



Issue No. 3 - November 2016

Trust in nature

‘Jung did not leave us with an intellectually closed system or doctrine, but he opened so many doors, through which we can perceive an enormous amount of new creative possibilities for insight’ M.L. von Franz ‘Psyche and Matter’ p162

I would like to think that both the Chronicle and the journeys by members of the Cambridge Jungian Circle itself are actually dedicated to looking through those doors of which von Franz speaks. But what are the signs on them? and are they still relevant to us 2016? My argument is that many of them are even more significant now than in the years Jung was actively working, to say nothing of his many successors.

I like to think that every event, every talk we hear, workshop we attend, and small group to which we belong involves doors opening with the potential for us to live our lives more fully and more creatively in ways that fit both our own personality but help us to relate more meaningfully to the world around us, and by that I mean not just the people we know and learn about but also to the whole environment in which we are embedded and in so many ways we interact with and have, knowingly or not, impact upon.

Looking back since 1992 when this Circle began as a tentative exploration of what might work for some people I can say that it has had a continual and profound effect on my own life. So many of my ingrained attitudes have been challenged through my interaction with those I have met as a direct result of sharing life's issues with members of this Circle. Amazement! Others have quite other solutions to, and perspectives on, common problems. Again and again I have had to re-think what I thought, re-see what I saw, and in one way or another to change my attitudes. Even when I have failed to see, or when half seen but not acted upon, at least the possibilities and the questionings remain. What has been special about all this has been its non-judgementalism.

In our sister and much smaller group, The Jungian Learning Community, this process of challenge and potential change is nearer the surface since - being people who are or have been therapists but most of whom also happen to be members of this Circle we are perhaps more professionally concerned with one of the most difficult of challenges which is making a sincere attempt to understand ourselves simply because others actually depend on us. In *Memories Dreams Reflections* Jung writes: *“the individual who wishes to have an answer to the problem of evil, as it is posed today, has need, first and foremost, of self-knowledge, that is, the utmost possible knowledge of his own wholeness. He must know relentlessly how much good he can do, and what crimes he is capable of, and must beware of regarding the one as real and the other as illusion. Both are elements within his nature, and both are bound to come to light in him (and I add her!) should he wish – as he ought – to live without self-deception and without self-illusion”*.

Memories Dreams Reflections (Flamingo p362).

Richard Barwell - Chronicle Co-Ordinator

Quotation from Songlines by Bruce Chatwin 1987

Empathy with the original!

Richard

“What makes Aboriginal song so hard to appreciate yet so valuable is the endless focus on detail. Yet even a superficial reader can get a glimpse of a moral universe - as moral as the New Testament - in which structures of kinship reach out to all living men, to all his fellow creatures, and to the rivers, the rocks and the trees”.

This is an extraordinary, apparently disjointed, travel book set in Australia when the way of aboriginal life was still vibrant. The connection they still had with the earth and with the ancestors is illustrated in such a matter of fact way that it puts you in mind of Jung in his later years so that you would have liked to send it to the old man as a birthday present C/O the Tower, Bollingen, Switzerland.

Richard

In his Psychology of the Unconscious in 1910 (the precursor to CW5) Jung discusses two types of thinking, directed and non-directed: the former being what science uses and the latter what dreams are made of, images piled on images. Of course 100 years later we might consider other kinds of thinking but for his purpose then this is interesting and I want to show in tabular form how he characterises each.

<u>Directed Thinking</u>	Does this feel Right for you?	<u>Undirected Thinking</u>
Sequential?		Uses Images
Logical?		Used by the Ancients
Word based		Used in dreams
Used By Freud		It is not tiring
Scientific		
Modern		
Tiring		

As so often with Jung there is much food for stimulating thought in this - especially if we are willing to challenge our own modes of being.

Richard



The Comma Butterfly

- Ragged camouflage
- Beautiful orange and brown
- Predator foiled

I love butterflies as I'm sure most people do and enjoy photographing them. Just the sight of them, their beauty, variety in shape & colour and 'carefree' existence feel good for my soul.

The Comma butterfly is fairly common. It takes its name from the white 'C' shape on the underside of its rear wings. The ragged shape is a good form of camouflage when at rest. The caterpillars are fascinating - orange, black & white with orange or white tufts of hair on either side of each segment.

Rita I'Ons

Note from Joan Snedden—Melbourne Victoria

Someone described Jung's idea of the unconscious as a place where we could each delve into our personal contents - like each of us going down our own well. But when we got to the bottom of our well we found an underground stream which connects all the wells together. The stream is alive and flowing and of course is the collective unconscious

In the light of your insight into the comparison between Freud and Jung we see the Freudians sitting alone at the bottom of their own wells isolated and defensive about their own problems, while the Jungians at the bottom of their wells are rejoicing to discover that their own experiences are part of the whole human drama which is not limited by barriers of race or creed or culture. There has to be a positive spin-off from this insight!

Joan Snedden Melbourne , Australia

From a Member of the Divination Card Small Group

I joined the Divination Card Group about 18 months ago. I had just joined the CJC and the Divination Card Group was a good way to connect with people and also learn more about what CJC did. Although I am a scientist by training, I am not new to psychology and philosophy, although my learning in these fields is not systematic. Already at the end of the first session when I looked at my card, I started to see fragments of what I have already read about the subconscious and contemplated on in my diaries. As the sessions went on- I only made cards when we had a session- my cards seemed to be telling a story. At the last session in early October, when I lined all the cards up, something around seven or eight cards, I recognised the path that I have travelled in the past 18 months!

