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INTRODUCTION

Last year we successfully introduced the Kindle and other portable devices to the *Journal of Jungian Scholarly Studies*. This year's Journal continues those formatting choices. As guest editor of this year's journal I have the pleasure of introducing the four essays included in this volume.

This year we have many good contributions building off of the 2015 JSSS conference on *Nature and the Feminine: Psychological and Cultural Reflections* that was held in Edmonton, Canada.

The first paper in this year's Journal is by Elizabeth Nelson in which she connects a Jungian interpretation of the Homeric *Hymn to Demeter* with “a ritualized enactment of the central Eleusinian mysteries using the principles of authentic movement.” Through this practice she is able to approach Homer's writing with a fresh perspective that interprets the reciprocal relationship between Hades and Persephone as generative, leading to the abundance of the underworld. What is particularly important about Elizabeth's paper is her effort to discuss movement as a means of interpreting myth. While necessarily approached experimentally, the use of movement in this manner offers room for future innovation.

The second paper in this year's journal is by Matthew Fike who explores Jungian themes in Doris Lessing's novel *Briefing for a Descent into Hell*. He begins by describing what is known about Lessing's modest appreciation of Jung and then suggests that she drew more on Jungian elements than has been previously recognized. Fike focuses on the extent to which Lessing likely was well versed in Jung's *Memories, Dreams, Reflections*, which she used to portray her character “Charles Watkins's descent into madness and return to sanity.” In his analysis Fike compares Jung's actual experience of encountering the unconscious to Lessing's description of Watkins's. And, as you will see, the comparison is detailed and convincing.

The third paper in the journal is by Inez Martinez who explores the way in which Isak Dinesen, in her short story “Blue Stones,” is able to reanimate the material world. Martinez connects these efforts to Jung's interest in literature as a compensatory force for what a culture denies. She also traces the unintended consequences of Jung's use of “deformed rather than perceived images,” in how they diminish “the material aspects of synchronicities.” Martinez encourages us to reconsider these aspects as a way of helping to heal an illness of our time, that is, the way in which our loss of the liveliness of matter has led to our being possessed by materialism. By connecting us to Dinesen's writing, Martinez offers an example of literature as healing, as activating a reanimating power of the objective psyche.

I'm pleased to introduce the fourth paper that has been written by Halide Aral from the University of Çankaya in Turkey. She analyzes “how heroic masculinity and Christianity, due to their negative attitude toward the feminine, problematize masculine individuation.” Using Jungian thought to guide the development of this thesis, Aral examines the characters of Romeo and Mercutio in Shakespear's *Romeo and Juliet*. In this paper Aral makes a good case for the difficulties of masculine individuation, the necessity for it to include an integration of the feminine, and the lost opportunities when the femine is not integrated.

Peter T. Dunlap
Guest Editor

Embodying Persephone's Desire: Authentic Movement and Underworld Transformation

Elizabeth Eowyn Nelson, Ph.D.*

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Jungian interpretations of the Homeric *Hymn to Demeter* that address the theme of woundedness focus primarily on the abduction/rape of the maiden and the inconsolable rage of Demeter. Another subtler wound implicit in the *Hymn* frequently goes unmentioned: Kore's initial status as a nameless offshoot of the mother goddess. This essay shows how the author explores emotional implications of the myth through a ritualized enactment of the central Eleusinian mysteries using the principles of authentic movement, a process that generated a fresh interpretation of the *Hymn to Demeter*. The thesis is that an interpretive variation of the myth focusing on the mutual vulnerability and strength of Hades and Persephone—their willingness to recognize and be recognized, to penetrate and be penetrated—makes possible a shared healing, in turn contributing to the fertility of the underworld. It is through the *coniunctio* of Persephone and Hades that the underworld becomes a place of abundance.

A myth chooses us, say depth psychologists, not the other way around (Downing, 1981, p. 27). Whether first appearing in a dream, through active imagination, or in writing, painting, choreography or sculpture, and whether the myth presents itself in the guise of a contemporary novel, film, or video game, the ego is first a spectator, captivated by a spectacle and often unable to look away. A hallmark of being chosen by a myth is the uncanny need to reencounter it many times over months, years, or even decades. It is as though one is slowly seduced, drawn into the delicious recesses of a deep mystery in which each fresh encounter generates a new understanding of the story and of oneself as enacting some or all of its mythic patterns. A sense of the whole drama slowly becomes available to different kinds of perception, awareness arising from a particular and perhaps momentary way of being that brings some things into focus while obscuring others. For instance, one can apprehend the drama intellectually, imaginatively, spiritually, or somatically, musing upon the lived experience of individual characters, their relationship to one another, and how they shape and are shaped by pivotal moments in the story. But if the ego is an avid, interested spectator, then who directs this unfolding drama? In Jungian language, it is the Self, the archetype of wholeness within each person. The Self is “our life's goal, for it is the completest expression of that fateful combination we call individuality” (1953/1966, p. 240). He also referred to the Self as the *imago dei*, an image of god, who gracefully integrates ability and entelechy to facilitate the emergence of the individual over time.

A myth that chooses us rumbles through the deep structures of the psyche, like a temblor in earthquake country, breaking apart, breaking down, and unearthing hidden riches. Breakdown is not easy, but it can be meaningful. Perhaps two figures, who may be participating even as I write, have selected the metaphor: Hades,

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lord of the underworld, and his powerful queen, Persephone. This supposition demonstrates a key premise of the archetypal school of Jungian psychology. Not only do myths express patterns of experience that are relevant for contemporary people, we can speak of Hades and Persephone as persons (Hillman, 1992), figures who are “alive” in the psyche in much the same way characters in fiction are “alive” for an author. There is no doubt this myth has chosen me. Over the last three decades, I have repeatedly returned to the Homeric *Hymn to Demeter* (Boer, 1970), which tells the story of Demeter, Kore/Persephone, and Hades, never once exhausting its wealth. Hillman suggests why:

What makes an image archetypal is that so much wealth can be gotten from it. An archetypal image is a rich image. ... This subliminal richness is another way of speaking of its invisible depth, like Pluto is another way of speaking about Hades. Our exercise with the image gives us a new appreciation of the unfathomable nature of any image, even the meanest, once it dies to its everyday simple appearance. It becomes bottomlessly more layered, complicatedly more textured. And as we do our image-making, even further implications appear, more suppositions and analogies dawn on us. An image is like an inexhaustible source of insights. (1977, p. 80)

As Hillman points out in *The Dream and the Underworld* (1979), Pluto, meaning “wealth” or “riches,” is an apt name for Hades. No one who is content with the surface of things will ever understand this because “our main concern is ... with the unknown” (1977, p. 68). Even Hades and Persephone, as beloved as they are, serve as *psychopomps* or soul guides who lead beyond themselves to deeper ground.

The Homeric *Hymn to Demeter* is one of the richest and most profound texts from the classical tradition, the subject of analysis and inspiration for a variety of scholars, artists, and educated readers, including Agha-Jaffar, 2002, Bachofen, 1881/1967, Baring & Cashford, 1991, Bernstein, 2004, Downing, 1981, 1994, Edinger, 1994, Foley, 1994, Holtzman & Kulish, 1998, Jung & Kerényi, 1951, Luke, 1992, Meyer, 1987, Rudhardt, 1994, Spretnak, 1984, Stone, 1990, Vandiver, 1999, and Wilkinson, 1996. Clearly, it is a myth that chooses many people. As a source of psychological insight, the *Hymn to Demeter* has become the companion to those whose lives have been suddenly, irrevocably changed. To use the text’s own imagery, readers have been abducted into the underworld as was Demeter’s nameless daughter Kore. The *Hymn to Demeter*—along with the *Descent of Inanna*, a Sumerian myth that predates the *Hymn* by at least 1,000 years and the Greco-Roman tale of *Eros and Psyche*, recorded in a second-century CE novel—are grand stories of trauma and transformation (Wolkstein & Kramer, 1983; Apuleius, p. 1994). Although the hymn’s title suggests Demeter as the main focus, I am moved most profoundly by the mutual vulnerability and strength of Hades and Persephone. Their willingness to recognize and be recognized, to penetrate and be penetrated makes healing possible and contributes to the fertility of the underworld. It is through the *coniunctio* of Persephone and Hades that the underworld becomes a place of abundance.

This insight did not arise from reading the text or any of the abundant scholarly analyses of the hymn. Rather, it occurred through an authentic movement process, which is a creative and therapeutic practice that values the expressive body as a means to discover unconscious material. Using the body to explore the psyche or soul is a matter of “following the inner sensation, allowing the impulse to take the form of physical action,” says Whitehouse; it is what she calls “active imagination in movement” (1999, p. 52). The experience for the mover can be profound and persuasive, a non-ordinary moment that requires careful integration into waking life. For instance one person, describing the forcefulness of the experience, says she often has found herself “enacting very particular, specific movement gestures... directed by *some unknown certainty* within me” (Adler, 1999, p. 184; italics added). The pioneers who developed authentic movement, and those who continue to practice,

develop, and teach it, take seriously Jung's comment that

So it is with the hand that guides the crayon or brush, the foot that executes the dance-step, with the eye and the ear, with the word and the thought: a dark impulse is the ultimate arbiter of the pattern, an unconscious a priori precipitates itself into plastic form. (1954/1981, p. 204 [para 402])

Perhaps a dark impulse led my partner and I into the dance, directed our steps, and offered me an insight into the vulnerability of Hades and Persephone that may not have been possible in any other way. It was a genuine discovery process that unearthed unconscious material that may belong to the original story and to the pattern of experience the story dramatizes. I know I was prompted by some unknown certainty, and that I never could have choreographed the dance without psyche.

Collective blindness or collective neglect?

The *Hymn to Demeter* offers scant detail about Kore/Persephone in the underworld. Hades seizes the maiden, and scholars assume for good reason that the abduction includes rape primarily because the *Hymn to Demeter* is a literary text from a patriarchal age in which a bride was property passed from the father to the husband (Foley, 1994; Vandiver, 1999; Yalom, 2001). This included the tradition of bride abduction and may easily have led to rape as a means to claim and degrade the female through physical domination.) Readers do not know what the underworld looks or feels like to the young girl, and they do not know what happens between Kore/Persephone and Hades. Wilkinson commented, "the rites of passage that might enable one to negotiate a descent without being destroyed are unknown and unpictured to the living" (1996, p. 213). As the Homeric *Hymn to Demeter* makes plain, the underworld is equally inaccessible to the gods. Demeter rages on earth and Mount Olympus, but she cannot descend to rescue her daughter. None of the other Olympians, not even mighty Zeus, travels to the underworld. The exception is Hermes who, as messenger between realms, must go there; but even he does not stay. The sole occupant of the underworld, Hades, is so entrenched that the name of the god is also the name of the place. Lacking the necessary distance that makes perspective possible, how could he describe the underworld even if he wanted to? He is only able to abduct the maiden after she rips the narcissus up by its roots, opening the crucial gap that allows his momentary passage to the sunlit meadow (Rudhardt, 1994, p. 204). Once he seizes Demeter's daughter, Hades immediately descends, never to emerge again. To the gods and to readers the underworld is a mysterious and inaccessible place.

Today, in the twenty-first century, blindness to the underworld appears to have intensified. The culture's aggressive denial of death (Becker, 1973, p. 11) is the complement to an equally aggressive pursuit of instant transformation. P. Aries, who studied the evolution of western attitudes towards death, discovered that it took only 30 years at the beginning of the 20th century to uproot thousands of years of tradition. Death ceased being a commonplace, acceptable, and social experience and instead became something "shameful and forbidden" (1974, p. 85). Baring and Cashford point out that the attitude toward death had already undergone significant change around 2500 BCE, with the loss of an archetypal feminine perspective that valued death-in-life as the very basis for transformation (1991, p. 159). Thus it is that many people regard the slow, arduous journey into and through the underworld not merely as unwelcome but as abhorrent.

The descent to the underworld can manifest as chaos, depression, illness, and addiction, or simply as a felt sense that a once vital, juicy life is now desiccated. It is tempting to believe that something is terribly wrong—I *have failed*—because it is assumed that masterful, competent people do not have such an experience. Even if they do, they fix it right away because who, in their right mind, would ever define success as falling apart? In its

blindness, contemporary culture seems to have forgotten that descent is archetypal, honorable, and visionary. We seem to make no collective ritual space for it. Instead, a powerful and profitable pharmaceutical industry offers relief in the form of a pill—several kinds, in fact—that sufferers ingest in the privacy of their own homes. We see little value in chaos even after admitting that the forms, structures, beliefs, and roles that are crumbling no longer serve and after knowing destruction not merely as an end but as a prelude to new beginning. Instead, those among us who endure the disorientation of an underworld journey are left to find its meaning with few or no companions, witnesses, and teachers.

The enigmatic and inviolable queen

Perhaps all underworld journeys are essentially individual, essentially mysterious to the collective. Irigaray alluded to this when she said that “Kore-Persephone escapes perspective. Her depth, in all its dimensions, never offers itself up to the gaze, whatever the point of view may be. She passes beyond all boundaries, withholding herself from appearance, even without Hades” (1991, p. 115). Foley called Persephone “inscrutable” and “never fully known” (1994, p. 130). Downing stated “the goddess who rules in Hades represents the mystery of the unknown, its fearfulness and its unforgiveness” (1981, p. 50). The enigmatic nature of Persephone could be an expression of her power. She may refuse to be fully known to *remain* inviolable. She may *choose* to preserve herself for herself despite the traumatic abduction or because of it. Or her inviolability may symbolize the true nature of an underworld queen, the quintessence of bottomless depth in which arriving is simply not possible because there is no final understanding, only an endless cascade of deeper and deeper understandings.

Stories of descent to the underworld, both ancient and contemporary, are clear on one point: for those who endure the descent and successfully return, the world will never be the same because the person is never the same (Campbell, 1968; Foley, 1994; Mahdi, Foster, & Little, 1987; van Gennep, 1960; Wolkstein & Kramer, 1983). Descent is an initiation into a new role and a new relationship to life that is irrevocable. Thus the underworld journey is a fruitful image of the individuation process, which Jung defined as “fidelity to the law of one’s own being” rather than the law of the collective, and the realization of one’s individual and unique wholeness (1954/1970, pp. 172-173). Individuation is a “high act of courage” that feels as inescapable as a law of God (p. 175). Ideally, it also moves culture beyond what Woodman and Dickson poetically described as “Mother Mud” and “Father Law”—that miasmatic and authoritative body of custom and convention that binds collectivities (1987, p. 181).

Because descent pits person against collective where one sorts inherited values and beliefs to find authentic ones, it wounds. It also is terrifying because leaving the collective is a symbolic death. How does one withstand the turbulence of moving out and away from a crucial relationship “in the midst of strong, binding counter forces” that would prevent separation? This is one of the many fine questions Schwartz-Salant asked in his discussion of another myth that depicts the real dangers of a son or daughter leaving a powerful mother (1998, p. 126). “When one dares to take up the mantle of individuation, [one is] to some degree, caught up in this web whereby separation leads to death” (p. 138). The person simultaneously feels “the demand to individuation and the equal or greater demand to stay merged with an inner loved object, either known, *or more likely, never known enough*” (p. 138, emphasis added). One may ask: in a merged relationship, is it possible for either to know the other? In the *Hymn to Demeter*, does Demeter truly know her daughter before she becomes Persephone? Equally, does the Kore truly know her mother?

To borrow Perera’s lovely phrase, wounding creates “separations across which fresh passions can leap” (1981, p. 80). Trauma and passion are bedfellows. The painful and forced separation of Demeter and Persephone

is, of course, the trauma that sets the *Hymn to Demeter* in motion. Thus Demeter's hymn can be read as the story of fresh passion created by two deep wounds, abduction and betrayal. However, the text implies another erotic wound in the *Hymn*, one that is prior to the abduction, one that in fact motivates the plot: Hades's desire for a consort and queen. Zeus and Gaia may know of this desire; they certainly are complicit in its consequences, Zeus by giving Kore/Persephone to his brother without Demeter's permission and Gaia by "growing the narcissus as a snare for the young girl—a flower herself, as her mother says—instead of supporting Demeter against him, as might have been expected" (Baring & Cashford, 1991, p. 383).

Eros is a potent force throughout the *Hymn*. The visible passion of Demeter and the invisible passion of Hades are just two of many examples. For the maiden, abduction is the most intimate possible experience. In one shocking moment, everything she has known of the world changes. Over the course of her mysterious sojourn in the underworld Persephone is literally wedded to Hades and figuratively wedded to the depths. This is the place of her transformation. Forever after she "is both eternal virgin (Kore) as well as wife of Hades" (Foley, 1994, p. 110). Furthermore, the abduction and subsequent negotiations among the immortals result in a profound transformation in Persephone's status and rights. Marriage to Hades, irrespective of the circumstances, grants "the girl a powerful role of her own as queen of the underworld ... indeed, among the dead Persephone comes to have an awesome power and autonomy that is matched by few other female divinities in the cosmos" (p. 129). Foley's claim was echoed in my own experience of embodying the descent, as my notes below document. Its raw emotional power convinced me that the maiden's ineluctable desire to become herself was another expression of eros in the myth and an essential part of her underworld journey.

The crucial question of agency

Although readers have the outward facts of the maiden's transformation, the text offers no clear description of Persephone's relationship to Hades or how her attitude towards her captor and his realm evolves, if it does, while she is in the underworld. What happens down there?

Attempting to understand the daughter's fate compels readers to analyze closely the only important (and importantly ambiguous) action that takes place when she is in the underworld, whether or not Kore/Persephone eats the pomegranate voluntarily. If she chooses to eat, she demonstrates agency. Some aspect of the maiden consents to the transformation of her identity, her role, her powers, and her life such that she becomes consort and queen of the underworld. That aspect may well be the drive to separate from Demeter rather than remain fused with her mother as a perpetual child, the nameless offshoot of a powerful goddess, a point I return to in a moment. If, on the other hand, Hades forces or tricks her into eating the pomegranate, Kore/Persephone continues to be a victim, and her bond with Hades is characterized by the fresh trauma of deceit and betrayal.

As just mentioned, I speculate that eating the seeds of the pomegranate may symbolize the nameless Kore's desire to end the fused state with the mother, a desire that originates from the maiden's *self*. Jung described the self in two ways, as a concept and as an experience. The self is "no more than a psychological concept, a construct that serves to express an unknowable essence which we cannot grasp as such, since by definition it transcends our powers of comprehension" (1953/1966, p. 238). The experience of the self is far different, often laden with affect. For instance, it may be felt as an irrepressible urge or desire, such as Kore's attraction to the flowers that led her away from her playmates and her choice to eat the pomegranate, if choice it was. Jung's description of the Self used earthy metaphors that are particularly resonant with her story. "The beginnings of our whole psychic life seem to be inextricably *rooted* in this point," he said, "and all our highest and ultimate purposes seem to be striving towards it" because the self is "the *full flowering* not only of the single individual,

but of the group, in which each adds his portion to the whole” (pp. 238, 240; emphases added).

