

The C.G. Jung Society of Queensland

Newsletter

October - December 2008, No 57

President's Letter

Dear Readers,

Jung in the Public Forum

How can people immersed in the ideas of C.G. Jung contribute to public debate? I believe that the voice of the Jungian is similar to that of the poet. We are offering a different way of seeing - surely a useful contribution to public debate.

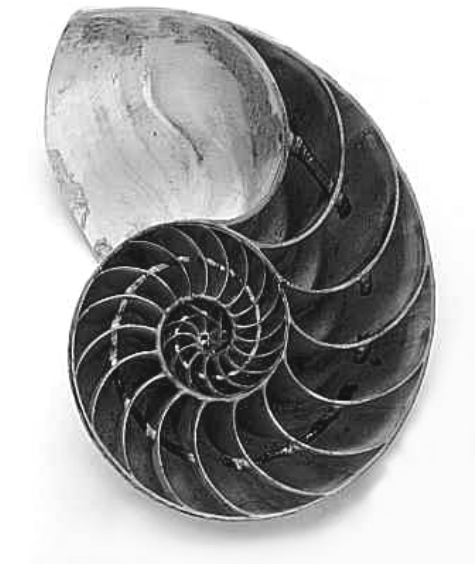
I believe that the individuation process involves manifesting oneself in an authentic manner in the outside world – putting one's stamp on it in whatever way one can. In this spirit, I sometimes feel moved to dash off a letter to the Letters Page of *The Australian*, but I find it difficult to find words that will be generally understood to communicate my insights. Furthermore, while poets use the language and devices of poetry, Jungians tend to circle around their subject, a method that would try the patience of newspaper readers. Sometimes my letters are published, sometimes not.

For example, I recently wrote a letter to *The Australian* expressing my opinion that carbon trading was not a solution to global warming. I said that it is *homo economicus* that caused the problem of global warming in the first place and that what is needed is a total shift in paradigm from one in which ever increasing profit is always the bottom line to one that puts the social and spiritual wellbeing of the planet and its inhabitants first. This one was not published.

So, having heard that Australian public intellectual **Clive Hamilton** is interested in the ideas of Jung, I was eager to read his recently published book ***The Freedom Paradox: Towards a Secular Ethics***. (Allen & Unwin, 2008). Author and academic Clive Hamilton is a trenchant critic of the market-driven consumer society. He founded the think tank the Australia Institute and was its Executive Director until earlier this year. His previous books include *Growth Fetish*, *Affluenza*, and *Scorcher: the Dirty Politics of Climate Change*.

In response to an email from me, Clive Hamilton confirmed that he has been heavily influenced by Jung, whose works helped him to understand the power of the archetypes and the collective unconscious.

Hamilton's book is both a reasoned argument and a journey through a series of explorations to reach a conclusion – a conclusion, one senses, that he had already arrived at intuitively. He argues for an ethics based on our capacity for a moral self, grounded in "metaphysical empathy", which comes from awareness of our participation in the universal essence or universal Self. The path to realising the moral self is through living a



meaningful life and acquiring inner freedom – equivalent to Jung’s concept of Individuation. The paradox in the title is that being free and being moral are inseparable.

Hamilton begins with the premise that Western society, having gained enormous individual and political freedom through the sexual revolution and various rights movements, now finds itself in moral confusion because of the overthrow of the old constraints and certainties. Furthermore, we are not as free as we think we are. We are now enslaved by the subtle coercion of the market, which feeds upon our capacity for self-deception and our impulsiveness. What we lack is inner freedom – the freedom to act according to our own considered will. In addition, there is a general misunderstanding about the pursuit of happiness. For some it is the pursuit of a hedonic life; for others the pursuit of the “good life”, in which we fulfil our potential; but the highest approach to happiness is the meaningful life which entails a commitment to something higher than oneself, developing a self with a permeable boundary between self and other.

To give substance to these ideas, he moves to the realm of metaphysics, particularly the ideas of Immanuel Kant and Arthur Schopenhauer.

By choosing the metaphysics of Kant and Schopenhauer to support his arguments, Hamilton has chosen two philosophers who strongly influenced Jung. Jung is said to have credited Kant for the development of much of his archetypal theory, although Jung might just as well have credited Schopenhauer and another Romantic philosopher von Schelling with this idea (see Claire Douglas’s chapter “The historical context of analytical psychology” in *The Cambridge Companion to Jung*, edited by Polly Young-Eisendrath and Terence Dawson. CUP, 1997, p. 22-24).