As I made the cards through the sessions based on the insights emerging from the meditation that were offered at the beginning of the session I started to deepen my friendship with my subconscious. Before I only had the medium of pen and paper, writing page after page in my diary, the cards gave me a new medium which was richer and also freed me from my science based method of analysis, helping me to start seeing my relationship with my subconscious as a dance of light and darkness, the playful jousting of the ocean with the pebbles and the rocks on the beach or sometimes the sweeping or whisper of the wind in a forest"

Pantea Lotfian

This poem was written in late September at 3am, immediately after waking from a dream of delivering a eulogy at my mother's funeral.

Eulogy

From birth, to school, to son and wife,
An ever presence in my life.

Sometimes too close,
Sometimes too far,
Yet constant, like the Northern star.

A light that burns through night (and day),
Although not always seen that way,

And yet what if a star goes out
And those of us are here without?

Some say they still burn from afar
Unseen, and yet a comfort, real.

But the daytime presence of the star,
Is the lack I think I'll really feel.

Simon Howes

HISTORY OF OUR PLENARIES

From 1992 to 2016

Since the Cambridge Jungian started there have been 285 months of which 48 have been holiday months (July and August) leaving 237 in which we may have had plenaries.. Out of that 24 have been AGMs thus we have 203 3rd Fridays to be taken up with a lecture or other event. I am still checking on 12 so the balance is 191 accounted by having information on speaker and subject.

According to my provisional breakdown the subjects of the 191 are somewhat arbitrary (many talks cover more than one 'Jungian' topic but seem to breakdown as follows: However this provisional breakdown is interesting and for me at least quite surprising.

As of the present time I have 12 evening for which I cannot account though I am still hopeful that some can be found.

Finally we have 129 DVDs of the talks which is an invaluable storehouse of Jungian related lectures over the 24 years of our existence.

I have arbitrarily divided all the talks into 15 basic subject headings as follows:

Freud	2	Explanatory notes:-
I Ching	3	Some talks have looked at more than one topic and so are counted more than once.
Synchronicity	3	Nevertheless the figures to the left give an indication of the
Introductions	4	popularity of and interest in the many subjects Jung was
Psyche/ Soma	4	concerned with. Freud has been relatively unpopular –
Dreams	6	unsurprising perhaps, but Jung did devote a whole chapter in
Philosophy	8	Memories Dream Reflections to Freud because he was such a
Alchemy	10	formative influence on the early Jung up to 1912.
Jung Life and Work	10	Some talks have not fitted this classification such as Andrew
Archetypes	14	Samuels discussion of the 'politics of the Jungian world'.
Spirituality	16	There is more work to do on this.
Art & Poetry	18	More in the next issue.
Religion	24	
Myths	27	
Therapy	30	

Richard

It is now our plan to transfer the films from DVD to streaming them right on to your computer. As we go to press the full details of this have to be worked out. However it has taken Thomas Rochford and others a huge amount of work to achieve this.

Our present plan, which is subject to alteration is to provide access to all our films just to members for a modest annual membership fee and will be available wherever the internet is available and thus be virtually world wide. How exciting is that?

Full details will be made available as soon as possible.

WHY DO AGMs HAVE A BAD PRESS?

From the Vice Chair

Why are AGMs a big turn off because at least as far as this Circle is concerned I have never seen why. The last one on 17th June was THE most exciting ever. I'll tell you why in a moment. I suppose that AGMs are not exciting because they tend to deal with the past and are formulaic. This was to do with the future and was personal.

Some members had kindly brought along their own artistic creations and put them on display. I took some bad photos of these which I can send on. The artwork was not just for show but could also be sold and I believe some were - so the Circle made a little commission - that was the plan, and it worked thanks to the enthusiasm of the exhibitors. Art and poetry are important aspect of the Circle's life. and for good reason.

I found the real excitement was in the meat of the meeting. (Meating?) If, as I do, you believe in the importance of what you are involved in - whether that is village politics, the Red Cross, AA, or the Cambridge Jungian Circle then ipso facto it matters how appropriately well the organization is run and how effective it is in meeting its aims and that will depend much on how it is run and perhaps crucially who runs it - all proper subjects for any AGM. It matters therefore that the finances are clear and above board, and the money spent wisely. Ultimately it is the members that run the show, while the executive committee tries to implement members wishes. Informed democracy!

So WHY are AGMs such a turn off? Are most AGMs a muddle, or a struggle for power, or what? Don't people want to know what has happened to their money? Don't they want to offer their creativity for the benefit of others? If we care about what happens is not our structure important to ensure that there is a healthy enabling organization within which people can function harmoniously with the minimum of friction and suspicion? We can see where our money has come from and where it has gone. We can hear what our officers and other volunteers have been doing and the problems they have encountered. Members can offer support in various forms.

The Circle does provide a vital forum for an increasingly wide audience and we do have some darn good people with excellent ideas and scope for hope. We set up some really good talks and events which really do have the possibility of changing and enriching lives or at least given a genuinely useful slant or new questions. For me an AGM is the moment in the year when all members have the chance to comment, suggest, perhaps warn and or (oh joy) offer themselves and their own experiences to us.