Whether or not Kore/Persephone chooses to eat the pomegranate seeds is crucial to contemporary readers using the *Hymn* to help negotiate their own underworld journeys. The text suggests both possibilities. To complicate matters, Persephone is not a reliable narrator because she may have mixed motives for telling her powerful mother the truth. For instance, in lines 371 – 374, the narrator, speaking in the third person, says:

But he [Hades] gave her to eat
a honey-sweet pomegranate seed, stealthily passing it
around her, lest she once more stay forever
by the side of revered Demeter of the dark robe.

Later, when Demeter asks Persephone if she ate anything in the underworld, she begins by stating, “I will tell you the whole truth exactly, Mother”, then proceeds to embellish the narrator’s version of the story:

He stealthily
put in my mouth a food honey-sweet, a pomegranate seed,
and compelled me against my will and by force to taste it. (406 – 408)

In this moment Persephone is emphatic, but is she trustworthy? What are her motives for telling the story this way?

If readers accept Persephone’s own words, then Rudhardt is correct: Persephone is “still enough of a child to remain passive during the entire drama in which her fate is decided” (1994, p. 204). In the symbolic sense, this certainly does happen. Many people are abducted into the underworld and experience only abject helplessness. Never, at any point, are they capable of partaking of the fruits of the experience to participate in shaping their own fate. Someone else decides. Speaking symbolically, one might say that perhaps they cannot see, feel, or smell the pomegranate, let alone taste it. Perhaps the fruit was offered but refused. Terror, confusion, suspicion—any of these can stop someone from moving from the passive role of the victim toward agency.

The text emphasizes Persephone’s despair in the underworld. The one moment of exuberance occurs when she “jumped up/quickly with joy” (Boer, 1970, p. 124), which many readers assume is the daughter’s delight at the prospect of rejoining her mother. The text, however, does not clarify the source of her joy. Hades offers two things to Persephone at this moment in the story, return to Demeter as well as “rule over all living things on earth, honors among the gods, and vengeance against those who wrong her or fail to propitiate her with sacrifices and gifts” (Foley, 1994, p. 55). Therefore, her joy could be attributed either to the reunion, certainly long-awaited by Demeter, or to Persephone’s new powers and position, including “a social identity independent from that of her mother” (p. 129). Perhaps Persephone is like many of us. She wants it both ways.

The first several times I read the story, Persephone was an enigma. Nonetheless, I continued to doubt that she could remain passive throughout the story and emerge transformed by the experience. Any descent to the underworld exposes our vulnerability, but returning requires agency in some form, such as the will to face reality rather than deny it, the will to persevere through suffering rather than collapse, or the ability to perceive the value in what seems base. Without agency, the transformation simply is not complete. The one thing the text makes quite clear is the maiden’s transformation. She becomes queen of the underworld in name and practice so fully that Hades “received cult offerings almost exclusively as the husband of Persephone” (Foley, 1994, p. 89).

Embodying Kore/Persephone in authentic movement

How did Persephone’s transformation take place and, more importantly, what role did she play? These are

questions that will continue to perplex anyone drawn to the *Hymn to Demeter*, questions for which there is not and will not be a definitive answer because they can be asked and answered again and again, and not merely within the context of this story because we may as well ask how does transformation take place for any of us, and what role do we play? With the interpretive texts as a foundation, I now turn to the experience of reenactment to demonstrate how the expressive body can offer new insights into myth that may subtly extend scholarly analysis. When I hosted one part of the story in my own body during an improvisational ritual with a group studying the *Hymn to Demeter*, I was not prepared for the forcefulness of the experience. It gave me new respect for the originators of authentic movement and their devotion to the body as a source of unconscious knowledge. Here is how it happened:

A group of students had spent the morning and afternoon discussing the *Hymn to Demeter* and the Eleusinian Mysteries to explore the mythic and ritual antecedents of depth psychology. Part of our education was to reenact each stage of the mysteries in the evening. With scant time for preparation, and a lot of good humor because none of us was a pro, my classmates began volunteering to perform different aspects of the story. I watched and waited, strangely uneasy. Would I end up holding the circle as a witness rather than taking a more active part? Dusk approached, and the cozy room slowly darkened. My unease increased as, one by one, the other students elected to take part in the first eight stages of the ritual. When our facilitator announced the final stage of the work, the central mysteries, the stillness intensified as though we were holding our collective breath. Without knowing what I was doing or why, I felt my hand creep up. I looked to my left and saw another hand. It belonged to one of the few men in our group, someone who had remained remote and mysterious, someone who would now become my Hades. All thoughts fled.

During the dinner break my partner and I had a few minutes to talk about this moment in the story and work out a very loose structure for what we would attempt: to embody the relationship between Hades and Persephone beginning with the abduction and ending where? Truthfully, we did not know, or plan, where it would end. Studying the *Hymn to Demeter* had provided a firm intellectual foundation, but now we would let our bodies tell a story that nobody knew: the central mysteries are aptly named.

Our improvisation can be described as “movement in depth,” a powerful form of active imagination in which the body can become the expressive vehicle for the Self. Whitehouse, who originated the practice, described it as “simple” and “inevitable,” “the flow of unconscious material coming out in physical form” (Frantz, 1999, pp. 23, 20). If we allow it, said Chodorow, the unconscious

manifests itself continually and at all times in the way we move. There is a stream of movement impulses available to each person all the time. The impulse to move in this manner comes when one can let go of all conscious control and identify with oneself as perceived through sensations and images. An impulse might lead to movement that takes only a few moments to unfold but a sequence of impulses, or self-directed authentic movement, can go on for a very long time. (1999, p. 233)

There is little question that I was following an impulse without any idea of dramatic aim, the audience encircling my partner and me, or the impact our process would have. In fact, though I was initially nervous, I quickly lost all sense of performance and along with it all sense of time. The experience of timelessness continued for hours afterward and was profoundly disorienting. Years later I would conclude that my disorientation belonged to this myth, it was part of the archetypal pattern my partner and I were enacting, since an authentic embodiment of the maiden’s abduction might easily duplicate her experience of disorientation.

The original name given to this practice, movement in depth, was superseded by the phrase authentic

movement, and now includes trained practitioners around the world, supported by robust interdisciplinary theory, scholarly publications, and professional conferences. An indispensable resource is the two-volume collection of essays (1999, 2007) edited by Pallaro that explains the origin, development, theory, and practice of authentic movement in addition to offering illuminating case studies and personal accounts. Perhaps the distinguishing belief of authentic movement is that “consciousness is physical” and that “inner wisdom ... is found in the body itself: the physical act of allowing the body to initiate movement or stillness leads to physical release, recuperation and reorganization” (Lowell, 2007, pp. 300, 297). Authentic movement can reverberate in the deepest parts of one’s being, with lasting effects. When used in psychotherapy, for example, one of the early applications of authentic movement, an analyst trained specifically in this technique is both facilitator and witness. She or he is careful to contain the experience for the analysand and host a dialogue about any insights that emerge. This includes grounding patients at the end of the session so that they are prepared safely to exit the authentic movement process with minimal disorientation.

Authentic movement has expanded well beyond the clinical setting and its psychotherapeutic aims, although I would argue that respect for the body’s own wisdom is *culturally* therapeutic, necessary medicine for the western proclivity to treat the body as an object or ignore it altogether. Lowell points out that authentic movement in a group setting “enhances attention, bringing focus of purpose” (p. 300). Working with a group of movers also “means there is more energy in the room, physical and psychic,” as well as offering “a community of support, moral and otherwise” (2007, p. 300). As a group endeavor, authentic movement shares many aspects commonly found among ritual practices, especially dance rituals, in which a series of actions are

performed bodily ... made up of movements and still poses, gestures and postures. The ritual is experienced through the physical and bodily senses, not only believed in some disembodied soul or mind. People feel, see, smell, hear and touch the ritual in very tangible ways. It is here that the ritual comes alive, holds power. In neuron and sinew, artery and bone, people personally and collectively apprehend and take home the ritual’s significance. (p. 300)

In our ritual enactment of the central mysteries, the group encircling us served as witnesses while our instructor, a Jungian analyst, was the facilitator. We were not a group trained in authentic movement using its guiding values and beliefs. In some ways, this made the wealth of insight revealed by the expressive body more convincing, not less.

The movement felt subjectively authentic to me, in part because of the sense of timelessness during the enactment, but primarily because I personally was not choosing to move. Instead, I experienced what Whitehouse describes as “the sudden and astonishing moment when ‘I am moved’ ... when “the ego gives up control, stops choosing, stops exerting demands, allowing the self to take over moving the physical body as it will” (1999, p. 82). If there had been any doubts about the objective authenticity of the enactment, the group’s reaction laid them entirely to rest. Most people were simply speechless. Some, over the next few hours and days, found a quiet moment to try and describe the effect it had on them, but words still failed. However, at no point did I confuse the power of the movement process with my personal power, as though the impact was a triumph by my ego. Whitehouse expressed this distinction well when saying

whatever else by way of ego trips I may have indulged in, I had a healthy respect and overpowering feeling for the reality of the unconscious appearing in others as well as in myself. Consequently, when things happened in the course of the session, I did not make the mistake of assuming that I personally had done it. (Frantz, 1999, p. 25)

Authentic movement, like other forms of active imagination, confirms and simultaneously expresses the

presence of an activated archetypal image. The person doing the work is a host who willingly loans his or her body, mind, time, and attention to the mythic guest. In this case, we might say that Persephone and Hades were present in a profound and tangible way, or so it seemed to me at the time, and still does now. They were personified forms of the “dark impulse” Jung spoke of, quoted earlier, archetypal figures directing the dance. As a result, I know them in a manner heretofore unimaginable.

Curiosity and desire

The insights from an authentic movement process are utterly convincing and may be utterly transformative. For instance, I found—or rather, my body found—that the same sensuous curiosity that led the maiden away from her playmates toward the narcissus led her ultimately to explore Hades. My body discovered that Kore was ripe for transformation and, though the abduction was traumatic and dislocating, it was also timely. This insight supports Bernstein’s assertion that Persephone’s journey into Hades is the beginning of a profound movement into life. “The dark journey to the realm of death suggests a fateful trajectory away from mother’s care and protection toward adult sexuality,” he stated, which “draws her not simply toward penetration, pregnancy, and childbirth but beyond, toward motherhood, menopause, old age, and death” (1998, p. 615). The gloomy underworld could not entirely destroy the one quality that is associated with females and the feminine (for better and for worse, but mostly for the worse) in patriarchal literature: curiosity. (This includes the Judeo-Christian story of Eve’s curiosity about the apple and the tree of the knowledge of good and evil, and Hesiod’s *Works and Days*, which told the story of the creation of woman, starting with Pandora.) Enacting Persephone’s experience in the underworld showed that curiosity is not meddling, naïve, or immature. Curiosity is eros in action.

I do not claim that my insight about Persephone’s desire is universally true. Likewise, it is not a strong reading of the text. Persephone in the underworld is described as shy and reluctant. She all but tells her mother that she does not desire Hades. However, someone can be shy *and* curious, reluctant *and* passionate. As many scholars have pointed out (Agha-Jaffar, 2002; Bernstein, 2004; Downing, 1994; Foley, 1994), how Persephone describes the pomegranate episode may be attributed to the fact that she is speaking to her mother, the dread Demeter. From the viewpoint of scholarship, choosing among the possibilities is challenging. From the viewpoint of imagination, the choice is exciting. The *Hymn to Demeter* is big enough to hold many truths, each with its own profound meaning.

Particular moments of the enactment stand out with such intensity that I was easily able to slip into the role of Kore/Persephone and later, in journal writing, express the felt sense of what was occurring, moment-by-moment, in “her” own words. Upon reflection, it seemed quite similar to personifying, which Hillman defines as “spontaneous experiencing, envisioning and speaking of” the persons of the psyche *as* persons “so that events touch us, move us, appeal to us” (1975, pp. 12-13). It also was a daring move for me as a writer, since I was not merely narrating the story in my journal but telling it from the inside. Moreover, this choice was not something I made or decided but instead was an impulse I followed. Perhaps it was that selfsame “unknown certainty” that guided the authentic movement? That seems right to me. Although the result is radically subjective, E. Edinger argued that “subjective, living meaning ... can affirm life” because it occurs “when we describe a deeply moving experience as something meaningful. ... which, laden with affect, relates us organically to life as a whole” (1992, p. 108). Nonetheless, including subjective accounts in scholarly work must be carefully done, every passage evaluated to see if it serves both the topic *and* the reader. Thus, as the anthropologist Clifford Geertz asserts, rigorous self-examination is “supremely worth doing” but it “does not relieve one of the burden of authorship; it deepens it” (1988, p. 146).

I feel the burden and the risk as I offer the passages in italics below and on the next few pages where “I” am speaking in “her” voice. They are extracted from my journal of the experience. For instance, as Kore I am aware of how enchanted I am with the meadow of flowers, so enchanted that

I do not even hear the laughter and conversation of my girlfriends. The world grows quieter as I move from flower to flower, inhaling the fragrance of each one. And then, the narcissus! This is the most irresistible of all, but why even contemplate resistance? I am bold in my sensual curiosity. Much more bold than my playmates who never wander far, nor far from each other.

The opening scene provides a key to the maiden’s personality. Though she is naive and unguarded, she is curious and caught up in the sensual. The alluring combination of naiveté, curiosity, and sensuality makes her ripe for descent.

When the earth opens up to reveal Hades, readers do not know it is the first and only time in his immortal existence that the god ventures beyond his realm. It is, which suggests the intensity of his desire. Hades grabs and holds what he views as rightfully his: the maiden (and future wife) whom the king of the gods has promised to him. He drags her down, never loosening his grip until the upper world is impossibly distant. But when Hades releases the terrified maiden is it possible that he does *not* consider the immensity of the breach?

As my partner and I enact the Kore’s first moment in the underworld, I feel the terrible, confusing disorientation of being suddenly dropped into a wholly alien landscape.

I curl into a tight ball, my body bruised and battered. I blink my eyes open, feeling the crusty tears that sting and burn, but this place is so dark that I can see nothing, not even the hand in front of my face. I rock to and fro, cradling my own terrible aloneness. Where has everyone gone? ... A flicker at the edge of my vision. There. A figure, restless? I unwind myself and approach, slowly, but it is only a shade, cold, vaporous, slipping away from me. No warmth. Nothing. Ah, wait! There is another. No! Again, nothing. And another slips away. There is no warmth here. It is cold, so cold. I feel so alone.

Accustomed as the maiden is to light, warmth, and the intoxicating fragrance of spring flowers, how could she not continue to seek life, even among the evanescent shades? She is the principle of life, the new shoot, the tender offspring of mother, *mater*, matter. What else would feed her despair if not the continual unmet need for warm, sensuous, bodily life? This curiosity, this hunger, eventually leads her to Hades.

I notice you, for the first time, seated with your back to me. Quite still. I do not know what you are, but you seem more substantial than the others. I walk up behind you slowly, not too near, but I want to see. I back away, then edge around the other side. You do not look at me. Why not? Who are you? What is this place? But I’m scared. You are so still, not moving. Nothing. If I get too close will you fade away too, like the others? I drop to the floor in one sudden movement, pressing my back against yours. My own racing heart begins to slow down so that I can feel the slow rhythm of your breath. We breathe together this way, back to back. I nestle against you. Ah, warmth! I thought I would never feel it again. I let my head fall back into the curve of your neck. Tendrils of your hair tickle my skin.

The authentic movement process, which allowed me to speak from within the story as though I were the maiden encountering Hades for the first time, convinced me that the pivotal move is hers. It is her curiosity—as well as her appetite for warmth and breath and touch—that drives the plot. Although the myth speaks of the maiden’s continual despair, the spontaneous movement discloses her irrepressible urge for life. It is Persephone who approaches her captor, or tries to, and Hades who looks away. As she seeks another way, her curiosity aroused

but not satiated, he evades her again. Now who is shy—and who bold?

I finally see you. I look deeply into your eyes as we gaze for an infinity of time. It is such a struggle to let myself be seen. By comparison, seeing is so easy. And I do see. The pain of your loneliness is inscribed in your flesh. How long did it take to sharpen the edge of your desire? How long did it take to gather the courage for one swift journey to my Mother's world; a spasm of time, no more? You are terrified, too, so close to what you most desire—and knowing the futility of trying to take that which can only be given. Waves of longing surge through your body and pour into the space between us. I do not know which is more difficult: to give all of myself, or to hold everything that you would give to me.

The dance between Persephone and Hades continues its immeasurable flow that even the messenger of the Gods can only temporarily disturb. Hades agrees to let Persephone go; he must. But he wants Persephone to remember the sweet fecundity of the underworld too, and so he offers her the pomegranate. Persephone accepts. And as she willingly bites into the honey-sweet flesh, she feels the rush of life that this single eventful choice releases.

Thus, when Hades guides Persephone back to the upperworld, it is her wisdom, the fruit of this descent, which consoles his sorrow:

Hades, I am yours. Though I return to my mother, I am wedded to the underworld now. This place of mystery and depth is my native habitat and home. Know that in the upperworld of light and fragrant narcissus, I will often close my eyes to seek you in the darkness. I will let myself spin down into your realm and recall our dance, our union. I will feel again the raw intensity of your power, the depth of your loneliness. I will know that your shy and pensive quest for a bride was ultimately conquered by a greater lust—lust for a partner who could match you. I will see the struggle you endured when you knew that I could not be taken, only invited. And I will linger over the memory of your awe as you watched a curious, unconscious and sensuous girl become a powerful and much-beloved queen.

As the woman who embodied Persephone, I know the fragrant narcissus was merely the lure. The treasure is the rhizome buried in the dark earth. For others drawn to this story, perhaps identifying with the nameless girl and undergoing descent as part of their individuation, my insight may offer a new appreciation for the ways of the underworld.

After her descent to the underworld, Persephone is associated with Hecate, the crone goddess of the crossroads who symbolizes the deep transformation that has taken place. Having suffered and returned, Persephone's freedom of movement—a genuine and remarkable kind of power—now exceeds even that of her dread mother Demeter, her formidable husband Hades, and every other god except Hermes the messenger. Persephone can move easily between the worlds, living most of her days in the realm of light, *mater*, and mother yet remaining queen of the underworld regardless of the season. Her ability to be at home on earth and in the underworld is an image of depth psychological wisdom, but being wholly present to each place is not easy. Schwartz-Salant alluded to this in saying that “the whole enterprise is extremely painful, old wounds being opened up and salted in the process. But one finds one's way only through repeated excursions into that territory” (1998, p. 132).

In embodying the maiden's journey into the underworld, I felt Hades welcome Kore/Persephone as the beloved, a cherished partner worthy to share his domain. This insight echoes the words of Woodman and Dickson, who said that “in her embodiment, she is known. She is recognized by her Beloved. She receives the penetration of the Spirit that will change consciousness forever” (1997, p. 199). Hades' gentleness, restraint, and shy desire are also surprisingly consonant with an observation about the mythic Hades. He is the least tyrannical

male in the *Hymn to Demeter* with notable feminine attributes. For instance, “by assisting Persephone as she undergoes the difficult experience of giving birth to herself, Hades assumes the role of a midwife” (Agha-Jaffar, 2002, p. 128).