The pivot of Hamilton’s argument is Kant’s distinction between the phenomenon – the world as we perceive it with our senses – and the **noumenon** – the world as it really is, the “thing in itself”, which we cannot know. Without the concept of the noumenon, we are left with a world that is only seen imperfectly through human consciousness.

Schopenhauer, who was influenced by German Romanticism and who was deeply interested in Eastern philosophy, saw the noumenon as the life force, which he called the Will.

Hamilton has put his own stamp upon the concept of the noumenon, arguing for a special form of intuition, “a distinct form of knowledge that is beyond everyday consciousness and therefore outside the normal forms of space, time and causality” that “would allow us to know the noumenon directly, unmediated by everyday consciousness...” (p.88-89). This knowing is accessible to us all through numinous experiences – experiences of the divine. Its logical extension is empathy, for “all creatures are manifestations in the phenomenon of the noumenon and share the same eternal essence.”(p. 212)

It seems to me, then, that Hamilton’s notion of the noumenon is much closer to Jung’s, with the emphasis being not so much on the noumenon but on our innate capacity to intuit it.

The journey with Hamilton is inspiring. It has helped give substance to my own similar intuitions and views. The sections on specific moral issues, such as sexual morality and suicide, provide valuable arguments. For example, about sexual morality he says that “Metaphysical union is a direct expression of our noumenal selves; it is the aspect of sex that is least acknowledged and therefore worthy of most attention, not least because it is the one that matters most for sexual morality.” (p. 197).

Also noteworthy is the chapter on aesthetics, in which he asserts that “The objective of great art is to capture the archetypal elements of life.” (p. 233) And “Great art, which corresponds to the meaningful life, goes directly to the human condition and the inner nature of the world, offering those who are able to experience it a path to the noumenal.” (p. 238)

It seems to me that, without the influence of Jung, with his mixture of German Romanticism, archetypal theory, Eastern philosophy, and the concept of Individuation, Hamilton might not have had the intuitions for which this book argues.

As an illustration of my opening remarks concerning the courage it takes to try to communicate a different way of seeing in the public forum, I notice that reviewers and opinion writers who commented on his book tended to focus on his social criticisms and to avoid the metaphysical and ethical intuitions that the author explores.

He is to be highly commended for having had the courage to add this book to his body of works.

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In this issue you will find a very interesting article about the creative process by Pam Bouma, prompted by my musings on Eric Wilson's book *Against Happiness: In Praise of Melancholy* in the April – June 2008 issue. Pam is a member of our Society and is an art therapist teaching and practising in Brisbane.

Some news from the Australian Jungian scene is the publication of a book by Sydney-based Jungian analyst Judith Pickering: "Being in Love: Therapeutic Pathways through Psychological Obstacles to Love", Routledge, 2008.

Our offerings for the final quarter of 2008 will be very enriching. And we already have some plans for 2009. Dr Roger Brooke, Professor of Psychology at Duquesne University, Pittsburgh, USA will be visiting Australia and will give a lecture on 5 March and a workshop on post-traumatic stress in the military on 7 March.

Following our tradition, our final event for this year is also our Christmas party, which gives us an opportunity to both hear a lecture and to eat, drink, chat and be merry. Everyone is welcome! We look forward to seeing you there.

Anne Di Lauro



Upcoming events at the Jung Society

October 2008

Going into the 'Great Deep'

**Place of collective memory, primary imagination and portal for the renewed images
of the archetypes**

A presentation by Marie Makinson, Jungian analyst

Thursday 2 October 2008, 7:30 – 9:30 pm

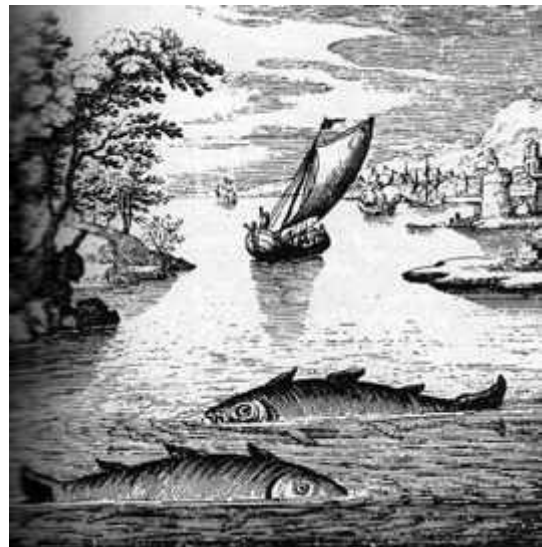
***St Mary's Parish House, Cn Merviale and Peel Sts,
South Brisbane***