Enthusiasm is a vital phenomenon. Much stems from people feeling part of a purpose they believe in - there is a huge amount of energy in Britain for supporting good causes - some are long standing and almost need no justification like the British Legion, or RSPCA and some are more subtle and less obvious like having a shared interest in the life and work of C.G. Jung, and therefore in understanding the extraordinary unique psychology which he established. If we allow the processes and ideas which he generated to challenge our present orthodoxy then I believe this will help us on our own 'individuation' journey in finding our own images of our life and what death means to us, in the company of others of like mind.

What was particularly exciting about our last AGM however was the sense that the Circle had turned a vital corner in having more people to help. (In football this is called 'the depth of the squad'). Mentioning names is always tricky but I want in particular to mention three here - one is our Chair, Jane Earle, (see her contributions in this issue) whose steady enthusiasm and appropriate understanding of the modern age has propelled us into recognising the value of the internet for what we want to achieve. It seems in some ways like an actualization of Jung's collective unconscious and I believe Jung himself would have been fascinated by it. I also think that the internet is a power for good as well as for ill - and our use of it for communication is decidedly a potential for good. Jane, and Thomas (our wise Treasurer) are being so instrumental in taking us into the modern age, and looking after our affairs. They have also recognised how hard it is for some of us older members to change but they have always kept us in mind.

There is a new name among us though he has been a member for a long time. Neil White so generously offered to become our Secretary and I was able to announce this at the AGM - it was a moment of real relief, joy, and excitement which was palpable in the room. A sort of quiet collective cheer went up!

It is almost always a problem for small charities or other groups to find the people to keep the show on the road and we have had our difficulties over the almost quarter century - yet the new blood needed has almost invariably brought refreshment to the Circle and as far as I can see brought enrichment to themselves. They give to us and I believe we give back in spades in terms of vibrant friendships! I sort of know we shall long continue to do so but let's not take anything for granted. Our next AGM is on **16th June 2017** and Jane and I are both required to stand down so do please start **now** to think who if you are a member you would like to take over.

JUNG AND T S ELIOT

By Gordon Blythe

I offer these comments with diffidence. Both of my subjects were, in their own ways, great men and both have been written about extensively. This is a personal view, informed mostly by their influence on my own thought.

I have no reason to believe that Jung ever read T S Eliot or that Eliot read Jung. Both seem likely, given that their lives were almost concurrent and viewing the similarity of their thought, but that may just be the *zeitgeist* speaking. The only direct reference I have found to Eliot in Jung is in *Man and his Symbols*, Jung's last work conceived and edited by him just before his death in 1961, where there is a quotation from *The Wasteland* in the chapter by Henderson: '*The awful daring of a moment's surrender Which an age of prudence can never retract*', offered as a description of that moment of initiation when one takes the decisive step into life alone, detached from the family and social group. That Henderson should choose a quotation from *The Wasteland* I find unsurprising, given its immense relevance.

Writing of modern art (in which I shall assume poetry may be included) Jung says, '*seeming to deal with aesthetic problems, it is really performing a work of psychological education on the public by breaking down and destroying their previous views of what is beautiful in form and meaningful in content*'.² In 1922, for a public more familiar with the Georgian poets, these words might well apply to *The Wasteland*, not only to the free verse but also to the content – '*a heap of broken images*'. Certainly, when I first read it, sixty years ago, it was unlike anything I had known and only an inkling of underlying meaning persuaded me to persevere. A later acquaintance with the teachings of Jung began to throw more light on its obscurities.

In his Notes, Eliot tells us that the poem is suggested by the Grail legend, as examined in Jessie Weston's book, *From Ritual To Romance*. The Notes themselves are difficult (more than one critic has wondered if they are a joke) and the connection with Weston, in my estimation, is tenuous apart from the title of the poem, but Jung has much to say about the Grail as a symbol. His comments, taking us back to Gnosticism, medieval psychology, Meister Eckhart and Wagner, see the Grail primarily as a holy vessel, '*indicative of a strengthening of the feminine principle in the masculine psychology of the time....a spiritualisation of the eroticism aroused by the worship of woman*'.³ Given Eliot's emotional inhibitions, particularly in matters of sex, it is tempting to visualise a Jungian analysis of *The Wasteland* (but perhaps this has already been done?) and of Tiresias, both man and woman, whom Eliot saw as 'the most important personage in the poem'. Would Jung have seen Tiresias as the hermaphrodite, preserving the archetype of the Original Man?

Writing of literature in 1930, Jung distinguished between *psychological* and *visionary* creations, using as examples the first and second parts of Goethe's Faust. I suggest that *The Wasteland* would fall into the second category, described as '*something strange....from the hinterland of man's mind.... pregnant with meaning, yet chilling the blood with its strangeness....a vision of other worlds, or of the darkneses of the spirit*'....etc.⁴, a category shared with such writers as Wagner, Blake and Nietzsche.

Eliot joined the Anglo-Catholic church in 1927 and thereafter his poetry is informed by Christianity and culminated, between 1935 and 1942, in the *Four Quartets*, where the congruence of his thought to that of Jung is most marked. Indeed, to my mind parts of these poems read almost like a description of the psychotherapeutic process. Initially the meaning is obscure, only the strange beauty of the words, and the images evoked, compel attention with intimations of significance. Later, sometimes much later, meaning begins to reveal itself, particularly when considered in Jungian terms. I give just a very few examples.

And the pool was filled with water out of sunlight,

And the lotus rose, quietly, quietly.