Other scholars may reject this interpretation as specious, undiscoverable in the original texts, and easily refutable when the patriarchal nature of classical mythology is considered. For some, Hades is simply a rapist, similar to his two brothers, Zeus and Poseidon. Authentic movement, however, revealed another interpretation of the Homeric *Hymn to Demeter*. The mutual vulnerability and strength of Hades and Persephone—their willingness to recognize and be recognized, to penetrate and be penetrated—contributes to the fertility of the underworld. Through Persephone Hades becomes Pluto, the god of abundance. Authentic movement also revealed the compelling power of the archetypal patterns all of us enact consciously and unconsciously in ordinary life. We are meant to hold and treasure the stories that touch us deeply and to pass them along without trying to hide the faint traces of our embrace, the impressions left in the material as we worked it, and as it worked us.

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C. G. Jung's *Memories, Dreams, Reflections* as a Source for Doris Lessing's *Briefing for a Descent into Hell*

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Doris Lessing was conversant in Jungian psychology, and her novel *Briefing for a Descent into Hell* includes more Jungian elements than previous critics have identified. In particular, it is likely that she borrowed from Jung's *Memories, Dreams, Reflections* when crafting her protagonist Charles Watkins's descent into madness and return to sanity. This essay argues that the autobiography's chapter 6, "Confrontation with the Unconscious," and chapter 10, "Visions"—Jung's encounter with madness and his near-death experience—provided Lessing with not only a successful *nekyia* by which to evaluate Watkins's less successful inner journey but also a series of images that she reworked in the novel. Considered in light of *MDR*, *Briefing* conveys a sense of lost potential: Watkins regains his memory but, unlike Jung, forgets his vision of the collective unconscious.

Introduction

When James Hillman states, "We have no myths of the *nekyia* [descent into the underworld or the collective unconscious] . . . Dante's underworld was our culture's last, and it was imagined even before the Renaissance had properly begun" (64), one may be forgiven for raising an eyebrow. Two obvious exceptions are Herman Melville's *Moby-Dick*, which Edward F. Edinger considers an American *nekyia*, and Joseph Conrad's *Heart of Darkness*, for both describe a descent into the unconscious. One must also acknowledge C. G. Jung's *The Red Book* as a *nekyia*, for as R. F. C. Hull says of the time period it records, "Jung was a walking asylum in himself, as well as its head physician" and "went through everything an insane person goes through" (qtd. in van der Berk 74). A summary of his inner experiences appears in "Confrontation with the Unconscious," chapter 6 in *Memories, Dreams, Reflections*, and chapter 10 describes his near-death experience (NDE). Although there is no record of which Jungian texts Doris Lessing read, her novel *Briefing for a Descent into Hell* includes enough parallels to suggest that she had Jung's visions and NDE in mind when crafting the novel (the English translation of *MDR* was published in 1961, Lessing's novel in 1971). The purpose of this essay, then, is to suggest that *Memories, Dreams, Reflections* provided Lessing with a successful *nekyia*, a hero's journey into the mind, by which to measure the experiences of the protagonist, Professor Charles Watkins. Ultimately, his encounter with the unconscious, though compensatory, is unlike Jung's *nekyia* in not effecting change in his conscious life; therefore, rather than achieving a lasting wholeness in which the unconscious informs waking life through imaginal ways of knowing, Watkins rejects the fruits of the unconscious by reaffirming rationality and the limits of conscious awareness.

Summary of the novel

Briefing for a Descent into Hell takes place in 1969 and is written in two parts. In part one, British police find Charles Watkins in a state of total amnesia near the Waterloo Bridge after he has been robbed of his wallet. They take him to the Central Intake Hospital where he is cared for by Doctors X., whom he cannot see, and Y., who favors drugs over electroshock therapy. As he sleeps in the hospital, he experiences an apparently windless

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sailing journey in the northern Atlantic Ocean where he and eleven companions drift with the clockwise currents. After those eleven are taken up by a crystal UFO, he makes a raft and leaves behind the ship (he cannot handle it alone), trusting that he can reach the anti-clockwise currents in the southern hemisphere, and so he does. When the raft breaks up, he rests on a rock and eventually makes landfall in Brazil with the help of a porpoise. Watkins enters an Edenic forest where he is completely alone like Adam in the Garden and where the animals are at peace with each other. Hiking up to a plateau, he finds a savannah, eventually discovers the ruins of an ancient city, and cleans a large circle within the city's central square to provide a landing space for the crystal. Becoming moonstruck, he joins three women in eating bloody meat. A bit later, "rat-dogs" and apes battle each other, and the rat-dogs also fight each other (for example, a female rat-dog must protect her young against their own species).¹ Eventually, when a large white bird takes Watkins on its back, he sees, among other sights, the coast of Portugal. The crystal then takes him up into a higher plane of existence where he sees the patterns that underlie things in the physical world and views Earth from outer space. Finally, he witnesses a conference of the classical gods where Mercury provides a prenatal briefing to those who are about to descend into physical bodies. They are instructed to remember their "brainprints" (125)—because amnesia often accompanies incarnation—and to deliver a message of harmony and unity.² After watching his own birth and life up to the sleepless nights that preceded his breakdown, Watkins wakes up in the hospital, having experienced ocean, land, Crystal, and briefing.

Part two is largely epistolary. The letters help Doctors X. and Y. piece together the details of Watkins's life. Watkins is the fifty-year-old star of the Cambridge University classics department; the husband of Felicity, who is fifteen years younger and was once his student; the father of two sons with Felicity and one with Constance Maine, his former mistress (another former student who now hates him); and a veteran of World War II who saw combat in Africa and Italy. He is not a very nice person. Although professionally successful, he is egocentric and has little warmth for other people. The letters that convey this information vary greatly in length. There are fairly short letters from himself, Felicity, Constance, his department chair Jeremy Thorne, and men with whom he served in the war (notably his comrade Miles Bovey). There is a very long letter from a retired headmistress named Rosemary Baines who relates her highly positive reaction to his public lecture on educational reform. In that same letter, she explains that her friend Frederick Larson, an archeologist who has traveled extensively, experienced some of the same symptoms as Watkins himself prior to the breakdown. When Doctor Y. encourages Watkins to write down some of his experiences in an attempt to remember, he pens two documents—an account of parachuting into Yugoslavia to help the Partisans' effort against the Nazis and a description of the comingling of honeysuckle and camellia outside his residence hall room at college. The Yugoslavian episode, which includes falling in love with Konstantina Ribar, is apparently an imaginal embellishment of Bovey's wartime experience. Around the time he writes the Yugoslav narrative, Watkins makes friends with a twenty-one-year-old schizophrenic named Violet Stoke, who resembles Konstantina and arouses some of the male patients by not wearing panties. They consider leaving the hospital to live together, a plan discouraged by Doctor Y. Finally, in hopes of remembering the content of the briefing more fully, Watkins—to the horror of Violet and the other patients—submits to electroshock therapy. Ironically, he regains his memory of his former life but loses all memory of his visionary experience. As the novel ends, he writes to assure Thorne that he is fit to deliver his previously scheduled lectures on *The Iliad*.

Lessing and Jung

The previous criticism on *Briefing* has examined three main strands of influence: Sufism, R. D. Laing, and Jung. Lessing's debt to Sufism, which has been previously documented, need not concern us here.³ Laing's *The Politics of Experience*, however, is more directly relevant. He and Lessing, as Carole Klein points out (195, 204), were both interested in the expansion of consciousness and in the possibility that madness can provide psychological healing. Lessing denies the latter position in *Walking in the Shade*, saying that she never believed "that to go mad is to receive the ultimate in revelation" (276). She also denies that Laing's book influenced her at all. In a letter to Roberta Rubenstein, she writes: "I have not taken Laing as my starting point. I had not read the

piece in question by him, or the book *The Politics of Experience*.” She also claims that she found the name Watkins in the phone book (Rubenstein, *Vision* 196–97). Various critics consider Lessing’s claims to be a mystification. For example, Marion Vlastos states that “it is hard to believe that Charles and the sculptor Jesse [Watkins], whose [schizophrenic] experience Laing records, have the same last name out of pure coincidence” (253).⁴ Despite the enigma of Lessing’s conscious intention, the two characters’ visions both depict the broad outline of human evolution. Laing sums up Jesse’s experience “as going further ‘in,’ as going back through one’s personal life, in and back and through and beyond into the experience of all mankind, of the primal man, of Adam and perhaps even further into the beings of animals, vegetables and minerals” (87). It is exactly so with Charles. The two characters, however, return to normalcy in different ways. Whereas electric shock jolts Charles back to reality but deprives him of any memory of the unconscious realm, Jesse is able to describe his inner journey into Laing’s tape recorder. For Jesse, then, the journey is a “natural *healing process*” of moving “from ego to self.” “Can we not see,” Laing adds, “that *this voyage is not what we need to be cured of, but that it is itself a natural way of healing our own appalling state of alienation called normality?*” (88, 93, 116; emphases in the original).

Since Jung is considered Lessing’s psychological “mentor” (Rubenstein, *Vision* 9), various Jungian concepts are relevant to *Briefing*.⁵ For example, Lorelei Cederstrom states that Watkins, who aligns with masculine logos, has an archetypal vision of the Self that underscores the importance of feminine eros (13, 135, 138). Strangely, Cederstrom does not specifically mention the anima in her chapter on the novel and seems unaware that the anima, which personifies the unconscious, is a psychopomp. All studies, however, concur that Watkins’s unconscious compensates for his conscious life. A statement regarding compensation in Jung’s chapter “Anima and Animus” is relevant here: “The repression of feminine traits and inclinations naturally causes these contrasexual demands to accumulate in the unconscious”; then “[t]he anima, being of feminine gender, is exclusively a figure that compensates the masculine consciousness”; so that “the man has, floating before him, in clear outlines, the alluring form of a Circe or a Calypso” (*CW* 7, par. 297, 328, 338). The Homeric references are particularly apt because Lessing casts Watkins not only as a modern Everyman, as critics have observed, but also as a modern Odysseus who explores what the title page calls “Inner-space fiction[.] For there is never anywhere to go but in.” Inner space is the realm of the anima.

Klein states that “Doris Lessing would briefly examine the ideas of Carl Jung” (110), but how much Jungian psychology did Lessing actually know? Her first exposure to Jung was probably in discussions that she and her second husband, Gottfried Lessing, had among friends. Someone in this group told her that Jung was one “of the main influences of our time,” but she herself wondered if Freud and Jung were passing phenomena (*Under* 336). Her several years of twice- or thrice-weekly sessions with a Jungian therapist, Mrs. Toni Sussman, in London were a more significant influence. Sussman’s approach was eclectic, but Lessing “didn’t care about ideologies—Freud, Jung, and so forth”; “hated the labels”; and disliked Sussman’s creedal interpretations because she, Doris, “had always been at home in these [psychological] realms” (*Walking* 147, 39–40). Perhaps her most critical statement about Jung comes in a letter to Rubenstein:

I think Jung’s views are good as far as they go, but he took them from Eastern philosophers who go much further. Ibn El Arabi and El Ghazzali, in the [M]iddle [A]ges, had more developed ideas about the “unconscious,” collective or otherwise, than Jung, among others. He was a limited man. But useful as far as he went. Both Jung and Freud were useful as far as they went. (Rubenstein, *Vision* 230–31)⁶

The statement is not entirely fair-minded because Lessing agrees with Jung on numerous points and illustrates many Jungian concepts in her fiction. Most fundamentally, she embraces the idea that the mind is “above and beyond material conditions” (Howe 420). As Cederstrom notes, Lessing believes in the personal and collective aspects of the unconscious; in the archetypes, particularly shadow, anima/ animus, and the Self;⁷ in the confrontation with those archetypes as part of the individuation process; and in the idea that change within individual persons can spark societal change (4, 9–10, 12–13, 135). Lessing understands too that the

unconscious compensates so that what is repressed manifests in unexpected and unacceptable ways (Klein 244), much as Jung believes that “when an inner situation is not made conscious, it happens outside as fate” (CW 9ii, par. 126). In addition, Lessing shares Jung’s essentialism, specifically stating that “men and women are biologically programmed to want different things” (*Walking* 371). Dreams were especially important to her, especially “‘Jungian dreams’—wonderful, those layers of ancient common experience” (*Waking* 40). In fact, she frequently relied on dreams to solve problems in her writing. So when she states that “I liked Jung, as all artists do” (*Walking* 39), she may be thinking of Jung’s acknowledgement that “[t]he modern artist, after all, seeks to create art out of the unconscious” (*MDR* 195).⁸

Although Lessing considered Jung “a limited man,” she absorbed many Jungian principles and employed them in her work. Critics and probably even Lessing herself, however, have not noticed the full extent of *Briefing*’s use of Jungian concepts and imagery. There is, of course, commentary about mandala and quaternity images, but many examples have gone unnoticed.⁹ More significantly, no one mentions active imagination, *abaissement du niveau mental* (a lowering of the mental level), Jung’s work on *dementia praecox* (schizophrenia), the link between schizophrenia and “big dreams,” psychic functioning (psi), the primitive/archaic, UFOs, quantum physics, or the *unus mundus*.¹⁰ All of this Jungian material informs *Briefing*, and Lessing even selects as her protagonist a character whose initials, C. W., are the usual abbreviation for *The Collected Works of C. G. Jung*, though this is more likely a synchronicity for readers than an intentional move on her part. The web of Jungian connections implies that *Briefing* is not strictly a visionary upwelling of the psyche’s “hinterlands” like H. Rider Haggard’s *She* (CW 15, par. 137, 141–42) or a reflection of the author’s personal unconscious but rather a book whose composition incorporates the *zeitgeist*.¹¹ Watkins’s *experience* is visionary, but Lessing assembled the novel from cultural fragments such as psychology, ufology, and evolution. The most significant omission from the scholarship, however, is the author’s apparent borrowing of details from *Memories, Dreams, Reflections* regarding Jung’s descent into madness and NDE.

Jung’s Memories, Dreams, Reflections

In his autobiography Jung provides two examples of a successful *nekyia* or descent into the psychic underworld—his dreams and visions, which started less than a year before World War I, and a brush with death later in life. The many images common to *Memories, Dreams, Reflections* and *Briefing for a Descent into Hell* suggest that Lessing used Jung’s work the way she may have used Jesse Watkins’s account in Laing’s *Politics*. If so, the autobiography provides a model for a successful encounter with the unconscious.

The white bird. Following his break with Freud, Jung finds himself in “a state of disorientation” and in late 1912 dreams of a white bird (a dove or seagull) that transforms into an eight-year-old blonde girl and then back into a bird, whereupon it says to him, “Only in the first hours of the night can I transform myself into a human being, while the male dove is busy with the twelve dead” (172). The passage introduces various images/motifs that can be found in Lessing’s novel: a white bird, the anima, the land of the dead (the unconscious), and the number twelve. Rubenstein’s comment on the child is instructive, though she is unaware of the image’s autobiographical significance and is not writing about *Briefing*: “According to Jung, the appearance of the child archetype in individual psychic development is an anticipation of the synthesis of conscious and unconscious elements within the personality, as well as a symbol of healing, of wholeness, of opposites mediated” (*Vision* 223). In that spirit of wholeness, Jung considers the symbolism of the number twelve (“the twelve apostles, the twelve months of the year, the signs of the zodiac, etc.”), the key point being that it represents the wholeness of a completed cycle. One may suspect that his reference to Hermes Trismegistos, who “was said to have left behind him a table upon which the basic tenets of alchemical wisdom were engraved in Greek,” may refer to the twelve alchemical stages (*MDR* 172). Notably, Hermes/Mercury is the god who delivers the briefing in Lessing’s novel.

In *Briefing*, the number twelve appears with surprising frequency and suggests the potential for lasting wholeness. Including Watkins, there are twelve people on the ship (19); the raft he makes of balsa wood is twelve by twelve (24); the white bird’s wingspan “was ten or twelve feet” (80); when he gets taken up in the crystal, twelve days have passed in the real world (87); Watkins wonders, “what of Jupiter [the planet] with his

—is it now twelve?—subsidiaries [moons]?” (108); and in Yugoslavia, “the band [of Partisans] remained in numbers between twelve and thirty” (209). These half dozen references to the number twelve parallel and reinforce Mercury’s message of unity and harmony, primarily because of their association with the months of the year and their division into seasons. For Jung, “The seasons refer to the quartering of the circle which corresponds to the cycle of a year” (CW 12, par. 283). Thus, the number twelve relates to his two favorite images of wholeness—the quaternity and the mandala.

World War. After seeing corpses and a city, Jung mentions several of his late works, including *Flying Saucers: A Modern Myth of Things Seen in the Skies* (172, 175). In 1913 he has a recurring precognitive vision of much of Europe engulfed by a sea of blood, a warning that world war was imminent (it broke out in the late summer of 1914). The city, the corpses, and UFOs have parallels in *Briefing* to the corpses of apes and rat-dogs that litter the city square, which Watkins tries to keep clear as a landing site for the crystal UFO that has taken up his friends from their sailing vessel. The battle between the apes and the rat-dogs appears to be his retrospective on World War II’s manifestation of collective shadow versus the UFO’s implication of wholeness.

The archetypes. Finally, in late 1913 Jung lets go—“Then I let myself drop” (179)—and experiences the unfiltered power of the archetypal realm. He writes, “I plunged down into dark depths,” much as Watkins and Bovey parachute into blackness over Yugoslavia in the former’s false memory. Jung sees a corpse, more blood, “a glowing red crystal,” and “an unknown brown-skinned man, a savage” who represents “the primitive shadow” (179–81). He next encounters Elijah and Salome, “Logos and Eros” (181–82), the same duality that characterizes Watkins’s academic work and his visions, respectively. Jung now knows “that there is something in me which can say things that I do not know and do not intend, things which may even be directed against me” (183), much like the unconscious forces that cause stuttering in Watkins and Larson. Jung notes that the anima/soul plays a key role in the psychic life of men; that by writing down his visions he is really writing letters to her; that she can be positive or destructive; and that she is “the mouthpiece of the unconscious” (187), allowing unconscious information to reach conscious awareness. In other words, the anima provides “a bridge to the unconscious” (CW 13, par. 62). Significantly, the police find Watkins near the Waterloo Bridge, a symbol not only of transition but also of the anima’s role in transporting unconscious content to conscious awareness.

Staying sane. Jung frankly acknowledges that his visions constitute “the same psychic material which is the stuff of psychosis and is found in the insane,” a “matrix of a mythopoeic imagination which has vanished from our rational age” (188), yet he remains sane by several means. In addition to writing down his visions, he paints mandalas in his Black Book and later transfers them into what became *The Red Book*. His family and profession also help to ground him in the concrete world. Without these forces as a “counterpoise” (189) to his inner experiences, he would be psychologically at sea, which is where Watkins literally finds himself as the novel opens. Jung realizes, furthermore, that his visions carry an “ethical responsibility” (193) not to revert to his earlier persona. Instead, he chooses to withdraw from his academic position at the university in order to pursue further exploration of the unconscious. Watkins, of course, returns to his academic position.