Members and concession \$5; Non-members \$10

The notion of the 'collective unconscious' has been increasingly challenged by some contemporary Jungians. Following on with her "foundations of Jungian thought" series, Marie Makinson takes a fresh look at this cornerstone of Jung's ideas.

In 1936 Jung wrote an article for an English medical journal in which he tried to clarify and contain his daring and controversial idea regarding an impersonal, universally given and autonomous area of the deep psyche. His exasperation is palpable as he proceeds to tie the idea firstly to 'scientifically' sanctioned notions about the instincts and then to the work of others in such fields as comparative religion and mythological studies. As a preamble to this article he writes:

"Probably none of my empirical concepts has met with so much misunderstanding as the idea of the collective unconscious."



Now, as then, the controversy and perhaps the misunderstandings prevail. For Jung the key word in the above was empirical. He was attempting to name a manifest psychic content of emotionally charged images and ideas encountered repeatedly in his own work. The events unfolding in Europe at the time of writing the article would no doubt have added to the urgency of his argument that we should not overlook the tremendous powers that lay hidden in the psyche.

In this talk Marie will attempt to clarify what Jung has said about the collective unconscious and the way the idea is linked with his other major concepts. She will also include some material from her own work as well as some from contemporary Jungian writers to demonstrate the vibrancy and relevance of the ideas in practice and how they continue to develop today.

Marie Makinson is a Jungian analyst working in private practice in Lismore NSW. Marie trained at The Guild of Analytical Psychology and Spirituality in London and considers her work to be in the classical Jungian tradition. Before training, she practiced for more than twenty years as a massage therapist and this, and a lively personal and family connection to the arts, are other important influences on her work. Marie's current practice also incorporates sandplay therapy as developed by Jungian Dora Kalf.

November 2008

Doing Nothing as Therapy



(or at least doing very little!)

A presentation by Frank Coughlan

***Thursday 6 November, 2008,
St. Mary's House, Cn Merivale and Peel Sts, South Brisbane
Members and concession: \$5; non-members \$10***

Although the title is facetious, it is my attempt to highlight the role of a therapist when doing very little, maybe even nothing.

Doing little does not mean that the little is not very influential. It may be more accurate to say that the therapist is working at deep and subtle levels. I am talking about something like the Taoist concept, Wu Wei— masterful inactivity.

In this talk, I want to describe and explore examples of this in certain therapies and therapists. At the time of writing, examples from Embodied Dream Imagery, from Sandtray Work and from a Sikh healing method come to mind as well as my own experience of Deep Imagery. In a way, I wish to move focus away from the heroic (masculine) therapeutic intervention that demands our attention to the not-so-easily-noticed (feminine) dimensions of the healing relationship.

Frank Coughlan www.deepimagery.com.au frankcoughlan@fastmail.com.au



Frank was President of the C.G. Jung Society of Queensland for 5 years to 2006. Since 1994, he has specialized in Deep Imagery as a healing process in individual and in group work. In 2006, Frank and his family were the subject of a widely-acclaimed SBS documentary showing his and his family's creative and inspirational response to the death of their daughter, Maeve aged 10, in a road accident in 2003. Frank worked for 7 years in statutory child protection work in Dublin and for 7 years as a supervisor of counselors at Kids Help Line in Australia. Frank is a professional member of the Australian Association of Social Workers. He maintains a private practice in Brisbane.

December 2008: Lecture and Christmas party

Transformations in Sandplay Therapy

Two case studies

A presentation by Lynette Fox

Thursday 4 December 2008, 7:30 – 9:30 pm

St Mary's Parish House, Cn Merviale and Peel Sts, South Brisbane

Members and concession \$5; Non-members \$10

Sandplay therapy was developed by Swiss psychotherapist Dora Kalff, informed by the work of Margaret Lowenfeld and by her studies with C.G. Jung.

