***

The *Odyssey* pales beside *Chicken Little.* Sharp has simply set a new standard for Jungian writers, and in the field of world literature has hit a Homer.—***J. Gary Sparks, Indianapolis.***

"I am at a loss to understand your preoccupation with a matter that to many might seem trivial," says one guise of the author to another in this witty and brilliantly crafted book.

The suspect "trivial matter" is the well-known children's tale of an animal-Cassandra who under various names warns that the sky is falling. In Sharp's skillful hands this fable is about as trivial as "the stone the builders rejected" (a.k.a. Christ).— ***New Life Review.***

A "delightful play of ideas" in LIVING JUNG

Daryl Sharp's most recent reflections on the insights of Carl Jung are populated by a variety of figures in his life, some living, some metaphoric, all conversing fluently on the writings of Jung. Admirers of Sharp's previous books will recognize some of the same players and some of the main points about personality and psychological development. New readers will enjoy the delightful play of ideas and the view of living from a mature perspective.

Of all the psychoanalysts of our century, Jung has always had the most to say about later stages of development and personality integration. This enjoyable record of Sharp's dialogues with 88-year-old Prof. Adam Brillig, together with his own reflections, gives readers a well-seasoned slice of Jungian thought.

— Robert B. MacIntyre,
Canadian Book Review Annual, 1997

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