At last, toward the end of World War I, the darkness begins to lift, and Jung’s mandalas begin to reveal their meaning. They represent the wholeness and harmony of the Self, the path to individuation. Each one, he now realizes, is a cryptogram or microcosm of his psychic state on a given day. For example, a dream set in Liverpool includes both mandala and quaternity images, which resonate powerfully with *Briefing*. “The various quarters of the city were arranged radially around the square. In the center was a round pool, and in the middle of it a small island” (198). He is describing a mandala within a mandala within an image of quaternity within another image of quaternity. Similarly, in the center of the ancient city that Watkins discovers is a square with a circle within it, and within the circle, apparently, are signs of the zodiac (another twelve)—“geometrical patterns, that suggested flowers and gardens and their correspondence with the movements of the sky” (54). Here again are logos (the square) and eros (the circle), now brought into balance with each other in a both/and way that is so eerily similar to images in *Memories, Dreams, Reflections* as to suggest that Lessing’s debt to Jung is greater than anyone has previously realized.

Near-death experience. Jung, like Laing and Lessing, is aware that a traumatic incident of one type or

another can trigger an inner journey. For Jesse, it is a dog bite; for Charles, a robbery; and for Jung, a broken foot and a heart attack. He nearly dies but instead of entering a tunnel of light, as in the classic NDE, he finds himself one thousand miles out in space, staring down at India and surrounding areas, much as Charles finds himself out in space, looking back at the Earth. Jung is summoned back to his physical body by his physician, Dr. H., who dies shortly thereafter. Watkins's doctors' names (X. and Y.) are also abbreviated, not to conceal identity as in Jung's case but to imply the insufficient rationality of the medical profession. The doctors are mathematical symbols of stark materialism masquerading as health-care providers.¹²

The hero's journey. Jung's dreams/visions and his NDE constitute a successful *nekyia* because, in each case, he does not resume his former persona but weaves the visionary material into his conscious life—he returns able to integrate the bounty of the unconscious. A successful descent requires proper integration as in Jung's experiences, which are a psychological version of the departure, descent, and return, which Joseph Campbell considers the hero's journey. Of course, the account of Jung's madness in *Memories, Dreams, Reflections* is a synthesis of the experiences that are recorded in *The Red Book*, whose comments on the descent into hell flesh out the anatomy of Jung's hero's journey. The beginning of his descent is marked by an either/or imbalance:

the spirit of this time does not leave a man and forces him to see only the surface, to deny the spirit of the depths and to take himself for the spirit of the times. The spirit of this time is ungodly, the spirit of the depths is ungodly, balance is godly. Because I was caught up in the spirit of this time [was unbalanced in favor of ratiocination], precisely what happened to me on this night had to happen to me, namely that the spirit of the depths erupted with force, and swept away the spirit of the time with a powerful wave. (*TRB* 238)

It is clear that Western scientific rationalism is at fault, for Jung states, “Keep it far from me, science that clever knower, that bad prison master who binds the soul and imprisons it in a lightless cell” (*TRB* 238). In William Blake's terms, the goal is to transcend the “single vision” of Western scientific rationalism (Newton and Locke) and to embrace visionary ways of knowing.¹³

In the middle stage of the journey, Jung and Watkins encounter the unconscious mind's compensatory impulse toward psychic balance. First, they both experience an *abaissement du niveau mental*, a lowering of the mental level that restricts the conscious personality. The lowering occurs when “the individual parts of the personality make themselves independent and thus escape from the control of the conscious mind, as in the case of anaesthetic areas or [like Watkins] systematic amnesias” (*CW* 9i, par. 213–14). Significantly, the lowering “can be the result of physical and mental fatigue, bodily illness, violent emotions, and shock [like the robbery].” Watkins's sleep—with sleep being in Jung's words a “more or less complete oblivion of the ego”—is also considered an *abaissement* (*CW* 3, par. 523). Lessing seems to understand the value of sleep/dream in the self-healing process when she writes about her own breakdown: “I needed to sleep and dream myself whole. I was full of division” (*Under* 297). Although one's symptoms would lead a doctor to diagnose mental illness, Jung writes that “there is a divine [compensatory] madness [afoot] which is nothing other than the overpowering of the spirit of this time through the spirit of the depths” (*TRB* 238). The acknowledgement of the shadow is a second key element of the descent: “He who does not want evil will have no chance to save his soul from Hell. So long as he remains in the light of the upper world, he will become a shadow of himself. But his soul will languish in the dungeons of the daimons. This will act as a counterbalance that will forever constrain him” (*TRB* 289).

The result of confronting the shadow is a balanced psyche in which shadow lends its strength to consciousness and opposites become more complementary. That is, the goal of individuation is to achieve synthesis by collapsing the unconscious/conscious binary.¹⁴ As Jung states, “Depths and surface should mix so that new life can develop” (*MDR* 239). With regard to this idea, some of Lessing's critics are on the right track. Cederstrom notes that “the goal of individuation is to harmonize the known self with its darker unknown face, to make peace between the conscious personality and the powers of the unconscious” (8–9). Whittaker emphasizes that Lessing's concern in *Briefing* is to depict “a holistic approach to living that takes account of both the

external, everyday life, and the internal psychic life of a character” (83). Or as Sanford L. Drob states in his commentary on *The Red Book*, there must be “dialectic” between visionary experience of the unconscious and conscious attention to reason (31).

All, however, have overlooked a passage in *Briefing* that deals with the shadow. Watkins and Doctor Y. have the following exchange:

DOCTOR Y. I’d like you to try something else, Professor. I’d like you to sit down and let yourself relax and try writing down anything that comes to you.

PATIENT. What sort of thing?

DOCTOR Y. Anything. Anything that might give us a lead in.

PATIENT. Ariadne’s thread.

DOCTOR Y. Exactly so. But let’s hope there is no Minotaur.

PATIENT. But perhaps he would turn out to be an old friend too? (200)

Their dialogue is easy allegory: Doctor Y. wants Watkins to use writing (active imagination) to draw memories up from the unconscious. Here the desired path leads *into* the depths, for that is where his forgotten memories now reside. The anima, as Ariadne, provides the thread, the necessary linkage, which like a telephone wire allows the unconscious to talk to the conscious mind. Doctor Y. is pleasantly apprehensive about what might come up because Watkins may encounter not just any monster but the Minotaur, a creature whose hybrid form suggests the tension between the human/civilized and the bestial/atavistic as well as the possibility that the unconscious may be a place of horrors rather than of healing. Whereas Doctor Y. shows his insensitivity to psyche by offhandedly minimizing the shadow/Minotaur’s threat, Watkins wisely realizes that it can be “an old friend too,” a source of wholeness and strength if it is properly integrated. However, having already realized a fellow-feeling with the shadowy rat-dogs and the atavistic apes,¹⁵ he writes what could be a stand-alone short story about the parachute drop into Yugoslavia and his love of Konstantina. In other words, shadow work *seems* to provide a foundation for anima work—in Jung’s terms, the “apprentice-piece” precedes the “master-piece” (CW 9i, par. 61). But contrary to the implication of the banter about Ariadne and the Minotaur, Watkins has lurched ahead in relationships with women without having first done proper shadow work with other men, which is ironic because fighting Nazis and bonding with comrades provided many opportunities to do the first stage of the individuation process. Perhaps these wartime experiences were negated because Watkins on two occasions lost all his companions to enemy fire, much as Odysseus, to whom he is frequently compared, loses all his crewmen on the way home to Ithaca.

For Jung, there has been a departure (a dropping into the unconscious), a confrontation with the unconscious in dream/vision, and a return that finds him changed in fundamental ways. Now he resigns his academic position, transforms his visions into psychological theory, allows ideas to well up within him, approaches his clients more from the Self than from the ego, paints mandalas, and works with stone. In other words, he successfully brings his experience of the deep psyche into physical manifestation and himself into a more holistic orientation with everyday life. He achieves, as a result, the “true” sanity that Laing describes, which “entails in one way or another the dissolution of the normal ego, that false self competently adjusted to our alienated social reality; the emergence of the ‘inner’ archetypal mediators of divine power, and through this death a rebirth, and the eventual reestablishment of *a new kind of ego-functioning*, the ego now being the servant of the divine, no longer its betrayer” (Laing 101; emphasis added). *Memories, Dreams, Reflections*, then, appears significant to Lessing not only as a source of images that appear in *Briefing* but also for the pattern of successful *nekyia* that Jung’s experiences establish. His concern with accessing and confronting unconscious material has its counterpoint in Lessing’s depiction in *Briefing* of Watkins’s lack of individuation.

Conclusion

Following the electric shock therapy, Watkins informs his department chair that he will be able to deliver a series of lectures on *The Iliad*. Lecturing on *The Odyssey* would suggest that, like Odysseus in Ithaca, he remembers his *nikyia*.¹⁶ His subject, the everyday world of grinding toil and conflict, is appropriate because the Odyssean numinous is no longer available to him. In other words, Watkins does not live up to the standard of successful individuation that *Memories, Dreams, Reflections* sets out—a conscious life informed by memory of visionary experience. Returning to the status quo, he lacks the enlargement of personality that comes from within (CW 9i, par. 215) and does not achieve the “sacrifice of . . . egoistic aspirations and desires,” a central theme of *The Red Book* (Drob 36). He is simply back where he began and is welcomed into the routine rationality of his former life, which caused his breakdown in the first place. All of the novel’s hints with regard to a hero’s journey of the mind and all its reminders of unity and harmony ultimately come to naught.

Briefing and Lessing’s novella “The Temptation of Jack Orkney” are frequently considered companion pieces, but the endings differ significantly. Following the death of his father, Orkney begins having numinous dreams. Taking sleeping pills corresponds to Watkins’s electric shock therapy, but Orkney’s *nekyia* produces an alteration of personality in the third part of the hero’s journey. His dream memory is not wiped clean. Instead, as the story concludes, the narrator states:

Now, in spite of everything, although he knew that fear would lie in wait there, his sleep had become another country, lying just behind his daytime one. Into that country he went nightly, with an alert, even if ironical interest—the irony was due to his habits of obedience to his past—for a gift had been made to him. Behind the face of the sceptical [sic] world was another, which no conscious decision of his could stop him exploring. (308)

Just as Jung honors his visions and dreams by adjusting his everyday life, Orkney decides that he and his wife will move to Nigeria so that he can take a job that has been offered to him. “Spending two years in Africa would change them both, and they did not want to admit that they had become reluctant to change,” says the narrator (307). Whereas Watkins simply returns to his former life, the Orkneys’ temporary sacrifice of their comfortable life in England will lead to personal growth, perhaps through exposure to the positive connection to nature in Larson’s experience of the river people in Africa. For the Orkneys, a change that Jung would approve of is on the horizon.

Notes

1. Witnessing the carnage, Watkins reaches what the accountant in *Heart of Darkness* calls “the very bottom of there” (Conrad 33), experiencing a *nigredo* or moment of despair: “Now I believed that everything was ended, and there was no hope anywhere for man or for the animals of the Earth” (85). *Nigredo* literally means blackness, which may have some connection to Nurse Black at the end of the novel. In addition, Nurse Black’s name suggests black-and-white, either/or thinking rather than the inclusive both/and that Lessing favors. For example, it is Nurse Black who attempts to shut down Watkins’s important conversation with Violet Stoke about alternative ways of knowing.
2. In the background is William Wordsworth’s “Ode: Intimations of Immortality,” lines 67–68: “Shades of the prison-house begin to close / Upon the growing Boy.” Rosemary Baines’s letter specifically refers to “those ‘prison shades’” (152). The Wordsworthian connection has been previously noted by Ruth Whittaker (81) and Paul Schlueter (120).
3. Nancy Shields Hardin, in “Doris Lessing and the Sufi Way,” emphasizes that for Lessing the physical world and the imaginal world are in a complementary (both/and) rather than a binary (either/or) relationship (571). Phyllis Sternberg Perrakis, in “Sufism, Jung and the Myth of the Kore: Revisionist Politics in Lessing’s *Marriages*,” discusses connections between the Jungian and Sufist background of Lessing’s work.
4. The following critics are of the same opinion: Joan Didion (193), Carole Klein (205), Roberta Rubenstein (*Vision* 88–89), Paul Schlueter (123), Michael Thorpe (31–32), and Virginia Tiger (88). Both Laing and Jung define “schizophrenia” etymologically. Laing states that it is a compound of “Schiz” (broken) and “Phrenos” (soul or heart) (90). Jung, following Bleuler, calls

schizophrenia a “split mind” (CW 3, par. 497). To be schizophrenic means to be broken or divided in heart, mind, and soul.

5. The only monograph dealing exclusively with Lessing and Jung is Lorelei Cederstrom’s *Fine-Tuning the Feminine Psyche: Jungian Patterns in the Novels of Doris Lessing*. Jungian commentary can also be found in Douglas Bolling’s “Structure and Theme in *Briefing For A Descent Into Hell*” (sic); Perrakis’s “Sufism, Jung, and the Myth of the Kore”; Mary Ann Singleton’s *The City and the Veld: The Fiction of Doris Lessing*; Roberta Rubenstein’s *The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness*; and Ruth Whittaker’s *Doris Lessing*.
6. The inserted capital letters are Rubenstein’s addition. A similar statement appears in Lessing’s introduction to Idries Shah’s *Learning How To Learn*: “But the ‘discoveries’ of Freud and Jung are to be found in Al Ghazzali and Ibn Arabi, who died in the twelfth century, and in other great thinkers of the time. (Jung acknowledged his debt to the East. Is it not remarkable that his disciples are not curious about what else there might be?)” (n.p.).
7. Cederstrom erroneously considers the persona to be an archetype (10). As Jung wrote, “The persona is . . . a functional *complex* that comes into existence for reasons of adaptation or personal convenience” (CW 6, par. 801; emphasis added).
8. Lessing makes a similar statement in the preface to *Shikasta*: “Yes, I do believe that it is possible, and not only for novelists, to ‘plug in’ to an overmind, or Ur-mind, or unconscious, or what you will, and that this accounts for a great many improbabilities and ‘coincidences’” (n.p.).
9. To begin with, these images are subtly built into the beginning of Watkins’s vision. His drifting in the Atlantic is framed by a geographical quaternity: the Caribbean and Florida (northwest), Europe (northeast), Africa (southeast), and Brazil (southwest). Each hemisphere is itself a mandala or clock image. At first he drifts clockwise in the northern hemisphere (logos, time’s forward march), then anti-clockwise in the southern (eros, a journey backward in time). Rubenstein states that anti-clockwise movement suggests movement backward in time (*Vision* 180). Logos and eros are my own suggestion. In addition, in *Psychology and Alchemy* (CW 12) Jung thinks of the world clock as a mandala. There are many other round or spherical objects in *Briefing*: a compass (10), flowers in one of the poems (19), the crystal disk, “this little bubble of Earth” (48), the sun and moon, the solar system (55), Earth’s biosphere seen from space (97, 99), an alarm clock (129), Baines’s mention that her “letter is like a snake swallowing its tail” (146), various references to webs, and the parachutes that lower Watkins and Bovey into Yugoslavia (202). Among these, flying saucer, snake, globe, and clock are mandala symbols in Jung’s works. In particular, he identifies flying saucers as “manifestations of totality whose simple round form portrays the archetype of the self” as opposed to the ego (CW 10, par 622; 12, par. 126). Mandalas are thus symbols of transformation (such as the one Watkins undergoes when the Crystal finally takes him), for “Mandalas are birth-places, vessels of birth in the most literal sense” (CW 9i, par. 234).
10. See CW 3, par. 528: “the schizophrenic state of mind, so far as it yields archaic material, has all the characteristics of a ‘big dream’—in other words, that it is an important event, exhibiting the same ‘numinous’ quality which in primitive cultures is attributed to a magic ritual.” In par. 549 Jung adds that big dreams are archetypal in the sense that their images are like those in mythology.
11. I am in accord here with Rubenstein’s “Notes for Proteus: Doris Lessing Reads the *Zeitgeist*.” Rubenstein argues that *Briefing* and several other novels by Lessing are “instructive fables about life on this earth during our own era of relentless aggression and destruction” (14).
12. Doctors X. and Y. suggest the X and Y axes and thus a two-dimensional (limited) approach to treating mental disorder and a general indictment of scientific materialism. Since the axes form four quadrants that constitute a quaternity image, the doctors’ names also suggest the wholeness that they seek to bring about in Watkins and the holism in medicine that they currently lack. There is also a Doctor Z., whose only letter to Doctor Y. appears roughly two-thirds of the way through the novel (171). It is Z. who initially prescribed Librium for Watkins’s stammering (a drug that ironically does not liberate him). If a Z axis is added to X and Y, one has the three axes of a sphere, another image of wholeness.
13. In brief, single vision involves scientific perception; twofold vision, intellectual/moral reflection; threefold vision, Jung’s visionary mode; and fourfold vision, access to the spirit world via psychic functioning. The four types of vision appear in Blake’s letter to Thomas Butts dated November 22, 1802 (Keynes 79). I discuss Blake’s four categories of vision in my book *The One Mind: C. G. Jung and the Future of Literary Criticism* (195–204).

14. Hillman's description of Jungian psychology as "thoroughly oppositional" (75) is somewhat reductive, for although oppositions such as anima/animus and conscious/unconscious are accurate descriptors, the goal of individuation, as Lessing understood, is a both/and synthesis of the unconscious and conscious awareness.
15. The apes and rat-dogs are one of the echoes of Jonathan Swift's *Gulliver's Travels* in *Briefing*. Thorpe states that the rat-dogs are "Yahoo-like creatures" (31), and Vlastos calls the setting they inhabit "a Swiftian land" (255). Comments about these creatures are actually descriptions of England and of world war, much as what Gulliver encounters reflects the England that he has left.
16. In *The Collected Works* Jung significantly misreads Odysseus's *nekyia* in book 11 of *The Odyssey*, referring to "the Descent into the Cave, the Nekyia" and adding in a footnote, "Cf. the passage in Odysseus' journey to Hades, where he meets his mother" (CW 5, par. 634, n. 26). Although Odysseus visits his dead mother and other shades, he does *not* descend into Hades. His descent is figurative, not literal. Jung uses a lighter touch in *Psychology and Alchemy*, considering *nekyia* the title of *The Odyssey's* book 11 and defining it as "the sacrifice to the dead for conjuring up the departed from Hades." The term "is therefore an apt designation for the 'journey to Hades,' the descent into the land of the dead." Jung cites, as examples of *nekyia*, *The Divine Comedy*, *Faust*, and Christ's descent into hell in the Apocrypha (CW 12, par. 61, n. 2). Excerpts from this passage are one of the epigraphs in Hillman's study of *Moby-Dick*.