Water and the sun, symbols of the unconscious, appear often in the Quartets. The lotus I see as a mandala, seat of the Buddha and a symbol of the self.

At the still point of the turning world. Neither flesh nor fleshless;

Neither from nor towards; at the still point, there the dance is...

These lines may call to mind the round dance instituted by Jesus in the apocryphal Acts of John, as described by Jung in his discussion of the symbolism of the mass.⁵

I said to my soul, be still, and let the dark come upon you

Which shall be the darkness of God.

Jung gives many examples in legend and myth, as well as in dreams, of a descent into darkness. In his study of the symbols of transformation, he finds that the place of darkness is the source of life, with a parallel in the alchemical *nigredo*⁶.

Old men ought to be explorers

.....We must be still and still moving

Into another intensity

For a further union, a deeper communion....

In describing the stages of life, Jung asks ‘Where is the wisdom of our old people...their precious secrets and their visions?’ and tells us, ‘...for the ageing person....a prospect and a goal in the future are absolutely necessary.’⁷

I said to my soul, be still,.....

Wait without thought, for you are not ready for thought:

Jung has much to say, on many occasions, about the limitations of the intellect in psychotherapy but perhaps most are summarised in the expression ‘the hubris of the conscious mind.’⁸ Elsewhere he says, ‘The final appeal to reason would be very fine if man were by nature a rational animal, but he is not....he is quite as much irrational.’⁹

And so on. Image after image in Eliot’s poetry finds an echo in Jung. If we wonder where Eliot found this wisdom, Jung offers an explanation in *‘Psychology and Literature’*; ‘...the creative work arises from unconscious depths.’ The artist ‘has plunged into the healing and redeeming depths of the collective psyche...where all men are caught in a common rhythm which allows the individual to communicate....to mankind as a whole.’¹⁰ Jung goes on to say ‘...the personal life of the artist is at most a help or a hindrance, but is never essential to his creative task.’¹¹

So we may regard Eliot’s unsatisfactory life, his nervous disorder, his unhappy first marriage that ended with divorce and his ex-wife in a mental hospital, his years in the Anglican church preaching religion as the answer to the world’s problems and his final discovery of sexual fulfilment with his second wife as irrelevant to his poetry, if sad.

Did Eliot, like so many great artists before him, fail to profit from his own primordial experience? I leave the last word to Jung. ‘...it is his art that explains the artist, and not the insufficiencies and conflicts of his personal life. A person must pay dearly for the divine gift of creative fire.’¹²

References: ¹ Man and his Symbols; p.152; ² CW 10: 584; ³ CW6: 401; ⁴ CW 15: 141;

⁵ CW 11: 415; ⁶ CW 9/1: 246; ⁷ CW 8: 788ff; ⁸ CW 16: 216; ⁹ CW 16: 178; ¹⁰ CW 15: 161; ^{11,12} CW 15:

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The Champernowne Trust

By Gordon Blythe

Having spent a week in August at Cumberland Lodge, in Windsor Great Park, attending the summer course of the Trust, I feel I should bring this very rewarding experience to the notice of members. (Some of you, of course, will already know of it.) I am particularly moved to do this because the Trust is currently in need of more support to continue its eminently worthwhile work.

The Champernowne Trust was started in 1969 with the aim of promoting Jungian psychotherapy, primarily through the creative arts. The course offers talks by eminent speakers, discussions, workshops in art therapies - dance, music, drama, fairy-tales, writing – and studios for painting and clay therapy. There is also singing, tai chi on the lawn every morning and the opportunity for walking in the rural environment of the Great Park. Food varies from good to very good. Those attending are mainly therapists, both practising and trainee with a sprinkling of other helping professions and a few fellow-travellers like myself. Ages range from 30 to 90. Cost is currently £1150 for a single room, £795 if you are prepared to share. Grants are available for the less affluent.

Past course members have described it as ‘extraordinary and unique ... peaceful and restorative....a place where being holistic and intuitive is normal....a chance to step back from life, to renew and grow....a truly wonderful week.’ I cannot endorse these comments too strongly. It’s the second time I have been – I shall certainly go again.

www.champernownetrust.org.uk

Dancing with Hares

by Jane Earle

A few months ago I started having encounters with hares. I have always liked them. It was a great joy to watch them in a field opposite my home in Little Walden. I would stand on the stairs with the binoculars watching them running up and down the field chasing each other and then boxing. It is a wonderful sight and symbolised the rising energy of spring for me. But since moving to Foxton in 2013 I hadn't seen any hares at all. Then late one afternoon in May I was driving home from Cambridge on the roads through the fields to avoid the infamous Foxton Railway crossing and a hare crossed my path. There is no mistaking a hare. They are big, the size of a small dog, with a peculiar gait from their huge back legs and their ears have black tips. I was delighted to see one again and thought little of it other than enjoyment with a twinge of sadness that I hadn't seen boxing hares in spring for a few years.

A few days later I was driving back home and I thought about the hare that I'd seen a few days before. Literally at that moment another one crossed the road ahead of me ... "ooh!" I said to myself "that is an interesting bit of synchronicity" but I had no idea how it might be meaningful for me. A few more days passed and I was listening in to an online call, part of a vision quest process that I had signed up for. The calls were held at full moon each month and this month, I discovered, the full moon was called the Hare Moon! I thought about the connections and pondered how they might be meaningful but nothing fruitful emerged, a bit like when a dream looks full of promise but doesn't seem to yield interpretations that may assist understanding.