Lynette will present two case studies in sandplay therapy:

Finding one's self: a boy's story

Feminine beauty emerges out of shame: a woman's story

Lynette trained initially as a teacher specialising in the primary and early childhood years. Fifteen years ago she made a career change to her other love - counselling. She holds a Masters degree in Education as well as trainer status in Transpersonal & Emotional Release Counselling which incorporates Sandplay and Symbol work. In her private counselling practice Lynette specializes in Sandplay Therapy for children, adolescents and adults. She believes that each person has an inbuilt healing capacity and with respect, support and care, the person's confidence in this inner healing function can grow – the person discovers what was always 'known' – the answers, solutions are within me. Sandplay is a gradual process which allows the inner healing function to present answers in gentle, fun and profound ways. Lynette has acquired expertise in child, adolescent and adult issues, having journeyed with many individuals over the years in her private practice. Lynette has been training other professionals in Sandplay Therapy since 2000 in Queensland and Victoria. She also provides quality supervision for professionals using sandplay therapy. In June 2008, Lynette undertook further studies in Sandplay Therapy at the Jungian Institute in Zurich, Switzerland under the tutorage of Harriet Friedman, Vera von Braubehrens, Eva Patis, Alexander Esterhuyzen and Ruth Ammann.

This is also our Christmas Party !

Please bring a plate of finger food to share if you can.

Liquid refreshments will be supplied.

Every one is welcome!

The Power of Opposites and Creativity Theory: An Art Therapist's Deliberations on the Myth of the Dying God

When I read Eric Wilson's book *Against Happiness: in Praise of Melancholy*, discussed in the "President's Letter" in the April-June issue of this newsletter, it brought to mind a plethora of related ideas, some of which I would like to share with you. They are about creativity and the arts, subjects that involve the coming together of these opposites, a situation where they represent life most valuably.

Visionary architect C. Alexander and others tell us that one characteristic of "living art" is that it contains opposites (e.g. in mood, rhythm, colour, light and dark and so on), because to the extent to which it puts us in touch with ourselves, and even the eternal Collective Self, it is "living art"¹.

Our tendency to polarize comes with living in a three dimensional world, according to Rudolf Steiner, who claimed that the interplay of light and dark, for example, is an unceasing and profoundly creative meeting which is always pushing us towards development and growth².

By itself, the bright descending light-energy is antipathetic, self-righteous, destructive and proud as the legendary Lucifer. (To be at all beneficial to humans it has to connect to the ascending light from the human heart.) In this world, light's usefulness is dependant on its opposite, darkness (yin), which is creative, nurturing and receptive but cannot be the "carrier of the future" on its own.

To me, this extreme light energy seems similar to Eric Wilson's description of our (not just America's) current soul-deadening search for happiness using the somewhat shallow prescriptions of, for example, Billy Graham and Norman Vincent Peale³. We forget that civilized societies would not blame victims for having "fallen short of the kingdom of god" by not acquiring such happiness.

Jung, who, it seems to me, had much in common with Steiner, wrote of the first stage of the alchemical process, Nigredo (relentless darkness), as being characterised by melancholia and as representing our encounter with the unacknowledged shadow side of our psyche⁴. He claimed that the extreme open conflict between declared opposites (especially among world religious beliefs) is a real world problem. Jungians know that if we keep the least favoured shadow parts of the psyche hidden from consciousness, then sooner or later we will be forced to deal with them because "the Self represents ... thesis and antithesis and at the same time synthesis"⁵.

Steiner mentioned a new human temperament apart from the four classical ones. It is a clown character that combines a feeling for tragedy with "sudden lightness and much humour" who embodies the philosophy of Romantic Irony discussed by Wilson. The Clown or Fool is aware that there may be no absolute truth. As found and expressed in this world, truth is relative to human action and endeavour. Neither side of a paradoxical dilemma has the true answer, and only by reconciling it with its opposite does it come near to the truth. By then we have changed either ourselves or our surrounding conditions, thus



¹ Alexander, Christopher. Book 4, "The Luminous Ground" in *The Nature of Order*

² Collot d'Herbois, Liane. *Light, Darkness and Colour in Painting Therapy: A Steiner Orientation*, p. 16-22

³ Wilson, Eric. *Against Happiness: In Praise of Melancholy*, chapter. 1

⁴ Jung, C.G. *Aion*, p. 36

⁵ *Ibid.*, p. 19, 20

transcending the original experience.