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Earth Dead or Alive: The Matter in Synchronicities, and Dinesen's "Blue Stones" as Paradigmatic Example of Literature's Reanimating Power

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In his effort to establish the existence of the objective psyche, Jung privileges deformed rather than perceived images, a practice that unintentionally devalues the material aspects of synchronicities. Jungians and post-Jungians focusing on the material aspects of synchronicities can help heal what von Franz has identified as an illness. She proposes that as the collective lost its sense of matter and earth as animate, humans became possessed by matter in the form of materialism. This illness is a cause of human irrational degradation of the earth. Reanimating the earth in the collective psyche requires experiencing it as alive. Literature, according to Jung a way the creative unconscious counterbalances a culture's limitations, is a realm where imaginative experience of the earth as alive can occur. Isak Dinesen's "Blue Stones" is a paradigmatic example of this reanimating power.

When posed with visions of reality that ascribe intelligence to things conventionally regarded as inert, things such as gems and ships, the academic world typically discounts them as "fabulous." "Fabulous," in fact, is precisely how Isak Dinesen's short story, "Blue Stones," has been characterized (Smith, n. p.) Her story does in fact portray gems and a ship as alive and manifesting a kind of consciousness. In so doing, her tale inspires a number of questions having to do with matter, earth, consciousness, psyche, and synchronicity.

Dinesen's fable is illustrative of Jung's ideas about the function of visionary art. He claims that literature is to the collective as dreams are to the dreamer in that it offers compensatory vision for the limitations of collective conscious attitudes. He writes: "... just as the one-sidedness of the individual's conscious attitude is corrected by reactions from the unconscious, so art represents a process of self-regulation in the life of nations and epochs" (CW 15, par. 131).

Nations and epochs need self-regulation because of the inherent limits of cultural perspectives. Art, Jung believes, is a process originating in the collective unconscious and expressed through the individual artist, a process that attempts to compensate cultural limitations: "The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present" (CW 15, par. 130). Our epoch, currently being termed the "Anthropocene" because of the determinative effects of human behavior upon the planet, is limited by the scientific judgment that inorganic matter lacks life and by the collective assumption that meaningful, intentional, symbolic effects are only created by the human form of consciousness or by transcendent gods.

Materialism = dead matter

These assumptions compose one aspect of the one-sidedness of our Anthropocene Epoch. Dinesen's fable is an example of how experience of the imagined realm of literature can reanimate in human perception what human cultures have deadened. To appreciate the import of her achievement, it is useful to review how matter went from being an expression of the Earth Mother to being dead object of human inquiry and use.

The theorist Marie-Louise von Franz offers a succinct history of western attitudes toward matter resulting in materialism, a collective attitude she diagnoses as a psychological illness. In "Psyche and Matter in Alchemy and Modern Science," she reminds readers that in the classical period of Greek thought, the seventh to fourth centuries BC, the split between matter and psyche as we know it did not exist. She explains

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that the Greeks perceived the “natural realm . . . as being animated by a World Psyche” (33). Further, astrological study of the stars from Asia Minor associated gods with emotional moods, and the metallurgy of Mesopotamia ascribed divine factors to copper, iron, and bronze. Von Franz concludes that “in late antiquity, the major part of what we call today the psyche was located outside the individual in the animated matter of the universe” (36).

She focuses on rationalism as the psychic development that led to an ongoing split in cultural perception of matter and psyche. She points out that the Sophists deprived the world of numinous psychic life when they claimed that the gods were illusions. This loss was compounded by what she terms the “patriarchal element in the Judeo-Christian religion.” She writes: “Because Christianity did not contain the feminine principle . . . matter was no longer included in the divine symbol of totality, [and a] compensatory materialism came into being, a vengeance, so to speak, of the rejected mother archetype. . . . Spirit became a hard dogmatic intellectualism—scholastic philosophy—and matter seduced man into a concretistic, materialist outlook” (39-40). In effect, as matter became conceived as lifeless, humans became *possessed* by materialism. The psychological use of the religious term “possession” refers to being overwhelmed with a particular form of unconsciousness. Had the concept been available to her, I suspect von Franz would have called materialism a Western cultural complex.¹

The necessity of *reanimating* collective experience of matter and the earth

Von Franz’s insight that matter perceived as dead in the external world becomes alive as a form of possession in the human unconscious as materialism suggests that reanimating the earth in the experience of the collective is necessary to heal ourselves. In other words, reanimating the earth in our understanding is one way to address our current dilemma of exploiting, poisoning, and consuming our material world with little awareness of the psychic realities driving us. Such reanimation depends upon experience, and the realm of experience that potentially offers such reanimation is imagination, the connection between the collective unconscious and human consciousness. Dinesen’s “Blue Stones” is a paradigmatic reimagination of the earth as again alive. Through a series of portrayed synchronicities the tale offers a reading experience of a living earth responding to human psychic limitations. The effect suggests a kind of consciousness informing presumably inert stones and artifacts.

Is consciousness the same as human consciousness?

Jung identified consciousness with human consciousness. He writes in his essay “Mind and Earth”:

[In the psyche] everything is alive, and our upper storey, consciousness, is continually influenced by its living and active foundations. Like the building, it is sustained and supported by them. And just as the building rises freely above the earth, so our consciousness stands as if above the earth in space, with a wide prospect before it. But the deeper we descend into the house the narrower the horizon becomes, and the more we find ourselves in the darkness, till finally we reach the naked bed-rock. . . . Phylogenetically as well as ontogenetically we have grown up out of the dark confines of the earth. . . .” (CW 10, par. 55).

In this passage Jung clearly describes the earth as an influential foundation for consciousness, but not itself in any way itself conscious. Consciousness belongs to humans who “stand in space” and are no longer restricted to the “dark confines of earth.”

Thinking of earth as animate, however, means conceiving it as having a kind of consciousness unknown to humans. As long as humans identify consciousness with human consciousness, we remain blind to or incredulous of its other manifestations. If, however, a kind of intentionality and significance can be attributed to manifestations of earth and matter, then consciousness is no longer restricted to the kind humans have. Such an attribution can be made on the basis of its effects in the world, effects implying intent and meaning, effects such as synchronicities. Considering consciousness as inclusive of kinds of intelligence other than the human makes it possible to think of the earth as 1) originally latent with all forms of consciousness and significance, and 2) historically the source of the development of the various forms of consciousness and

experiences of significance, including the human form.ⁱⁱ

This vision of the earth is promulgated in *The Dream of the Earth* by Thomas Berry, a priest and cultural historian. Berry asserts that the human species, existing for only the tiniest fraction of earth's history, is part of earth's dream. That metaphor not only ascribes life to earth, but assumes an unconscious in earth that manifests in dreams that constitute the earth's generated realities, including the recently appearing *homo sapiens*. In that metaphor, earth has an unconscious psyche that is the progenitor of the human experience of relating to an unconscious psyche. His idea is remarkably similar to Jung's description of the collective unconscious. Jung writes: "I have nothing against the assumption that the psyche is a quality of matter or matter the concrete aspect of the psyche, provided that 'psyche' is defined as the collective unconscious" (*Letters II*, 540, qtd. in Sabini, 82). Here Jung and Berry are very close to one another, but with different priorities. Berry writes: "Just as the human body took its shape through some fourteen billion years of effort on the part of the universe and through some four and a half billion years of earth [sic] existence, so the human psychic structure and our spirituality have been taking shape over all these billions of years, beginning with the primordial atomic particles which held within themselves the destinies of all that has followed, even the spiritual shaping of the human" (117).ⁱⁱⁱ Jung names this singularity of matter and psyche the collective unconscious, thereby giving priority to psyche.^{iv} But for Berry, the earth is prior: the earth is "the primary mode of divine presence . . . the primary educator, primary healer, primary commercial establishment, and primary lawgiver for all that exists within this life community" (120). In other words, the animate earth is the source of human psychological life.

Conceiving of the universe and of our planet earth as the source of psyche and of all human culture reasserts the earth-human relationship as our most fundamental reality. The framework for thinking about synchronicity that it provides emphasizes the role of matter in meaningful coincidences. The very concept of synchronicity requires connection between manifest matter and psyche, a connection that intimates a kind of intelligence, of signifying capacity, even of agency and purpose in the matter involved in the synchronicity. Joseph Cambay writes of how the concept of synchronicity implies an "objective" metaphorizing tendency of the world itself" that "offer[s] a glimpse of the interconnected fabric of the universe" (31). If psyche evolved from matter, as phylogenetically it has, then it is implicit in matter in ways we cannot fathom. We can, however, study how it functions in synchronistic events. Focusing on the role of the material element of synchronicities potentially animates matter in our understanding and resurrects it from materialism. This emphasis involves a reversal of Jung's practice of foregrounding imagined images when reflecting on synchronicities.

An unintended consequence of Jung's focus on imagined rather than perceived images

Jung's paradigmatic example of synchronicity offers an illuminating instance of his foregrounding psyche by shifting focus from the material scarab to its imagined image in the rebirth of the sun. As will be remembered, in his explanation of synchronicity as an acausal coincidence with psychological meaning, Jung spotlights the case of a woman patient he believes overly rational who tells him of her dream of a golden scarab as a beetle arrives beating at the window. Jung opens the window, takes the beetle in his hands, and presents it to his patient, thus shocking her out of her limited rational perspective which cannot account for such a coincidence. Jung theorizes that "the scarab dream is a conscious representation arising from an unconscious, already existing image of the situation that will occur on the following day, *i.e.*, the recounting of the dream and the appearance of the rose-chafer" (*CW* 8, par. 857). This interpretation supports his thesis that psyche objectively exists, contains knowledge, and is not bound by the ordinary experience of space and time.

Interpreting the symbolic significance of the beetle itself, Jung, using his method of amplification, shifts focus from the material beetle to an imagined sun-god myth, thus relegating the perceived image to the background as a take-off point for human imagination. He writes: "The scarab is a classic example of a rebirth symbol. The ancient Egyptian Book of What Is In the Netherworld describes how the dead sun-god changes himself at the tenth station into Khepri, the scarab, and then, at the twelfth station, mounts the barge which carries the rejuvenated sun-god into the morning sky" (*CW* 8, par. 845).

Jung's shifting focus from scarab to sun-god is a move from the material aspect of the synchronicity to

an imagined image. It illustrates Bachelard's distinction between perceived and imagined images,^v a distinction that, as Susan Rowland in *The Ecocritical Psyche*^{vi} points out, enables Bachelard to exalt the imaginative *deforming* of perceived images (54). No human sense has ever perceived the sun god turning into a scarab and later returning to his barge to again create morning light. But human sense has perceived the scarab rolling the earth between its front legs into mud balls and the eventual issuance of baby scarabs from the mud, presumably the basis for the scarab's being associated with rebirth. The privileging of *imagined images* serves Jung's purpose of establishing the objective existence of psyche, but it simultaneously pushes the *perceived image* into the background and thus fails to bring consciousness to bear upon the reanimating symbolic power of the material beetle. Thus his study of psyche has the unintentional consequence of removing focus from the meaning of the object experienced by the senses to psychic experiences that no longer attend to the perceived images. The foregrounding of *imagined images* thereby contributes to the collective's lack of focus on the psychic liveliness of the earth and its biosphere.

Jung's eventual entertaining of the idea that matter may indeed contain spirit

In 1936, Jung speculates that psyche is "essentially different from physicochemical processes. He writes: ". . . the psychic factor must, *ex hypothesi*, be regarded for the moment as an autonomous reality of enigmatic character, primarily because, judging from all we know, it appears to be *essentially different* from physicochemical processes" (CW 9.1, par. 118).

By 1954, Jung's thinking about the relation of matter and spirit had significantly shifted and anticipated von Franz's distinction between matter perceived as alive and matter perceived as dead. In his revised version of "Psychological Aspects of the Mother Archetype," he evaluates the Catholic Church's proclamation of the Assumption of the Blessed Virgin into heaven as a revitalizing of the relationship between spirit and matter. He writes:

Understood symbolically . . . the Assumption of the body is a recognition and acknowledgment of matter, which in the last resort was identified with evil only because of an overwhelmingly 'pneumatic' tendency in man. . . . It is exactly as formulated in classical Chinese philosophy: *yang* (the light, warm, dry, masculine principle) contains within it the seed of *yin* (the dark, cold, moist, feminine principle), and vice versa. Matter therefore would contain the seed of spirit and spirit the seed of matter. The long known 'synchronistic' phenomena . . . point, to all appearances, in this direction. The "psychization" of matter puts the absolute immateriality of spirit in question. . . . (CW 9.1, par. 197).

Jung's understanding of synchronistic phenomena moves him to the view that matter may contain "spirit." His describing this phenomenon as "psychization of matter" equates what he is saying about "spirit" with "psyche." Von Franz in *On Divination and Synchronicity* clarifies that Jung's circlings of the term "spirit" culminate in identifying it as "*the dynamic aspect of the unconscious*" (20). In that sense, his use of "spirit" in the passage above can be understood as entertaining the idea that matter is suffused with unconscious psyche.

The process of unconscious psyche becoming conscious becomes not only a human mystery, but one of matter and the earth. Humans need experience of a "psychized" earth to again assume it possesses a possibility of bringing unconscious material to consciousness. Thinking of the earth as inert matter obstructs that experience. Fortunately, one path widely available for experiencing a living earth is imaginative literature.

Literature: a realm in which earth may still be experienced as animate

Just as humans are too slow to experience the effects of rates of accelerated motion upon time in the macrocosmic world and too large to experience the effects of constricted space upon motion in the microcosmic world, we are too limited in our psychic apparatus to experience whatever forms consciousness takes in other species and in the material world. But we can imagine them.

Literature, fortunately, is a realm where we can imagine meaningful relationships between matter and

psyche both in writing and in reading. I wish to argue that in reading we can actually experience the earth as animate, experience it not only imaginatively, but in our bodies and feelings. Literature through its language appealing to the senses excites kinesthetic responses. Fictional literature through the excitements of its plotting particularly stirs bodily as well as emotional responses such as anxiety, hope, disappointment, sorrow, and joy.

Literature has at least two other significant advantages as a realm for experiencing the matter in synchronicities as alive. First, as a manifestation of psyche, literature finesses the problem of the knowability of matter.^{vii} Second, unlike case material or specialized scientific studies, literature is intended for general readers and thus has the capacity to affect collective attitudes.

Perhaps literature's most important power lies in its being a manifestation of the creative unconscious and thus a source of communication to collective consciousness (CW 15, par. 137-39). Recall that Jung claims "art represents a process of self-regulation in the life of nations and epochs" (CW 15, par. 131). *Self-regulation arguably now requires reanimating earth in human experience.*^{viii}

The examples of literary works bringing earth alive are legion. Focusing only on well-known works, I immediately think of Shakespeare's *The Tempest*, Melville's *Moby Dick*, Thoreau's *Walden Pond*, Achebe's *Things Fall Apart*, and Atwood's *Surfacing*. To illustrate the simple point that I am trying to make, that focusing on the role of the material element of synchronicities potentially animates matter in our understanding, I want to work with Dinesen's "Blue Stones," a succinct,^{ix} paradigmatic instance of portraying synchronicities that reanimate matter and the earth during the reading experience.

"Blue Stones"

The tale begins by introducing a ship captain, called a "skipper," who so loves his own image of his wife that he has named his ship after her and has had the figurehead of his ship made in her image and thus follows his image of her in his travels across the seas. Jungians will have little trouble identifying this behavior pattern as a form of anima possession.^x As is frequently the case in anima possessions, there exists little identity between his actual wife and his infatuated image of her, a fact that becomes apparent when his desire for sex (sex being a pleasure the figurehead cannot give him), brings him back to port in Elsinore.

His wife is quite aware of the difference between herself and the figurehead, so much so that she is jealous of it. She says to him, "You think more of the head than of me." He responds with naïve denial, proclaiming the identity of the two in all except the figurehead's unfailing sexual appeal through its flowing hair:

"No," he answered, I think so highly of her because she is like you, yes, because she is you yourself. Is she not gallant, full-bosomed; does she not dance in the waves, like you at our wedding? In a way she is even kinder to me than you are. She gallops along where I tell her to go, and she lets her long hair hang down freely, while you put yours under a cap. (Dinesen 274)

In his travels, the skipper has a heroic adventure during which he rescues a king from traitors and is given two "blue precious stones" as his reward. These, the fruit of his heroism, he gives to his wife's image, placing them as eyes in the figurehead. This decision brings the difference between his actual wife and his image of her into direct conflict. When he informs his wife of his triumph and of how his ship now boasts his wife's blue eyes as well as her image in its figurehead, she demands the stones for her actual self. He responds: "No . . . I cannot do that, and you would not ask me if you understood" (Dinesen 274). Dinesen leaves the question of what is not understood tantalizingly unstated, but the plot is revelatory.

Unbeknownst to the husband, the wife has a pair of glass eyes substituted for the blue stones and takes the stones for a pair of earrings for herself. The skipper sails for Portugal, but his wife begins to lose her eyesight, and even the ministrations of a wise woman cannot help. Eventually the old woman tells her she has a disease for which there is no cure and that she is going blind. This prognosis leads to the only development of consciousness in the tale. The wife cries, "Oh God . . . that the ship was back in the harbor of Elsinore. Then I should have the glass taken out, and the jewels put back. For did he not say that they were my eyes?" (Dinesen 274—75)

The wife suddenly understands that the stones are somehow living eyes, but her new consciousness is

limited to a literal interpretation. She has no sense of the symbolic connection of the stones to psyche. She grasps nothing of the dynamic between her husband and herself, that is, her blindness to his projection upon her and his blindness to her separate personality. There is no opportunity for her to put even her limited understanding into practice, however, as she receives word from the Consul at Portugal that her husband's ship has foundered, killing all aboard. The Consul concludes his letter remarking on the oddness of the loss. He writes: "And it was a very strange thing . . . that in broad daylight she had run straight into a tall rock, rising out of the sea" (Dinesen 275).

The story contains more than one set of synchronicities, that is, of parallel and inexplicable but meaningful incidents. The skipper is as blind to the psychological reality of his wife as she is to his. He has no idea she is a deceiving, thieving materialistic woman. She has no idea his soul lives in an image his unconscious has created of her. No cause is offered for this mutual blindness, but it does suggestively prefigure parallel results. The psychological blindness is followed by literal physical blindness, both of the wife and of the ship. As Roderick Main indicates in *The Rupture of Time* (40), Jung does offer instances of synchronicity that include parallel psychic events without cause but with meaning (CW 8, par. 855) and parallel physical events (CW 8, par. 844, 850) without cause but with meaning.

The quickening force between these two sets of coincidences is the blue stones. The stones enter the characters' lives as the worldly reward of the skipper's heroism in preserving the king.^{xi} Their multi-leveled symbolic meaning connects matter, earth and psyche in the story.

Robert Langbaum, perhaps Dinesen's most comprehensive interpreter, a reader influenced by Jung's writings, sees Dinesen's use of symbol as revelatory of character. He writes: "[S]he . . . shows—and this is what makes her along with Yeats, Mann, Joyce, and Eliot, distinctively twentieth century—that it is through symbols that all phases of the self are made operative" (284).^{xii} Unconscious levels of character of both the captain and his wife manifest through their relations with the blue stones.