A few weeks later Thomas Rochford sent the committee a list of DVDs that he had uploaded for streaming, asking us to try the process of watching DVDs of past plenary talks on line. As I looked through the list, one caught my eye – it was entitled "The Hare's Bride", given by Prue Conradi. Of course I started watching and was fascinated to learn that hares have long been of symbolic interest in many cultures. Prue mentioned a book called "The Lady of the Hare: Study in the Healing Power of Dreams" and I found an old copy on Amazon which I bought.

The talk by Prue and the book gave varied accounts of the symbolism of the Hare. But what really caught my attention was that of the hare as symbolic of willing sacrifice because it linked me back to a significant dream that I had in 2009, all about willing sacrifice, shortly before an emotional tsunami hit me.

The dream I had in 2009 began with me witnessing someone being hit by a car, she willingly allowed herself to be hit by the car but my dream ego knew that this was not suicide, she was saving someone else by allowing herself to be hit by the car. The dream changed locations. I was in a hospital room; it was dark but there were pools of light from a reading light. A woman was there, dead, hanging from a hook in the wall rather than lying in a hospital bed. I knew it was the woman who had been hit by the car. I woke from the dream powerfully impacted by it and had absolutely no idea what it might be about. My reflections on the dream led me nowhere. Two weeks later I was sitting in Chelsea Wakefield's talk "Fairytales and the Unconscious Scripts We Live By" at the Haden Summer Dream Conference in North Carolina. She was describing one of her own dreams in which, you guessed it, a young woman was dead and hanging from a hook! She went on to mention that this image was connected with an ancient Sumerian Myth ... the Myth of Inanna the Goddess who descends into the underworld to visit her sister and ends up dead and hanging on a hook. I had never heard of this myth and yet here was something remarkably similar to my dream being described to me. I was somewhat stunned by the connections. During the conference there are regular "dream practicum" in small groups, led by some of the people well-known in current dream literature. The next dream practicum I was attending with my group was led by Jeremy Taylor, author of "Where People Fly and Water Runs Uphill: Using Dreams to Tap the Wisdom of the Unconscious" and other good books on dreams. It was my turn to share a dream and naturally I shared this one even though I felt quite unexpectedly vulnerable in sharing it. The dream stimulated all sorts of wonderful projections from the group as well as ideas, connections and associa-

tions. Afterwards I had three major themes to continue to ponder, the theme of willing sacrifice, loss of personal power and the decent into vulnerability to meet the shadow. There was also a theme of the interplay of opposites – willing sacrifice and surrender vs. pride and identification with roles. I didn't know that this dream was prophetic and that I would be catapulted into a period of total upheaval in my inner and outer life, but the next five years were a turbulent time for me in all areas of my life.



Coming full circle back to my recent hare encounters as I have been emerging from this very turbulent time, I started following the trail of breadcrumbs that the hares crossing my path began. There were quite a

few breadcrumbs and together they have led me to circumambulate the theme of willing sacrifice more closely, not least because there is more change and upheaval on the horizon for me. These promptings from the outer world seem to be about navigating the tension between the surrender of willing sacrifice but still managing to meet change with enquiry and discernment. I am well-schooled in the patriarchal culture of my time. I learned to ignore my needs and my feelings and I still struggle to keep that conditioned response to events in perspective and instead to make conscious, questioning choices for myself.

Part of this getting to know what I want for myself has been a return to making art and my Hare Moon painting captures something of the pondering and wondering I have been encouraged towards by my hare encounters. I have returned to art making after a very long pause of more than 30 years. One of the other threads in getting to know my deeper desires has been connecting with the inner feminine and the energy of the dark goddess of my own creativity.

The hares seem to have heralded the end of one phase and mark the beginning of a new one in many different ways. All the symbolism I have discovered notwithstanding, for me the primary association with hares is one of joy and delight as they herald the rising energy of spring and new beginnings. Being called to fully receive the guidance of the Self, I am certain that my initiation into Cronehood has begun and the Dance of the Hares has not ended. So, I will, if I may, *continue this story in another Chronicle and tell you if any other interesting synchronicities arise that prompt inner questionings and ongoing discernment in becoming true to the Self and following its wisdom more consciously.

*Jane, please do! Richard

Who Is A Patient?

by Jane Earle

In the early days of my working life I was a nurse. At that time the emphasis for nurses was on giving good basic care to patients and making sure we related to patients as unique individuals, not “the broken leg in bed 4”. It was hard work, but rewarding. One of the patients that I became very fond of had had a stroke and was very debilitated, unable to speak or move much. His wife came to visit him each day and from her I learned more about him and the kind of life he led, his likes and dislikes. I discovered that he would always have a bottle of beer with his dinner at night after a hard day of working as a labourer. In those days (the early 70s) Doctors could prescribe stout as something of nutritional value and I decided to pluck up courage and ask the Houseman to prescribe a bottle of stout a day for my patient, Mr. Clemson at the next ward round. (I still think it is an interesting thing that I am now married to a man called Clem ... but that could be another story!) Thankfully, Sister didn't give me a lecture about my boldness, the Houseman agreed and Mr. Clemson got his prescription for stout.