This is an initiation into a new level of being. Our Clown, or “Mercurius”, has produced a “third” component, a symbol that expresses both sides and brings them together. In this way, also, our neuroses can be answered, for they are seemingly unsolvable moral problems of opposites⁶.

The arts have the qualities of such a symbol. The reconciliation that we have just described is found often throughout great music, which may convey many moods in the one passage and in so doing is able to give us deep emotional satisfaction⁷. A look at the creative process gives us some clues as to how this can possibly happen.

The Dying God Myth as Creative Theory

As an art therapist, I am aware that art therapy works because it is based on creativity. My favourite theory on this topic is described in the “Myth of the Dying God” as the story of Isis and Osiris. The symbolism of the story refers both to the creative process and the changes and healing happening in the artist’s inner life during the process.

When mythical King Osiris was killed by jealous Set, he was trapped in a coffin and cast into the ocean. Osiris’ wife Isis found the coffin but once more it fell into the hands of Set, who chopped it and the enclosed body into pieces, strewing them throughout Egypt. Heartbroken, Isis gathered the fragments together, including a replacement for the lost phallus, and restored the body to life by saying a magic word which she had tricked from the sun god.

I have briefly summarized the meaning of the relevant parts from neo-Freudian writer Anton Ehrensweig⁸. Jungians would be likely to name the phases differently, preferring, for example, to name the “Oceanic” phase “connection with the Collective Unconscious”.

a) In the first phase of fragmented projection, we become aware of ideas and themes; the merest scrap of a shape or musical phrase may intrigue and start associations which begin to come together horizontally on the conscious level.

b) In the second phase, the fragments incubate (in the coffin and, “at a deeper level” in the ocean – the order of these two may change around). In this “manic-oceanic” phase, there is a suspension of many kinds of boundaries among the fragments or pieces. Normally incompatible material may come together while ordinary distinctions between such opposites as good and bad are unimportant. By means of this “de-differentiation” process⁹, the fragments find a new cohesiveness and build an unconscious foundation for the artwork – a basic spatial structure for the music or a pictorial space for visual art.

There is a manic quality to our experience when the results come into consciousness and are projected in the new creation.

A vertical integration links surface imagery to its unconscious matrix. Cooperation between conscious horizontal and unconscious vertical integration is starting to happen.

c) In the third phase, secondary revision takes place in a depressive conscious position which achieves final integration. Care should be taken not to lose the work in the second phase by smoothing over accidental but

⁶ Ibid. p. 180

⁷ Langer, Susanne. *Philosophy in a New Key*, p 202-206

⁸ Ehrensweig, Anton. *The Hidden Order of Art*, chapters 4, 5 and 6.

⁹ Ibid. p. 161

essential shapes so as to make the work more “presentable”. These irregularities and textural elements seem insignificant but contain the unconsciously most important symbolism¹⁰.

Art Therapy follows the same kind of procedure, the difference often being that “healing” is a main motivation and the emphasis is usually directed away from creating a polished work of art in the conventional sense. In this way, our work is then a more vivid, immediate expression of our inner processes, unhampered for the moment by ideas of what good art should be. In letting us be playful, experimental, expectant, daring etc, our egos have been able to release control to the powers of the deep unconscious. Within the time constraints of a group, the individual has experienced the magic of the creative process. Once it has begun it never seems to leave us.

Processing the artwork in art therapy begins with a description of the “pictorial space” mentioned in stage two, the substructure and material that have been brought together from the Collective Unconscious: the resulting insights are startlingly pertinent and richly rewarding.