The skipper as a kind of oblation bestows them upon his projected anima, making them the eyes of his ship's figurehead. Thus he gives to them and through them to his anima the power of perceiving where he is going. The story implies that if his wife had allowed his projection to continue without the interference of her psyche, the skipper and his ship might have continued gaily sailing the seas. But she is an actual Other to his anima, a person totally ignorant of the existence of psyche in herself or her husband, and, being who she is, she steals the stones for her own adornment. The story thus suggests that the person projected upon is implicated in the consequences of the projection. The wife's living totally at the material level, that is, *being possessed by materialism in her attitude toward matter*, contributes to the blinding of both ship and herself. She is a figure exemplifying how failure to perceive psyche in matter leads to blindness and death and in that sense is a personification of Western materialism's potential fate.

Her fate is intertwined with her husband's entrapment in perceiving only psyche, his own. He has no sense that the material reality of his wife is also imbued with psyche. He unconsciously compensated for his own inability to see matter beyond his psychic projection by marrying a woman unable to see psyche in matter. Inevitably, his contentment in living his life with his anima projected onto his wife and his ship meets the reality of the wife he does not know in the crashing of his ship against the hard rock rising from the sea. This ship vs. rock encounter results not only in his own death, but in the sinking of the collective for which he is responsible, all the sailors on his ship. He is a figure of the failure to perceive the objective psychic reality of the Other and in that sense a personification of enthrallment with psyche *ungrounded* in matter.

For readers the tale thus makes possible an experience of the earth elements of stones, rock, and ocean as *intelligent agents*. In their working together through the psyches of the characters to capsize the ship, they signify *earth's reaction* to the mutual psychic blindness of the captain and his wife by bringing to fruition its consequences. Through the plotting of how the stones, the rock and ocean function, Dinesen's tale animates the earth in the psyches of readers, stirring wonder at and perhaps fear of a consciousness greater than that of the characters.

Dinesen's plotting of the synchronicities in this tale does not coincide with canonical Post-Jungian understanding of the purpose of synchronicities as posited, for example, by F. David Peat in *Synchronicity: The Bridge Between Matter and Mind* or by J. Gary Sparks in *At the Heart of Matter*, both of whom conceive of synchronicity as acausal expressions of psyche functioning to assist the development of those living them.

Peat claims that synchronicities “peak” when “psychic patterns are on the point of reaching consciousness” (27). Sparks claims synchronicities are part of an acausal healing process that: “points to a development in our life unfettered by determinism” (45). Neither the captain nor his wife become conscious of their respective psychological blindnesses. Instead of sparking individual transformation, the synchronicities in Dinesen’s tale reveal the consequences of the limitations of the characters. This plotting actually expands our understanding of the transformative power of synchronicities. Dinesen uses them to affect collective consciousness.

But can collectives be affected by what their cultures have taught them is incredible? The “Blue Stones” is a fable. Fables have been characterized not only as short tales with a moral theme, often using animals or inanimate objects as agents, but also as non-factual, false, “old wives” tales (Random House n.p.). Recall von Franz’s diagnosis of materialism as a cultural illness. Fables work against the materialist assumption that matter is inert. C. W. Smith thinks fables constitute a genre that is in “reaction against the demands of mainstream verisimilar fiction,” and he cites “Blue Stones” as a “seminal” example (n.p.). Since as a genre, fables ascribe life to inanimate matter, they are inherently a vehicle for reanimating the earth in the psyches of readers as we read. I would argue that that very power accounts for the rationalistic critiques of them as false “old wives’ tales,” for there would be no need so to characterize them unless there had been moments when they were psychically experienced as describing a kind of reality. Fables thus can be viewed as simply a particularly salient medium for the kind of transformative experience that fiction can generate. As Rinda West observes in *Out of the Shadow*, “An engaged reader of fiction creates living symbols from the text, allowing it to stimulate his or her own imagination, emotions, and intellect so that a novel changes the reader” (194).

Conclusion

The earth and its biosphere existed literally billions of years before humans began to exist. In one sense they are what they are regardless of human attitudes toward and conceptions of them. Yet human attitudes and conceptions toward them matter because human behavior affects our limited planet’s capacity to maintain life-sustaining cycles of rain, vegetation, and temperate warmth for creatures dependent on these conditions to survive, humans among them. If thinking of the earth as dead leads to materialism as a planet-degrading illness, then healing, it seems, must at least partially consist in reanimating the earth in collective consciousness. Jung’s development of the idea of synchronicity is his most promising vision of a world in which matter and psyche both manifest agency. The promise of synchronistic events for assisting the collective to again experience the earth as alive, I’m suggesting, can be furthered by foregrounding their material aspects, focusing on them in terms of how their liveliness relates to psyche.^{xiii} Noticing ourselves experiencing matter exhibiting psychic functions such as intelligence, agency, signifying capacity, and purpose in the portrayals of “perceived images” in synchronicities in literature, is a simple, modest step toward forwarding the collective experience of our earth as alive. Dinesen’s story is illustrative. It is like a prophetic dream, a narrative from the collective unconscious conveying the life and death significance of the ability to experience psyche alive in matter, alive in our earth.

Notes

Von Franz published this essay in 1975 and died in 1998. Thomas Singer and Samuel L. Kimbles published their anthology *The Cultural Complex* in 2004.

ii See, for example, the description of the development of different kinds of consciousness in Chip Walter's *The Last Ape Standing*. Walters gives descriptions of the many human species preceding *homo sapiens*. In particular note the chapter "The Voice Inside Your Head" which includes detailed comparisons of ape and human capacities with regard to symbolic and recursive language.

iii Berry's use of "spirit" is not precisely equivalent to Jung's use of "psyche," but it is like Jung's term in its ineffable existence as the realm of knowledge, emotions, ethics, and subordination of the ego. In comparing the thought of the two men, I use it as the best equivalent to what Jung meant by psyche.

iv Readers may note that Jung's concepts of archetype and psychoid, two of his most earnest efforts to account for the relationship of psyche and matter, do not appear in this essay. I choose not to use them in this effort to help reanimate earth and matter in our understanding because they claim creativity for archetypal influence and fated, instinctual behavior for psychoid influence. Jungians addressing the relationship of matter and psyche through Jung's concepts of archetype and psychoid therefore seem to me to underestimate the creativity of the material world. Further, the concept of the psychoid does not illuminate Dinesen's tale which ascribes to the blue stones a vitality that manifests as a discriminating responsiveness to the characters rather than as predetermined, instinctive behavior.

v See G. Bachelard, *Earth and Reveries of Will: An Essay on the Imagination of Matter*, Dallas, TX: The Dallas Institute, 1947/2002: 3—4, qtd. in *The Ecocritical Psyche*, 44.

vi In her extraordinary synthesizing and groundbreaking work, *The Ecocritical Psyche*, Susan Rowland argues that one of the foundational creation myths, that of Earth Mother, has been submerged, allowing for the other foundational creation myth, that of Sky Father, to become so dominant as to be toxic (161). Rowland's book seeks a Phoenix-like resurrection of Earth Mother in our consciousness. Her book provides many approaches to such a re-enlivening as she weaves together theories of tacit knowledge (36), biosemiosis (37—8), complex adaptive systems (CAS) (76—77), emergence and co-evolution of psyche and an intelligent nature (90). Rowland's perspective, however, can be read as accepting Jung's privileging of psyche as the generator of matter: "[Jung's] unconscious is the *source* of being, and is embedded in both body and nature . . ." (21).

vii Jung was a student of Immanuel Kant's metaphysics and accepted the idea that the material world could never be known in itself; only our perceptions of it could be known, and in that sense all knowledge is psychological (Hartman 66 ff).

viii This task is made more difficult by the dominance of aspects of Christian history. Rowland points out that, in contrast to previous animistic beliefs of the sacred residing in matter, a prevailing Christian vision of matter is that it must be transcended to reach the divine. In her focus on work, for example, she writes: "Hence, *work*, in the dominant forms of Christian society, became the great task of perfecting matter, of achieving the transcendence of the divine *from* nature" (28).

ix "Blue Stones" exists as a two-page story within the larger story, "Peter and Rosa."

x For those who may not be familiar with Jung's contrasexual theory: he proposes that a version of the opposite sex exists in the psyche of each individual. In men, he thinks of this contrasexual figure as the man's soul, and he names it the anima. He explains that men unconsciously project this inner figure onto actual women and that part of a man's becoming whole involves taking this projection back so that his anima becomes "a function of relationship to his unconscious" (CW 7, par. 387). See also CW 6, par. 809; CW 7, par. 297.

xi In a discussion during the 13th Conference of the Jungian Society for Scholarly Studies held in June, 2015, at the University of Alberta in Edmonton, Canada, "On Nature & the Feminine: Psychological & Cultural Reflections," Susan Rowland expressed an interpretation of the story as an implicit critique of the heroic. The story does indeed support such a reading, as it also supports a reading that sees it as criticizing the colonial relations of Denmark, India (the site of the betrayed and rescued King), and Portugal, relations which manifested in the colonial trade route followed by the "skipper."

xii Langbaum also suggests that Dinesen's work conveys a sense of the interconnections of psyche and matter. He writes: "Dinesen salvages the romantic idea of the self by showing that the self is not simply autonomous, but that it emerges—through the connection of consciousness with living, and even with nonliving, unconsciousness—from social roles and archetypal identities that themselves emerge from internal instincts that have their external origin in those earliest tremors of earthly life that were themselves transformations of sunlight, air, and water" (284).

13 I am, of course, not arguing that focus on the material elements of synchronicities should exclude considering the imagined images that follow upon them, only that this latter reflection should not render nonexistent the animation and symbolic significance of the material elements. Both angles of interpretation enrich understanding.

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Male Friendship As Masculine Individuation in *Romeo and Juliet*

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The purpose of this essay is to analyse from a Jungian perspective how heroic masculinity and Christianity, due to their negative attitude toward the feminine, problematize masculine individuation and cause tragedy in *Romeo and Juliet*. Although all male characters in Verona fall short of the mature masculinity that could come with developing a relation to the feminine, I focus on Romeo and Mercutio whose problematic development clarifies man's difficulty with integrating the feminine without forgoing the masculine structure. Romeo, the puer, who represents the spirit, suffers from a positive mother complex. Mercutio, the trickster, the dark side of the puer, represents the body which is considered evil by Christianity, and has a disturbed relation to the feminine. Hence he compensates for, completes, and gives body to Romeo who is otherwise nothing but the spirit. Being the evil component, Mercutio is essential to the individuation process, and with his simultaneous resistance to and what seems to be an unconscious identification with the feminine, Mercutio serves as a medium through which Shakespeare presents what we may now call, following Eugene Monick's model, bisexual androgyny as an alternative to heroic masculinity. But this potential as embodied in Mercutio is wasted tragically by the heroic masculinity in Verona.

Shakespeare in *Romeo and Juliet* presents to us the friendship of two young men, Romeo and Mercutio, who are in the process of growing into manhood and recognize that their friendship conflicts with heterosexual love. While Romeo commits himself to love, Mercutio rejects it and commits himself to male camaraderie. With their different attitudes to love and the opposite sex, Romeo and Mercutio represent the adolescent or in Jungian terms the puer stage of masculine initiation in a patriarchal order that undercuts the development of mature masculinity by encouraging heroic masculinity and eliminating the feminine. While Romeo is portrayed in the process of trying to grow past the puer stage and relate to the feminine, Mercutio is represented as the trickster, the shadow of the puer, namely, all immature and self-destructive attitudes. Hence he displays a problematic development. The development of these two young men is overshadowed by the Christ image as pure spirit. Mercutio refuses heterosexual love and resists the anima, his feminine side. But the fear of the anima is accompanied by what seems to be anima identification, which he is unwilling to admit and address. This complex state opens up for such a mercurial character, as an alternative to patriarchal masculinity, the possibility of bisexual androgyny as proposed by Eugene Monick (Phallos 70). It also can be read as proto-heterosexuality, which is implicit in some of his bawdy jokes.

The friendship of Romeo and Mercutio is based on a compensatory structure. They are in a sense the opposites of spirit and matter as the dichotomy of good (spirit) and evil (body) as conceived in Christianity. Romeo, the Petrarchan lover, whose experience of love is entirely spiritual and narcissistic, is pure spirit and ignores the body. His love for Rosaline is spiritual, and he continues with the same attitude, as the pilgrim image and the religious language in his first encounter with Juliet implies, until Juliet draws him to the body. Romeo's spirituality is linked with Christian culture's idealizing notions of the human potential for redemption. The purity of Christ as *anima rationalis* serves to deny the body, which is regarded as the rejected shadow of the Christian culture and makes individuation problematic since individuation requires acknowledgement of and ethically coping with one's own evil. The Renaissance was a time when Medieval spirituality began to confront corporeality and the body was valued as well as the spirit. It was therefore also a time, as Jung points out, when the historical process leading to the Antichrist began, and "The ideal of

spirituality striving for the heights was doomed to clash with the materialistic earth-bound passion to conquer matter and master the world” (CW 9ii, par. 78, 43). It is in this sense that Mercutio becomes crucial in understanding Shakespeare’s preoccupation with initiation as a Renaissance man. Mercutio, with his corporeality and pagan attitude, as Clifford Leech (21) points out, represents this attitude. He brings the body, the problem of evil, into play and summons Romeo to an awareness of human reality not just as spirit but as matter, too: “I conjure only but to raise up him” (2.1.29). By leaving the shadow, the physical desire, out from the start and devoting himself to emotion only, Romeo ensures the tragedy: the feminine, the body, and even necessary evil all die with Romeo and Juliet. Therefore, a dark, near-evil side to Mercutio, which like the spirit Mercurius that rules over the dark but mutative art of alchemy, is essential for the transformation of the body that is part not only of adolescence but also of psychological individuation into a more mature integrity. So the shadow needs to be integrated both by Romeo and Mercutio. The shadow problem is what Shakespeare portrays as the crux in their relationship, and he works on it without knowing yet the solution.

The conflicting demands of heterosexual love and male friendship have been surveyed by present-day commentators who have agreed that Romeo needs to grow past Mercutio to form his masculine selfhood in heterosexual union. Feminist-psychoanalytic critics like Coppélia Kahn (*Coming of Age*), Janet Adelman (*Male Bonding*), and others pay much attention to this conflict as well as masculine identity, and Romeo is regarded as moving from adolescence to maturity through marriage. Marjorie B. Garber, for instance, sees Romeo’s leaping over the orchard wall as a symbol of his initiation or what she calls “literal threshold” (*Coming of Age* 9). In fact, by doing so Romeo becomes able to relate to the feminine, i.e., to grow up and be fruitful, like the trees in the garden. Mercutio, on the other hand, is thought to be stuck in adolescence with his “ithyphallic” masculinity, his fear of emotions, “of real love that would lay him down,” as Norman N. Holland argues (11). His scorn for heterosexual love, his misogyny, and his loyalty to male camaraderie might also be regarded as signs of homosexuality. Joseph A. Porter, who refers to “a fleeting suggestion of” sodomy in Mercutio’s speech (Shakespeare’s *Mercutio* 236), holds that “Mercutio . . . points like a roadside herm to a fraternally bonded realm, with its attendant latent misogyny, and homosexuality and with its gratifications including strong friendship and celebration of the phallus” (157–58).

Mercutio as a Model of Bisexual Androgyny

In Mercutio’s person and through his friendship with Romeo within an overwhelmingly phallic and violent context, Shakespeare focuses on a difficult phase of masculine initiation, beyond the too-soulful *puer aeternus* that it is Romeo’s tragedy to remain forever in our hearts, since he dies young and for love, becoming literature’s chief image of the eternal adolescent lover. The ruthless shadow he would have had to integrate to get beyond this all-too-faithful service to youthful eros is a stage in the initiation process into adult manhood that has been emphasized by the Jungian analyst Joseph L. Henderson in his book *Thresholds of Initiation*. The trickster in Jungian psychology is Mercurius, who presided over the transformations beyond original chemical boundaries that made Renaissance alchemy possible and who still appears in the dreams of modern analysts. This mythologem was well known in Shakespeare’s time, and Mercutio’s connection with his namesake Mercury has been dealt with by Porter in his groundbreaking study of the character. The links with the trickster mythologem have been pointed out by Thomas Browne who considers Mercutio as the shadow or the dark side of Romeo. He points out the trickster’s fear of the feminine, his irresponsibility, and his primitive nature with reference to Jung’s essay on the trickster. He regards Mercutio as an adolescent who possibly has no sexual experience and lacks sexual prowess, is unsure of himself, and always shows “whenever he appears on stage a remarkable lack of empathy for Romeo” because he is afraid of his own femininity(47). He lives “on the edge” (48), is always aggressive, seeks death, and fights Tybalt “to test his weapon against Tybalt’s new toy” (48). I find Browne’s account of Mercutio quite remarkable in

that he gives a list of all his negative traits, has no sympathy for why they should be necessary in the process of maturation, and dismisses the positive aspects of the character.

He might, however, have noted something Jung wrote in *Aion* about a young man's need to integrate just these negative traits to be able to grow beyond the mother-fixation by becoming independent of her in order to avoid repeating his excessive loyalty to love in immature ways in his first relations with women. The young man, in Jung's view, is attached to his mother who is his first love and wants to be faithful to her, and sometimes the mother encourages such loyalty to keep him in her domain instead of letting him go out into the real world of risks to become a man. So as Jung wisely sees, the loyalty to the mother keeps the son from actively and judiciously enacting his "desire to touch reality, to embrace the earth and fructify the field of the world. . . . For this [independence] he would need a faithless Eros, one capable of forgetting his mother and undergoing the pain of relinquishing the first love of his life." (*CW* 9ii, par. 22, 12). The faithless eros Romeo would need to resolve the love problem, constellated by his desire to build a life with Juliet for which his present level of emotional development is simply not adequate, is personified by Mercutio. Compared to Mercutio, Romeo is even more immature since Romeo now transfers all his eros to Juliet. Shakespeare seems to be more impartial and thoughtful about the implications of Mercutio's trickster qualities, especially his detachment from the feminine as the sign of desire to maintain masculinity.

As I have argued, Mercutio represents the trickster stage of masculine development, and the trickster, as Jung says and Browne also points out (47), fears his own feminine, the anima. In Henderson's formulation, trickster figures suffer from a mother complex (24) and are boyish in their relations with women (31) or resort to male camaraderie where they feel safe. Mercutio, the trickster, scorns heterosexual love: "for this drivelling love is like a great natural that runs lolling up and down to hide his bauble in a hole" (2.4.91–93). In addition his misogyny colors his descriptions of Rosaline as a tormentor, and of maids as dreaming of sex only to become "women of good carriage. . . ." It seems Mercutio would feel safe in his single truckle bed rather than in the bed of a woman: "I'll to my truckle-bed. / This field-bed is too cold for me to sleep" (2.1.39–40) while Romeo does just the opposite. We cannot, however, be sure whether Mercutio's dislike of romantic love and women is caused by an external feminine figure or his inner feminine. The feminine figures in the play—Rosaline, the Nurse, Lady Capulet (who plans to get Romeo killed in Mantua), Lady Montague, and even Queen Mab herself—are all negative feminine figures in that they are more like stereotypes who represent the role attributed to women by the patriarchal world of Verona than characters who could evoke a sense of individuality, as Juliet does. The feminine figures' failure to be individuals enables Mercutio to generalize about women and disdain them as he does Rosaline, the Nurse, and the Mab herself as troublemakers. But his fear of the feminine and the negative feminine figures distorts his vision, and he is not open to an exceptional, positive anima figure like Juliet who has a sense of autonomy and integrity.