The first bottle of stout came on a day when I was on duty and as normal he was my allocated patient. I gave him his bed bath, shaved him, combed his hair and with the help of a colleague got him into his chair just before lunch. I produced the bottle of stout, poured it into a glass and put his good hand around it. He didn't actually drink a great deal of it but it still brings tears to my eyes as I remember how happy he looked as he sat there with his hand firmly grasping the glass. Somehow he seemed to sit taller and straighter despite the fact that he was still paralysed on one side of his body. When his wife came after lunch he was still holding onto his glass of stout and she too had tears in her eyes because he looked to her more like her husband.

Last year my Father had a stroke, as severe as the one that Mr. Clemson had, and he was paralysed down the right side of his body unable to talk. I was to discover that the emphasis on basic care was not as it had been when I had been nursing more than thirty-five years earlier. My Father was definitely the “left-hemispheric CVA in bed 4” to the staff entrusted with his care and it was heart-breaking to me to see him diminished in this way. My family and I struggled to get Dad the kind of care we knew he needed. My step-mother went in every morning and stayed all day, advocating for him and providing the basic care that didn't seem to be forthcoming from staff. Staff insisted on calling him “Leslie” even though we had told them that he is known as “Les”. The stroke had made him blind in his right eye yet staff put his bed against the wall with his right eye facing it instead of into the ward and that meant that they approached him from his blind side all the time.

Finally, I had a bit of a brain wave and I produced a set of laminated posters for his room which I placed all around his bed, on the wall, on his patient information whiteboard, on his tray table, on his bedside table, anywhere I could get one to stand up or stick. They all said the following:

“Hello! My name is Les. I am an artist. I have been an artist since I was nine years old! I draw and paint portraits, landscapes, life and still life. I love life, people, beauty, classical music (especially Mozart). I take honey in my tea (one tsp please). I am now blind in my right eye so please approach me from my left! I am a spiritual person and I am a loved and loving person. Namaste! (nam – ah – stay , my soul greets your soul) xxx”

We still had struggles in getting good care for my Father and the fact that he is still with us is testament to my step-Mother's dedication and loving care in action. But the little laminated posters helped to start conversations between family members and the staff that perhaps helped my Dad be perceived more as a person than a medical description of his condition and staff started calling him Les more frequently when they spoke to him.

This experience made me think about what I would want people to know about me in the event that I can't advocate for myself, my likes and dislikes my essential nature, as well as my persona and the roles I had in the world. The little laminated notices I made for my Dad did help and I think I may make a set for myself in case I can't communicate directly. Will you make some for yourself or those that you love?

Jane Earle
9th November 2016

On Dr Gottfried Heuer's "Freud's 'Outstanding Colleague' and 'Jung's Twin Brother'"

(London, New York: Routledge, 2016—it is actually dated 2017)

Some Observations by Richard Barwell

To be utterly clear this is not an account of Dr Heuer's extraordinary new book, barely even an introduction but is an alert to its being available and to what its possible effect, when the (Jungian) reader overcomes certain resistances. First if you dislike complexity arising from either linguistic challenges, or in-depth study and research, or you do not like a challenge to the view of Jung set on a pedestal then this book may not be your cup of tea. But that of course is just my personal reaction.

However if you are open minded enough to work towards new understandings, are willing to feel stretched mentally and perhaps emotionally and yet be willing to accept an incomplete knowledge of the apparent subject (Otto Gross) and an unusual style of English with both German and psychoanalytic insights then you could well find much of value here whether you are a therapist or not.

There is only space here to hint at some of the themes my friend Gottfried Heuer immerses himself in and I believe that as his coming to know Otto Gross has taken him forty years and the subject of his work was clearly a complex, extreme and difficult man to relate to, I at least am now persuaded he was, frequently ahead of his time and has been airbrushed from history by the primary movers of psychoanalysis - particularly Freud and Jung. Since this is a Jungian publication and space is short I shall attempt only to summarize a fractional 'taster' of what Dr Heuer has to say about Gross and Jung. I will then try to summarise my own difficult feelings about it all.

Otto was born in Graz, Austria in 1877 and so was only two years younger than Jung. He qualified as a medical doctor in 1899 and as a psychiatrist but became addicted to cocaine and morphine soon afterwards and he died tragically aged 43 in 1920. Clearly he was a man who thought for himself and well ahead of his time. His primary concerns were to break the mould of patriarchy - to replace the 'will to power' with the 'will to relating' - to promote sexual freedom and he called it 'the sexual revolution' - to understand that psychoanalysis was also a political question - and he worked for 'mutuality' and focused on the individual. He led his life on the extreme and also died on the edge in February on a street in Berlin. Not only did his grave disappear, and though not Jewish was buried by some mistake in a Jewish cemetery which after the Shoah has never been found, but his ideas, and influence on psychoanalysis, on the writers, artists, and intellectuals including Jung, D. H. Lawrence and Franz Kafka, as well as many others who are not so well known in Britain.

Heuer makes many strong cases for the way in which Gross was removed from psychoanalytic history some well documented and some less so. The reader has to remember that it is impossible to write documented history where no documents exist because they have been destroyed, when only reasonable supposition is possible.

By most (let me say bourgeois) standards Gross's life was a mess, and he had extraordinary effects on the women in his life, treating them in ways which by today's standards appear shocking, like departing two days before the woman was due to give birth to his child. At one extreme he seems to have had the capacity to 'wake the soul' for some of his lovers, and at the other to cause them to commit suicide and this by the agency of the drugs he himself had prescribed. He had multiple sometimes simultaneous relationships and several children.