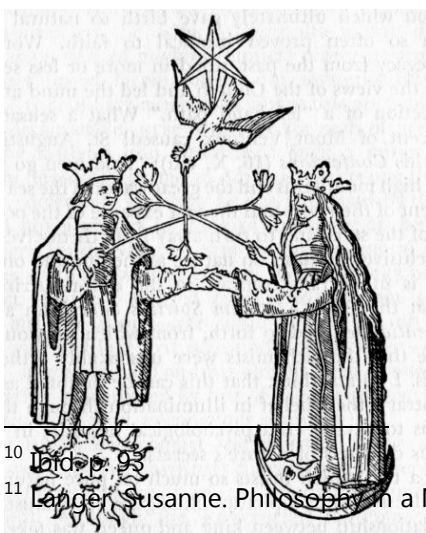
With the help of the Collective Unconscious, the arts are modelling for us a way to unity as “dual beings born of the alchemical union of opposites”.

We can never be totally sure what moods, insights or values a great piece of music is conveying to us, or rather “it is quite impossible to put a name to every fascinating [affect] in music and bring it under definite headings, [but] it has all the hallmarks of true symbolism, except for the fact that it does not have assigned meanings”¹¹. Listen, for example, to the early Beethoven piano sonatas, always starting with whimsical phrases that seem to be questions and answers. What questions they are asking we do not know. At other times we can hear the very human emotions of joy and sorrow co-existing in the same phrases, let alone the same work. In due course, however, Beethoven has transformed fragments of those phrases into a work of creative integration with the cooperation of opposite levels of psyche and alternating vertical and horizontal integration. Music seems to have fulfilled its mission, for our hearts are satisfied.

The creative process may be Individuation.

The tragic imagery of the Myth of the Dying God describes the creative mind experiencing something like mystic union with the universe and being healed of inner dividedness after experiencing a dark night of the soul. The creation and the creator are our Self.

The Crucifixion is one of the grandest and most influential examples of this theme and I agree with Wilson’s discussion of Jung’s Christ who symbolized the Self, a site of “dynamic interdependent opposites” brought together by the painful fragmentation of his old material self. The question of his divinity is discussed by Jung in the first section of *Aion*. Nevertheless, I think Wilson’s claim was right, that our acceptance of this version would enable us all to accept suffering as a valuable part of a deeper, richer life, and a quickening foil for joyfulness. The arts persuade us that this is so.



Pam Bouma

Pam is a member of our Society and is an art therapist teaching and practising in Brisbane. Her first love is music.

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¹¹ Langer, Susanne. *Philosophy in a New Key*, p. 204

A MEMORY

I wake in moonlight
river oaks around me
sighing on the night wind
nature's recessional
with gentle lullaby
of running stream
nearby the forms
of fellow hikers
peacefully asleep
from long day trek
in summer's heat
then cooling swim
in clear fresh creek
an open-fire grill
and finding ready bed
in dry coarse sand or
river gravel overlaid
with oak tree needles
touched by heaven
and in spite of years
it seems I wake again
still moonlight shines
upon the river oaks
or am I dreaming?

Eric Miles

About the C.G. Jung Society of Queensland

The C.G. Jung Society of Queensland is committed to furthering awareness of and reflection upon the writings of the Swiss psychologist Carl Gustav Jung (1875-1961). The Society promotes an understanding of Jung's work through the exploration of its psychological and spiritual applications to the individual journey and interpersonal relationships, and by considering the ways in which Jung's writings and ideas can contribute to the healing of modern society.

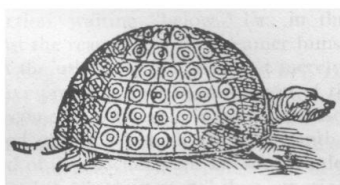
The Society does this through offering monthly presentations, occasional workshops and small groups, all of which are open to both members and non-members. Monthly presentations are normally held at 7:30 pm on the first Thursday of each month, from February to December, at St Mary's Church Hall, corner of Merivale and Peel Streets, South Brisbane. The venue is within walking distance of the Cultural Centre bus station and South Brisbane train station. Off-street parking is available in the churchyard.

Established in 1982, the Society is a non-profit and non-professional association. The Society's events are attended by people of all ages and all walks of life.

Members of the C.G. Jung Society of Queensland are entitled to:

- reduced admission fee to monthly presentations and workshops
- use of our library of Jungian books
- our quarterly newsletter
- **New service:** advertising of members' workshops, if deemed appropriate by the editor, to the Society's membership by e-mail

Annual membership fee (Jan-Dec 2008): \$35 (\$25 concession/student/pension; \$50 couples/family; \$12 newsletter only)



C.G. Jung Society of Queensland - Committee for 2008

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