The predominance of the shadow definitely makes Mercutio a difficult figure. He has "the daemonic" (18) as Leech argues. Further as observed by Browne (44) he finds himself ugly, like the mask with "beetle brows" that will hide his own deformities too: "A visor for a visor . . . / What curious eye doth quote deformities?" (1.4.30–31). Surely it is the shameless trickster who is speaking here. But we need to ask if he is really not worried about his negative self-image. The fact that he sees his face as a mask is indeed alarming in many ways. Frank Occhiogrosso asks if Mercutio is "a pretender whose outer life covers an inner one that he consciously seeks to hide" (5). In his view the broken syntax peculiar to Mercutio's speech indicates a mental instability (6) and his caricature of Benvolio, being a projection of his own character, reveals a paranoid schizophrenic mind (12).

In his analysis of the character in his introduction to the Arden edition of the play, Brian Gibbons attributes mania to Mercutio's description of Tybalt (68). Mercutio, I think, might fit better in general in manic disorder with some of his trickster characteristics: unpredictability, sociopathy, disruptiveness, and destructiveness. His Mercurial gift of language in the Mab speech also reveals the pressure of speech peculiar to

mania. He speaks with urgency, his thoughts race with abundance, and he is frustrated (for not being understood or taken seriously perhaps) when asked to calm down. Nevertheless, his disorder does not reduce the truth of his vision of dreams. They are in the Freudian sense a reflection of hidden desires, or wish-fulfilment and self-deception, though they might as well be prophetic, as Romeo suspects.

Despite his manic tendency, Mercutio seems not to project his irascibility onto Benvolio. His remark about Benvolio's quarrelsomeness: "Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes" (3.1.18-20) is ironic and aimed to tease. His reference to Romeo as a madman is not a projection either since a lover's melancholy was considered akin to madness in the 16th century. Indeed, Romeo himself too calls love "A madness most discreet" (1.1.191) and replies to Benvolio: "Not mad, but bound more than a madman is" (1.2.54). Mercutio's idiosyncratic broken-syntax—for example, his description of Romeo: "Stabbed with a white wench's black eye, run through the ear with a love song" (2.4.13-15; or of Tybalt: "the very butcher of a silk button—a duellist, . . . Ah, the immortal passado, the punto reverso, the hay!"(2.4.23-26)—has much to do with the way Shakespeare paints an intelligent, poetic, and philosophical mind, not a formless one, as Occhiogrosso argues (6). It seems as if Mercutio has the full text in his mind, but he keeps it to himself in the company of his friends who fall short of coming up to his standards of perceptiveness. Are Benvolio and Romeo capable of social criticism and a philosophical outlook on life? Would they ever understand why the upstart, opportunistic, *nouveau riche* Tybalt upsets Mercutio? So why would Mercutio talk in detailed full syntax? Mercutio is solitary in the company of his decent but shallow friends. If not in terms of masculine development, he surely is more mature or precocious than they are in terms of his complex vision of life and insight into people.

Mercutio's restlessness raises the question of masculine integrity, and his urgent need for integrity becomes clear in that infamous Queen Mab speech which reveals his contradictions. On the surface this highly imaginative speech contradicts the realistic and materialistic Mercutio who thinks that dreams are the product of the trickster-like Mab who knows our desires and plays with them. But when viewed in light of Jung's perspective on masculine initiation, the contradiction becomes more understandable. After all, Mercutio is "an evasive trickster" like the Mercurius who "consists of all conceivable opposites" (Jung, *Aspects* 160). The Mab speech is not a deliberate act but a spontaneous attack that catches Mercutio unawares. It is essential to the plot in that it pinpoints Mercutio's problem with the feminine and even makes it prominent. The speech signifies a sudden upsurge of the anima because it displays a highly developed feminine sensibility in its generative imaginative power, the delicacy and fragility of its imagery, and its attention to minute detail. The language surely reveals the sensibility that Mercutio has hidden from himself:

Her chariot is an empty hazelnut
.....
Her wagon-spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web
Her collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her waggoner a small grey-coated gnat. (1.4.59-67)

Mercutio's fine poetic perception here underlines how sensitive and vulnerable he is, and the speech involves no bawdiness—to Browne's surprise—because it is the suppressed or denied feminine who, freed from the disguise of sex-role, is speaking here with full gravity, demanding attention with an implicit threat of what might happen if she is not heeded. That is, the feminine in Mercutio makes a demand for recognition, for integration into himself, and threatens him with the power of imagination, which certainly has the potential to induce madness. This threat is what Benvolio senses in Mercutio's remark on the wind, and he responds with fear: "This wind you talk of blows us from ourselves" (1.4.104). Despite his machismo

and phallicism this feminine sensibility suggests that Mercutio might well have identified with the anima, and his strong hold on phallicism and bawdiness might be resistance to the overpowering feminine and overcompensation for the absence of a strong inner masculine structure.

Mercutio's response to Romeo's lines—"True, I talk of dreams, / Which are the children of an idle brain" (1.4.97-98)—sounds rueful, and this tone is significant in that it emphasizes the lack of true empathy on Romeo's part. Instead of trying to understand his friend and take him seriously, Romeo abruptly interrupts him in an offensive way: "Thou talk'st of nothing" (1.4.96). We come to see very keenly at the end of this manic speech Mercutio's philosophical distance from ordinary human life. It reveals the aristocratic Mercutio's alienation in Verona's hostile and prosaic world. Most movingly, it shows his desperate need for Romeo's love and support. It is as if Mercutio is lost and angry about his rejection like the wind he describes:

who woos
Even now the frozen bosom of the north
And, being anger'd, puffs away from thence
Turning his side to the dew-dropping south. (1.4.100-03)

The fineness of poetry he speaks in this scene clarifies Mercutio's suppression of his feminine side, his soul, which could connect him to himself and which could make him a romantic lover, one perhaps even more refined and gracious than Romeo, as his romantic sensibility suggests. The emotional, romantic, spiritual Romeo is, in effect, the externalization of what Mercutio denies in himself. This projection is one of the reasons why Mercutio is so strongly attracted to him.

But the suppression of the inner feminine causes both rage and aggression in Mercutio. His aggressiveness, however, is different from Tybalt's. Tybalt is aggressive because he conforms to the code of masculinity in patriarchal and violent Verona, as his promptness to fight in the first scene of the play implies. His sort of aggression is what Eugene Monick calls "pseudo phallos . . . a faulted effort to express manliness" (104). He has a reputation for being fiery and promptly responds with violence when he hears Romeo at the ball: "This by his voice should be a Montague / Fetch me my rapier, boy" (1.5.53-54). Then he insists on the family honor and seeks revenge. Mercutio's aggressiveness is more like a phallic wound—possibly caused by the mother—indicating the lack of a secure and stable masculine structure. One of the reasons why he hates Tybalt is that his phallic wound is provoked by Tybalt's air of masculine superiority as he shows in his naming of Tybalt "the rat-catcher" and "Prince of Cats." Thus he speaks with nonchalance and deliberately agitates Tybalt: "And but one word with one of us? Couple it with something, make it a word and a blow" (3.1.39-40) and "Could you not take some occasion without giving?" (3.1.43).

In terms of masculine development in patriarchy, Tybalt and Mercutio are essentially the opposites: the former represents the adversary of the puer, the senex, which means, as James Hillman describes, time, order, structure, precision, and at the same time death when it disconnects from the renewing spirit of the puer: "Senex consciousness when split from the puer offers this chronic invitation to destruction" (278). The name "The Prince of Cats" with the association of wisdom or caution and "the courageous captain of compliments" capable of cutting a silk button denotes senex qualities such as calculation, precision and timing. Tybalt himself confirms these traits in the ball scene: "I will withdraw; but this intrusion shall / Now seeming sweet, convert to bitt'rest gall" (1.5.90-91). Moreover, he never appears as a jovial young man. He is always sober, warrior-like and aims to kill without hesitation: "Turn thee, Benvolio, look upon thy death" (1.1.64). In the play's world Tybalt is a father's son and thus outside the mother complex altogether. As Kirby Farrell aptly observes, he is the "surrogate son" who "boldly usurps the role of the warrior lord (Capulet)" (91) and "refuses to take his proper place in the hierarchy of male authority" as Dymphna C. Callaghan notices (96). Tybalt is in this sense the negative to both Romeo and

Mercutio who represent positive and negative attitudes toward the mother as puer and trickster, respectively. In other words, we do not witness in Tybalt any unease with his masculine role, nor does he display a personality having trouble with the feminine in the form of resistance or engulfment. He just disregards it to adjust to his role as a man. In this respect he shows the negative side of patriarchal masculinity, which eliminates the feminine altogether.

If we accept this unconscious anima identification and the accompanying shadow problem, we must see the vivid Mercutio carrying the individuation energy that the “star-cross’d” (1. Prologue. 6) lovers destined to die in adolescence could not carry forward in a mature manner. The individuation energy is what endows Mercutio with a unique status: being inspired by Mercury and the trickster, Mercutio bears the basically male but androgynous character of this god and yet like the trickster “disturbs the webs of signification” (Hyde 74) and refuses to choose between one of the opposites, pointing to a third option. That third option as explored in Mercutio is, I believe, bisexual androgyny as proposed by Monick rather than heterosexuality or homosexuality. Monick regards Jung’s concept of the psychoid unconscious as foundational because it contains the masculine and the feminine in parity. That is, the deepest source of instinct, which transforms penis into phallus, is not maternal only: it is also paternal and hence has transgressivity. The presence of the feminine and the masculine in parity in the unconscious “offers a man a way to return to the unconscious without surrendering his phallic identity” when he individuates (62). The psychoid unconscious, Monick believes, also erases the power struggle between matriarchy and patriarchy. It does not require the diminishing of the feminine to establish the masculine but opens the path to New Consciousness, which includes androgyny as the solution to the power struggle between sexes:

The androgyne knows the difference between masculinity and femininity, and chooses to incorporate an owned portion of the opposite gender into his or her dominant identity. An androgynous person does not pretend to be a member of the opposite sex. An androgynous male will not repress his feminine characteristics, however much he may, at times, decide to suppress them. He knows that they are a part of him, he has worked on his ego resistance to integrating them. (70–71)

Mercurius, the phallic god, the masculine spirit, carries the characteristics of psychoid phallus, according to Monick, because even though he is male, he is also dualistic as male and female. How does Monick’s idea of the psychoid unconscious relate to Mercutio? It does in a Mercurial and contradictory way. Mercutio, with his Mercurial dualistic stance, seems to carry the seeds of a new understanding of masculinity that many men still reject or cannot internalize today. In other words, he turns our attention to a definition of manhood beyond patriarchy, one that affirms and integrates the feminine without foregoing the masculine structure. To clarify this point further we need to see Mercutio in his social context.

Mercutio does not fall into the patriarchal definition of man despite his phallicism aggressiveness, and misogyny. All the male characters in the play except Mercutio are well adapted to their sex-roles and are at peace with themselves. Romeo experiences the feminine through his love for Juliet while the other male characters seem to have repressed the feminine. In the play’s patriarchal world they all display the kind of masculinity that aims at the hero as the ultimate model that Robert Moore and Douglas Gillette call “boy psychology” (xvi). Tybalt, for instance, is the epitome of this masculinity in its shadow form, namely, the grandstander bully. Mercutio, however, with his powerful suppressed anima, his refusal to be a husband, and his in-between masculine stance does not fit the male stereotype. His problematic relationship with the anima pushes him away from one-sided masculinity, and his distance from the male stereotype renders Mercutio the kind of man who is capable of androgyny. Therefore it seems “God hath made, [him] himself to mar” (2.4.114–15). Mercutio mars his friend as well as God and us. His bawdy jokes, which have implications of sodomy, whether it be homosexual or heterosexual are more related to the lower masculinity that needs to penetrate the mature masculinity. Mercutio, however, by denying the anima denies himself a more mature masculinity. Interestingly his motherboundness

makes him a victim if not the scapegoat of patriarchy. In a patriarchal order he seems to be lacking a father figure to relate to.

Mercutio's detachment from the hero is further clarified in his identification with the warrior. He has none of the hero's tendency to dramatize his actions, sense of potency and invulnerability (Moore and Gillette 80-83). Mercutio as a warrior can commit himself to a transpersonal cause, and this, too, contradicts the Mercutio who is imaginative and feminine in the Mab speech. He fights for the cause of friendship with his loyalty to the feudal code of honor. His knowledge of fencing and his detailed depiction of the soldier in the Mab speech are related to his warrior character. Although he lacks the precision of the warrior that Tybalt embodies, Mercutio is aware of his own limitations before his opponent and fights with discernment and ethics. Tybalt's passion suits the shadow warrior. He is cruel and does not aim to destroy only what needs to be destroyed. He fights for a personal cause. Moore and Gillette argue that the shadow warrior "carries into adulthood the adolescent insecurity, violent emotionalism, and the desperation of the hero as he seeks to make a stand against the overwhelming power of the feminine" (90). Mercutio, however, has positive warrior energy. He is not motivated by hatred or cruelty and wants to destroy what should be destroyed, namely, Tybalt, who with unrelenting and incurable hatred insists on bloodfeud and says: "and talk of peace? I hate the word" (1.1.67).

Mercutio's strict adherence to the warrior and failure to ally with the lover archetype, however, has unfortunate consequences. Not connecting with the lover archetype prevents warriors from relating to human beings and to women, say Moore and Gillette (88). Despite his joviality and sociable attitude Mercutio cannot relate to people, as his ironic teasing of Benvolio shows: "Why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast" (3.1.16-18). Benvolio, the peacemaker, is not the man Mercutio describes—we have seen him trying to calm down the servants right in the opening scene. The title of quarrelsome man suits Mercutio better. Benvolio indeed confirms Mercutio's irascibility: "And I were so apt to quarrel as thou art, any man should buy the simple fee of my life for an hour and a quarter" (3.1.31-33). Soon we witness the truth of what Benvolio says when Mercutio attacks Tybalt both verbally and physically.

Being cut off from the lover creates another crucial problem for Mercutio because it disables his vertical creativity and hence poses the danger of spiritual castration for him. The trickster/puer Mercutio is basically vertical, and verticality, as Hillman defines it, is "the break in and break with the horizontal [realistic] outlook of the daily life" (159). It is the creative spirit that endows the puer ego with the ambition to ascend, transcend the institutionalized father, and aspire to "redemption, beauty, love, joy, justice, honour" (175). Despite his realist stance Mercutio has a poet's soul. Verona does not satisfy his aesthetic aspirations, which he pushes down, and he does not know what to do with that artistic energy that could nourish his soul and help him heal his chaos. So he defensively confines himself to a realistic perception because he cannot reconcile the contradictory demands of the anima and the patriarchal manhood or the lover and the warrior. His being trapped in a state of contradictions disrupts the development of verticality, and Mercutio then becomes the man he is—restless, aggressive, and demonic.

His vertical drive also distances him from women because puer sexuality is penis-focused (Hillman 167) and because his resistance to the mother enables him to belittle women. At the end of the Mab speech, the image of maids suggests that he grudgingly accepts their role in being the origin of man. Mercutio mocks the Nurse, and his bitterness toward her imagined sex-role does not exactly suit the warrior's attitude toward woman as a source of a pleasurable release. His negative attitude to women or sexual experience is related to the puer problem as Hillman explains: "But within the vertical cosmos of the puer, erection does not make babies, it makes love. And the love it makes is not necessarily related, but fun, inspiring, revelatory, impersonal, imaginative" (168). Mercutio shows little erotic interest in women and, as

Romeo tells us, speaks more about sex than performs it: “[he] will speak more in a minute than he will stand to in a month” (2.4.145–46). Mercutio’s detachment from sexuality suggests that he is not interested in sex for its own sake. It seems more likely that he disdains women for the role they are made to play in patriarchal marriage and keeps away from any involvement with women as implied in his description of Mab’ mischiefs: “when maids lie on their backs, / That presses them and learns them first to bear” (1.4.92–93). The Nurse in fact voices this idea—reporting her husband’s remark about Juliet—earlier than Mercutio does: “Thou wilt fall backward when thou comest to age” (1.3.56). What women are made to see as their only function, that is, to learn to bear weight whether it be that of a man or a child, Mercutio sees as abominable. Yet Mercutio’s distance from women and sex also indicates the puer’s desire to be “free of the horizontal trap and being yoked to vegetative service” (Hillman 170) the puer’s unwillingness, to bear the responsibility of a child as well. Also his disdain for the Nurse is consistent with his deep psychological role in the play, which is to refuse all eros connected with the mother. Romeo, having transferred the entirety of his mother complex onto his relationship with Juliet, cannot achieve any distance from eros. Romeo’s love for Juliet has foreseeably tragic results because he devotes himself to Juliet, marries her without considering the consequences, and paves the way to the tragedy for all.

Romeo as the Archetype of the Lover

Mercutio’s disconnectedness from the lover archetype makes Romeo all the more indispensable to him. Romeo fits the lover archetype, which Mercutio at once suppresses and desperately needs. The lover is sensitive, sensual, spiritual, able to enjoy life and cope with its hardships (Moore and Gillette 120–124). But when we first meet him in love with Rosaline, Romeo is more like the shadow of the lover archetype. He is self-indulgent, lost in sensations, chaotic, and off-center: “I have lost myself” (1.1.195). But when he falls in love with Juliet, Romeo moves into the positive side of the lover and is now centered: “Turn back, dull earth and find thy centre out” (2.1.2). Being centered reinforces his relation to the feminine and Romeo’s physical encounter with the feminine begins in the ball scene with the touching of palms (a symbol of the feminine). “And palm to palm is holy palmers’ kiss” (1.5.99). So to appreciate Romeo as a positive lover we need to recall further the characteristics of the lover archetype.

The lover lives in his body without shame, is sensual and compassionate. He connects to the world through feeling rather than intellect, so he is close to the unconscious. He wants to touch and to be touched physically and emotionally. He has aesthetic consciousness and is the source of spirituality. He is the archetype of the joy of life and endures the pain of love and other people. He crosses social boundaries, so his life is unconventional like that of an artist. Romeo bears almost all of these characteristics (Moore and Gillette 121–126). He is sensitive to beauty: “It seems she hangs upon the cheek of night / As a rich jewel in an Ethiop’s ear” (1.5.44–45). He touches Juliet and wants to be touched by her both physically and emotionally: “O that I were a glove upon that hand, / That I might touch that cheek” (2.2.23–24). Unlike Mercutio, he is not worried about his physical appearance, so he is not ashamed of being in his body (the promptness with which he kisses Juliet). He trespasses across the social boundaries (the family feud, by marrying Juliet). He bears the pain of love and comes to endure the misery of life in Mantua and has sympathy for others’ pain (he feels for the apothecary’s misery). He is spiritual because love for him is a sacred act: “I’ll watch her place of stand, / And touching hers, make blessed my rude hand” (1.5.49–50). He is intuitive and close to the unconscious as his prophetic dreams indicate. Being so emotional and close to the unconscious, however, definitely brings him close to destruction within a context that condemns feelings, sensitivity and love. Romeo comes to see the truth about the mercantile and patriarchal Verona only too late: “There is thy gold—worse poison to men’s souls, / Doing more murder in this loathsome world” (5.1.80–81).