Gross and his father Hans Gross tragically fought to the death. Hans was a powerful intellectual man and the father of Criminology being professor of that subject at Graz University. He made extraordinary and persistent attempts to have his son legally diagnosed as insane and then detained. One institution was the Burghölzli Institute in Zürich under Eugen Bleuler and where in 1902 Jung was a new member of the staff. It happened again in 1908 which was when the famous Jung - Gross, partly mutual, analysis took place. Dr Heuer is clearly not on the side of Hans Gross but I cannot help feeling a lack of understanding of the father who, after all, financially supported his only son until his own death, and from what is quoted seems to me to have really cared for Otto.

Sometimes Heuer's text is too dry for me and so painfully referenced I find it hard to maintain concentration but at other times is gripping as in his desire to 'heal wounded history' and always it seems honest to the point of pain. He explains his own psychic meeting with Gross and his own early life in a war battered small north-German town and his brief relationship with his father who saved some 100 of Emil Nolde's paintings 'stored in a dozen large crates in the house' and the risk his father took which caused him to be interviewed more than once by the Gestapo. I think

Heuer would refer to this as a 'trans-historical' experience. There is also the whole question of 'inter-subjectivity' a comparatively new description of the older 'transference and counter-transference' which originally involved the unconscious relationship between analyst and patient, but which involves the notion of self and other, a matter which concerned Gross and Jung deeply, as indeed it ought to concern every one of us today.

Gross 'came alive' for me when I 'saw' in these pages how he lived before the first world war how he analysed his friends in cafés which like the Café Stephanie were open all night. I see him utterly dedicated not just to helping the other but also to his idealistic anarchist ideas.

In the early days of psychoanalysis Gross, along with Jung stood up for Freud's new approach to helping others mentally - the idea of the talking cure being still non-grata to the bulk of the psychiatric profession. Thus Gross was most welcome to Freud and Jung for example at the first Psychoanalytic Congress in 1908 in Salzburg.

I am painfully aware that this is a wholly inadequate summary of a work which is written by a Jungian analyst and professional scholar and in its present form is probably more readily understood by his peers than by lay people which is a pity because we all have much to learn from it about some of the deeper questions of being human, as well as the background of the work and lives of some of those, like both Freud and Jung. It also has much to say about the hidden hinterland of culture and expectation in pre-first world war German speaking Europe.

This book is part of a major Gross crusade inspired by Dr Heuer involving the establishment of a network of 'institutions' such as a web site and a Society as well as the largest archive in the world on Otto Gross which is based in London.

Jung is criticised here because he apparently removed the references to Gross in some editions of his works, and Dr Heuer provides excellent examples of how Jung drew much from Gross's earlier ideas for example on Individuation, and on the Transference. He also suggests how Jung was much influenced during their mutual analysis for example on the question of monogamy at a time when Jung himself was involved with Sabina Spielrein. It is probably true that Emma Jung was deeply traumatised as a result. A little later Toni Woolf was initially a patient of Jung's but this developed into a deep and lifelong relationship which must have been difficult for Emma too.

A most significant question I am left with however concerns Gross's long term drug addiction. With the benefit of today's research it would have been helpful and perhaps more balanced to have more discussion about the effect of this on Gross's reason and cognition. Such a strong case is made for his originality I wonder if those around him would have been less frightened of him had he been less unreasonable just a little less extreme. Might we now speak of Freud, Jung, Adler and Gross as being the four great figures of psychoanalysis, and not just three?

I will close with just one brief excerpt by Ernest Jones (Freud's biographer) from page 54 of this truly remarkable work by Dr Heuer, a major modern perspective on the history of psychoanalysis. A final comment by Ernest Jones:

"He was my first instructor in the technique of psychoanalysis. It was in many ways an unorthodox demonstration. The analytic treatments were all carried out at a table in the café Passage, where Gross spent most of the twenty-four hours - the café had no closing time. But such penetrative power of divining the inner thoughts of others I was never to see again, nor is it a matter which lends itself to description".

To study this work has been a unique and valuable experience for me and has prompted new ideas about Jung for which I am profoundly grateful.

The Unseen Hand of Gods –

Understanding the difference between archetypal and personal emotion.

Simon Howes

‘To track the gods is to see them at work within our sudden panics, our projections, our rages, all the complexes that possess us, exactly as the ancients described – Medea slaying her children, Oedipus rending his eyes, the heavy hands of the gods on a family through the generations.’¹

‘Conflict engenders fire, the fire affects and emotions, and like every other fire it has two aspects, that of combustion and that of creating light. On the one hand, emotion is the alchemical fire whose warmth brings everything into existence and whose heat burns all superfluities to ashes. But on the other hand, emotion is the moment when steel meets flint and a spark is struck forth, for emotion is the chief source of consciousness. There is no change from darkness to light or from inertia to movement without emotion.’²

Jung proposed in his writings on the psyche that each of us are affected by personal, collective, and archetypal influences and experiences. Recently, owing to events in both my private and clinical life, I have been reflecting on how these different levels of experience apply to the realm of emotion, and, in particular, the difference between personal and archetypal levels of feeling.