Romeo's ability to experience his feelings freely, even though his feelings are artificial in the beginning, is exactly what Mercutio lacks, and this creates a tension between them. In fact, when we meet them first their friendship is already under stress. Romeo does not receive, or so he thinks, the due empathy from his friend and is resentful: "Thou wast never with me for anything, when thou wast not there for the goose" (2.4.76-77). This response is too harsh and not true because we know from both Benvolio and Mercutio that Romeo's whining about Rosaline is irksome and does not deserve much attention. Not knowing that "He is a bit of a bore and a pest to his friends," as Allan Bloom rightly says (109), Romeo even goes further to insult Mercutio: "God hath made, himself to mar" (2.4.114-15), "that loves to hear himself talk, and will speak more in a minute than he will stand to in a month" (2.4.144-46). "He jests at scars that never felt a wound" (2.2.1). Despite his lack of empathy Mercutio is never this personal and offensive to his friend. He mocks in order to cure, not to offend Romeo and is affectionate and tolerant even when he is hurt: "I will bite thee by the ear for that jest" (2.4.78). Although as Alan Sinfield holds, "He is trying a bit too hard, all the way through, to get Romeo's attention" (92), Mercutio is seriously concerned for his friend's well-being. He fears that Romeo will run mad because of Rosaline. He fights and dies primarily for Romeo's honor and no doubt for his own because he regards his friend's honor and his own as the same. Such is Mercutio's notion of friendship. Romeo, however, falls short of such a mature code. Also he makes a serious mistake by intervening in the duel between Mercutio and Tybalt and unwittingly causes his friend's death.

Romeo is so peaceful and love-oriented that he cannot understand hatred and hostility. He is like an alien in Verona. So he is ridiculously naive and fails to grasp how dangerous Tybalt is. His response to Mercutio's blaming him, "I thought all for the best" (3.1.106), therefore, sounds "feeble" and "shocking in its obtuseness" as Nicholas Brooke says (83). Romeo is not just emotionally immature; he is immature in his knowledge of the ways of the world: he has failed to learn by the end of the play since he still calls Tybalt "cousin" in the grave before he dies. What matters, however, is the change in Romeo before Tybalt returns. He abides by the patriarchal definition of manhood by regarding his peacefulness as emasculation and fighting Tybalt only after Mercutio is wounded: "O sweet Juliet, / Thy beauty hath made me effeminate" (3.1.115-16).

Romeo's conforming to violent masculinity is surely crucial in terms of Shakespeare's insight into the difficulty patriarchy poses for Romeo in its very "nervousness about male effeminacy and women out of place" (Sinfield 98). He is not given a chance to grow up because of the definition of so-called mature manhood. That is, by being violent he blocks his own path to life and growth. But even if Romeo were given the chance, the hero stage would be as far as he could go, and that would have led to the solar masculinity that would again mean elimination of the physical and the feminine at some point. Since patriarchy aims to eliminate the feminine in all stages of masculine development, the code of masculinity in Verona would not allow the true individuation for man that comes with a return to the anima, the feminine that Jung emphasizes as essential to true male individuation. The father figures, Capulet and Montague, are men who cannot go beyond heroic masculinity since they perpetuate the hero attitude and the feud. Hence they are also caught in the patriarchal trap. Mercutio, unlike Romeo, who is about to move into the hero stage falls outside this norm. He cannot or even may not wish to cross over to the hero stage because his struggle with the feminine binds him to adolescence. Hence the definition of patriarchy as boy psychology by Moore and Gillette makes so much sense when Romeo's process of growing up is looked at closely.

His love for Juliet transforms Romeo. But we have to ask if the veneration some critics have for the character is based on the attachment we all have to the adolescent idealism of our first approaches to love, to which some remain unconsciously attached for a lifetime. To be sure, there is a certain integrity in Romeo's remaining true to his eros, but we should not forget how foolish this also is, for in fact he is unable to bring that love to mature expression, as a lived marriage against the odds might have done.

Narcissistically centered in his love and his grief when he imagines he has lost his love, Romeo has a long way to go to become a mature man, to activate the lover's capacity to deal with the hardships of life. But the emotional Romeo is in fact fatalistic, as some commentators of the play notice, and it is not a surprise that Shakespeare makes Romeo's dreams prophetic in the way of men perhaps too close to the unconscious. We have to recognize how passive his relation to the deep Self is because Romeo does not reflect on his dreams and follow the warnings that come from that hidden world. On several occasions he voices his submission to the stars as the superior governing principle, as if their decrees are unalterable. Hyde clarifies the relation of design and choice: "There are designs in this world, but there are also chance events, which means the design is never finished . . . human beings have a way to enter into the play of fate" (127). Unfortunately Romeo does not know what it means to make a choice and hold the tiller. He leaves all his choices to the unconscious instead of reflecting on the pros and cons of the action. Although he fears an early death that the dream explicitly warns about, he does not follow his intuitions and avoid the course of action that could turn his terrible dream into reality. He leaves it all to fate and goes to the ball: "But he that hath the steerage of my course / Direct my suit" (1.4.112-13). After the news of Mercutio's death his logic is deterministic: "This day's black fate on mo days doth depend" (3.1.121). He kills Tybalt and thinks that he is "fortune's fool." Then he interprets his dream in Mantua positively because with death hovering over him he desperately needs some hope to survive:

If I may trust the flattering truth of sleep
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne;
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead—
...
And breath'd such life with kisses in my lips
That I reviv'd and was an emperor. (5.1.1-9)

Garber (*Dream*) rightly reads this dream on both literal and metaphorical levels. She says that Romeo's death and Juliet's kissing him turn out to be literally true but that his being revived by Juliet's kiss is to be taken metaphorically. Garber thinks that he will be enshrined only after death when his statue in gold is raised by the Capulets (45). Yet there is more to this very symbolic and complex dream and the metaphor of emperor, which Romeo unfortunately misinterprets. Being found dead by Juliet does not worry him; he focuses on the deceptively better side of it, namely, being resurrected and becoming an emperor. The dream, like the first one, is an example of synchronicity. But Romeo cannot read the subtlety of the image of becoming an emperor after death. He cannot help being rash and heads to his destruction. The image of an emperor is highly significant in that it is linked with the archetype of the king, the primal energy that brings order out of chaos, and points to Romeo's desire to become a mature man, one who can relate to the anima. The dream also reveals the tragic fact that in his character masculinity beyond the hero is not possible; it can be realized even as a potential only after death.

The archetype of the king in positive terms is important because the fathers in Verona are far from being the exemplars of this archetype. Moore and Gillette say that the king archetype is larger than the father. It follows the hero's death and is the center of man's psyche. The king has the function of ordering, bringing fertility, and conveying blessing. He makes laws to establish the right order to prevent chaos and has to connect to the warrior energy to protect the realm if necessary. The function of fertility is linked with creating order and vitality. Blessing by the king is to reinforce a man's self-esteem and his need for recognition. This mature masculine energy "possesses the qualities of order, of reasonable and rational patterning, of integration and integrity in the masculine psyche" (Moore and Gillette 62). In the play's world

the only positive father figure is Friar Lawrence, but he is far from embodying the king. Although he sympathizes with Romeo and advises him to act like an adult, he cannot help him order his inner chaos, nor can he offer a mature way of sorting things out.

Although Romeo wants to move in the direction of the king energies, he is caught in a trap. So the question of choice or free will peculiar to a tragic hero becomes in his case an enigma. Does he really have a choice? Does he really choose his love objects as some people think? Does he have a suicidal tendency? Or does the sense of being trapped by the values of Verona make him rash and embrace death rather than a masculinity that goes against his own gentle nature?

Romeo's impasse justifies Moore and Gillette's definition of patriarchy as "puerarchy" (143) and shifts attention to the culture as a major force that shapes an individual's destiny. Kiernan Ryan sees Romeo's experience from a Marxist point of view, relates the tragedy of the lovers to the culture, and claims that "Shakespeare shows their plight [that of Romeo and Juliet] to be man-made and mutable" (86). This point has some truth. Romeo and Mercutio are also caught in a certain discourse, and they are too young to transform it. Hillman points to a crucial fact of human existence: "We carry a pack of history on our backs and we are expected to meet the requirements of an old culture. Thus we start out as *puer senilis*, both older than our age and struggling heroically against our oldness" (37). So individuation is hard because it requires a relentless struggle with the forces that fix us into a definite shape, and both Romeo and Mercutio face the difficulty in a strictly conservative culture.

Romeo and Juliet exposes the tragedy of a patriarchal society, not just of single individuals. We end up agonized by the loss of young people and feel sorry even for the older generation even though they are responsible for the tragedy. Both Mercutio and Romeo are ruined by the kind of manhood imposed on them. Neither of them can succeed in building a strong masculine structure and becoming a truly mature man. Romeo, who embraces the feminine without being threatened, but is somewhat blinded by it, has the masculine courage to defy and "shake the yoke of inauspicious stars" (5.3.111) only when it is of no avail. Mercutio experiences the feminine in a contradictory way and keeps away from it to feel manly. His shadow problem turns him into a tragic figure who claims autonomy in the most reckless and unconstructive way: "I will not budge for no man's pleasure, I" (3.1.54). His potential for bisexual androgyny is, therefore, tragically wasted, but Mercutio at least serves as the medium for us to reflect upon it. The fathers finally shake hands, and the Prince announces: "All are punish'd" (5.3.294). Indeed they are. These supposedly virile men who have not in fact grown beyond their own mothers and fathers are punished by the stars: they are castrated and emasculated by the loss of viable heirs, and neither the sun nor the son of true masculine maturity will ever shine on them.

Notes

1. Daryl Sharp defines Jung's concept of the shadow as the "repressed desires and uncivilized impulses, morally inferior motives, childish fantasies and resentments, etc.— all those things about oneself one is not proud of" (123)
2. The ambivalence toward the feminine within the Christian tradition that Shakespeare received and the hostility toward the feminine that a number of his women characters complain of, as befits an age when heroic masculinity was still valorized without irony, cast a shadow over masculine individuation in a number of Shakespeare's plays.
3. All quotations from the play will be from the following edition: Brian Gibbons, ed. *The Arden Edition of the Works of William Shakespeare: Romeo and Juliet*.
4. On the significance of the feline naming of Tybalt see D. W. Foster, "The Webbing of Romeo and Julie. Foster points to the use of word "Catso" in Q1, which in Italian is associated with the penis, though, it disappears in Q2, and he says that "Tybalt was a traditional name for a cat" (143).

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JJSS, partially in response the frequent inclusion of poetry and visual art during the 2016 conference, is also issuing a call for original poetry and original visual art, again focusing on the theme: **Earth/Psyche: Earth's Relations to Psyche**. See below for details concerning how to submit original poems and original visual art.

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Include brief biographical information of 25–50 words.

Nowhere in the content of the paper should the author's identity be noted. Authors should submit as a separate file a cover sheet that includes the following: name, paper title, affiliation, e-mail address, mailing address, and phone number. The cover letter should also briefly indicate what the author considers to be the significance of his or her paper for the field of Jungian studies.

STYLE SHEET FOR ESSAY SUBMISSIONS TO THE *JOURNAL OF JUNGIAN SCHOLARLY STUDIES*

Essays should be prepared according to guidelines in either the *MLA Handbook for Writers of Research Papers*, 8th edition, or the *Publications Manual of the American Psychological Association*, 6th edition. Care should be taken not to blend documentation styles. When writing about texts, for example, authors should be sure to follow their handbook's suggestion regarding verb tense. Note that <https://owl.english.purdue.edu/owl/> provides a helpful guide to MLA and APA formats.

Specific requirements:

- Times New Roman 12-point with one-inch margins; ragged right margins
- Double spacing of lines
- Page numbers
- No contractions or second person
- Italics, not underlining
- Hyphens to join words or parts of words (–), en dashes to join numbers (–), em dashes to join parts of sentences (—)
- Space between initials (e.g., C. G. Jung, not C.G. Jung)
- Single spaces after periods and colons
- Endnotes
- Regarding commas, authors should observe the following convention: A and B; A, B, and C. For example, Jung states and emphasizes; but Jung states, emphasizes, and criticizes.

In MLA format, citations should be formatted as follows: (CW 9i, par. 5–6). If citations are to more than one volume, CW should appear as follows in the Works Cited list:

Jung, C. G. *The Collected Works of C. G. Jung*. General editor, Sir Herbert Reed et al., translated by R. F. C. Hull, 2nd ed., Princeton UP, 1953-79. 20 vols. Bollingen Series 20.

If a citation is to only a single volume of the *CW*, it should appear as follows in the Works Cited list:

Jung, C. G. *Symbols of Transformation. The Collected Works of C. G. Jung*. General editor, Sir Herbert Reed et al., translated by R. F. C. Hull, 2nd ed., vol. 5, Princeton UP, 1956, Bollingen Series 20.

Format for reviews:

Last name, First name. *Title of Book*. Place of publication: Full name of publisher, date of publication. Number of pages (e.g., xi + 214). ISBN #. Price.

Reviewed by Susan Rowland, PhD

Text of the review.

Susan Rowland is a Core Faculty member at the Pacifica Graduate Institute

PRE-REVIEW CHECKLIST FOR ESSAYS

JJSS offers the following set of guidelines to assist authors in preparing an essay for possible publication. **Please check your manuscript against the checklist before submitting it.** We emphatically discourage authors from submitting an unrevised conference or term paper but, rather, urge them to develop and refine their ideas prior to submission. We expect authors to write in clear language that does not assume the reader's familiarity with Jungian theories or terms. In other words, authors must offer some definition of terms that a well-educated audience could use to understand Jung's ideas. Authors should ground their own thinking in a common language while simultaneously working to make Jung's work more accessible to others.

The likelihood of acceptance will be enhanced if the essay:

- 1) demonstrates awareness of the journal's audience (authors are encouraged to look through previous volumes);
- 2) introduces the topic in a clear, cogent manner and develops a central unifying theme, premise, or idea;
- 3) includes well-constructed paragraphs with strong topic sentences that contribute to developing the central unifying idea;
- 4) has few or no sentence-level structural errors such as fragments, dangling modifiers, end-punctuation errors, and subject-verb agreement problems;
- 5) uses active voice;
- 6) uses good transitional sentences between paragraphs and/or sections to create coherence;
- 7) concludes with a paragraph or section that reiterates or emphasizes the central unifying idea that the author develops in the body of the essay;
- 8) supports all knowledge claims through evidence including but not limited to the effective use of appropriate, well-regarded scholarly sources;
- 9) includes the thinking of other scholars whose work is relevant to the central argument in one of several ways: to support and elaborate the central idea; to acknowledge, extend, and/or qualify a knowledge claim; or to refute a knowledge claim;
- 10) incorporates personal material sparingly unless it supports a concept the author is postulating in the essay;
- 11) uses quotations effectively by a) being discriminating in selecting which ones and how many to use; b) introducing quotations to make a point; c) commenting on quotations after using them to clarify the point being made; and d) correctly citing them;
- 12) properly uses parallel structure in lists;
- 13) is faithful to the selected documentation style, MLA 8th edition or APA 6th edition, including verb tense; note that <https://owl.english.purdue.edu/owl/> provides a helpful guide to MLA and APA formats;
- 14) cites all listed sources and lists all cited sources.

Submissions that significantly fail to meet these guidelines will be returned to the author with an indication of the areas needing attention.

REVIEW PROCESS FOR ESSAYS

Manuscripts that fulfill the criteria listed in the pre-review will be forwarded for blind peer review to at least two reviewers. Each reviewer will complete an independent report on the submission and return it to the editor, who will inform the author of the result: 1) accepted for publication, 2) accepted with minor revisions, 3) major revisions and resubmission requested, or 4) not accepted at this time. Relevant comments by the reviewers will be made available to the author.

CALL FOR POEMS FOR THE 2017 VOLUME OF THE *JOURNAL OF JUNGIAN SCHOLARLY STUDIES*

Jung's paradigm-shifting insight that the unconscious evolves collective consciousness through art generates a vision of scholarship that includes poetry. The *Journal of Jungian Scholarly Studies* invites poems that reflect the theme of the 2016 JSSS conference: **Earth/Psyche: Earth's Relations to Psyche**.

FORMAT:

Please follow these guidelines:

- 1) up to 3 poems may be submitted;
- 2) poems must be in a MS Word document;
- 3) poems can be single-spaced;
- 4) poems should not be longer than 250 words;
- 5) poems should be original work and not published elsewhere.

Statements of supporting text of up to 350 words are welcome. A biography of 50 words or fewer is required.

Extracts from other writers require appropriate citation and attribution.

Once poems are accepted, *JSSS* editors send a permission slip for authors to sign. Authors otherwise retain all rights.

Poems should be submitted no later than Dec. 5th, 2016 to Lisa Pounders, assistant editor for poetry, lapounders@earthlink.net.

CALL FOR VISUAL ART FOR THE 2017 VOLUME OF THE *JOURNAL OF JUNGIAN SCHOLARLY STUDIES*

Jung's paradigm-shifting insight that the unconscious evolves consciousness through images forms the basis of a vision of scholarship that includes visual art. The *Journal of Jungian Scholarly Studies* invites single images and feature-worthy series (of up to 7 images) that illuminate the theme of the 2016 JSSS conference: **Earth/Psyche: Earth's Relations to Psyche**. We also invite submissions for the cover of the 2017 volume, which will be dedicated to the theme.

FORMAT:

Submissions should be sent in **low-res jpeg images**. They should be fitted into a 1000px by 1000px box and saved to medium jpeg quality to keep the file sizes small. PDFs will not be accepted. E-mail submissions of CDs, DVDs, and web links are acceptable if comps can be easily downloaded (flash-based slide shows are not easy, for example). Artists whose submissions are accepted will be asked to send a publishable larger file. Statements of supporting text of up to 350 words are welcome. A biography of 50 words or fewer is required. If images by other artists are included, appropriate citation and

attribution must be given using current APA formatting. See below for an example.

Original Drawing / Painting / Sculpture / Photograph / Etc.

Artist. (Year). *Title* [Description of material]. Institution, Museum, or Collection, abbreviated
Province/State.

Pratt, C. (1965). *Young girl with seashells* [Oil on board]. Memorial University Art Gallery
Permanent Collection, Corner Brook, NL.

Appropriate authorization must be obtained for published images. Images from royalty-free clip art or subscription-based art, such as the art available in MS Word, PowerPoint, or through a paid service, do not need to be cited.

Artwork should be submitted no later than Dec. 5th, 2016, to the curator and assistant editor for visual art, Heather.Taylor-Zimmerman@my.pacifica.edu.