As an example of these different levels of feeling, if we were to lose a job, at a personal level we may fear not having enough income, or that it may be difficult to find another post, whereas on a more mythic or archetypal level we may fear that we will be destroyed by the loss of work or that it means that we have failed at life. In clinical practice, it could be argued that many clients enter therapy as they are struggling to deal with archetypal feelings. The client who presents with social anxiety could be seen as actually grappling with the archetypal fear of being annihilated (through social humiliation), rather than the more apparent personal fear of ‘not knowing what to say’ in a group setting, and the client who comes for anger management is not generally just struggling with the everyday personal anger which all of us feel, but an archetypal or god-like rage which they fear will, and sadly sometimes does, consume them and others around them. Many of us struggle with this level of mythic emotion in our adult lives as we have not been given a framework to understand it, and this is why Jungians often turn to the use of fairy tales or ancient myths as they offer alternative ways of how to be with powerful feelings.

I think it is important to state that, in line with Jung’s ideas on archetypes in general, archetypal emotions on their own are not ‘bad’ and in fact just ‘are’, and in fact our issues come from what we do with them rather than the archetypes in themselves. It is very human, when confronted with an ocean-like sadness, to wish we could cut it out of ourselves, or reason with it, but by fighting with mythic feelings, or wanting to eradicate them, we are fighting the Gods within which is an unwinnable battle. This is a futile exercise and a dynamic which can be seen in addictive or compulsive behaviours where, as much as a part of us pulls away, there is an equal force pulling us towards the very thing we fear and do not want to see. In fact, if there is a weapon at all that it would help us to choose, it is the sword of consciousness.

The Jungian analyst Daryl Sharp once wrote that ‘what we are not conscious of in ourselves is by definition beyond our control’³ and when we are not conscious of an archetype, we are under its spell or possessed by it, rather than being able to consciously bear witness to it. If we are not aware that we are caught by an archetypal fury we may act it out in violence or abuse, but when we become conscious of it though we can choose to channel that fury in a way that works for us, whether it be by standing our ground, biding our time, or by choosing not to react outwardly but work things through ourselves in our own way. Archetypal emotions speak to all of us, which is why those figures who have learned to channel them effectively like Mahatma Gandhi, Nelson Mandela, and Martin

Luther-King have such powerful messages for us as individuals.

It is quite normal in life at times to feel overwhelmed and unable to cope, in particular during times of bereavement, crisis, or trauma, but it is a different matter if we become stuck with this level of feeling over a prolonged period of time through being unable to process it. A grief of the soul is a path that should be travelled through, rather than a destination in itself. It seems that at heart many of these archetypal emotions centre around a misplaced fear or experience of a loss of Self, whether it is felt to be lost via rage, social humiliation, or overwhelming sadness. As per the quotation from Jung at the start of this article, an experience of emotion on an archetypal level, once worked through, can therefore be viewed as a re-centering and a withdrawing of the false idea that our worth and identity is dependent on other people's perception of us or external factors. When we go through the shame of social embarrassment, as all of us do at various points in our lives, after each occurrence and working through of what arises, we step closer to the recognition that these events may shake us but they do not define us. If we are in fact able to go through and survive a felt archetypal experience it both enlarges us and diminishes us, by showing us that we are part of the ages-long pattern of human experience throughout time and also that some events in life are necessarily beyond our control. The emergence of an archetypal fear or rage can therefore be seen as an opportunity to enlarge the Self through wounding, and also to reconnect us with our human family as a whole.

It is part of the greater human tapestry to feel shamed, terrified, and rageful at different times, and if we can find a way to alchemically hold these feelings and live through them without acting them out unconsciously then they can add meaning to our lives, help us grow as people, and aid us in serving the world through becoming more conscious, empathic, and kind to other fellow human travellers as they too struggle to make their way through the winding messy paths of life.

¹ Jung, C. (1954). 'Psychological Aspects of the Mother Archetype'. Taken from *Collected Works, Vol. 9 –The Archetypes and the Collective Unconscious*. London: Routledge & Kegan Paul. 1980, p.96

² Hollis, J. (1995). *Tracking the Gods – The Place of Myth in Modern Life*. Toronto: Inner City Books. p.104

³ Sharp, D. (1987). *Personality Types – Jung's Model of Typology*. Toronto: Inner City Books. p.29

Simon Howes is a BACP Accredited counsellor and psychotherapist with a private practice in Northampton and a particular interest in Jungian psychology. His website is www.northamptoncounselling.co.uk. He also helps with the production of the Chronicle! Much gratitude!



A Typology of Images?

I have been wondering why I find this photograph I took in Majorca a year ago so affective. I really feel the warmth and the bristles of the piglet against the bare skin of the girl.

I conclude that it may be an example of a sensation type.

I have begun to wonder if we can use Jung's typology not just for human beings.

Any thoughts?

rpbarwell@granary.f9.co.uk

Do we think of Jung as a Guru?

Judy Hanmer

I recently discovered Anthony Storr's *Feet of Clay* in a second-hand bookshop; as I had regretted giving away my own copy a few years back I bought it and am re-reading it with renewed interest as Storr addresses many questions which are still open in regard to Jung and his work.

I get the impression that Storr used the device of investigating gurus¹ rather as an excuse to look again at the lives of several notable men, including Freud, Gurdjieff Rudolf Steiner and Ignatius of Loyola, all of whom would have been familiar names in Jung's lifetime, though he didn't have much time for Steiner or Gurdjieff.² Storr lists the qualities of gurus, positive and negative, but mainly (in his view) the latter: they claim possession of special spiritual insight, based on personal revelation which often occurred after a period of mental distress; they tend to be introverted and narcissistic having had a lonely childhood and no close friends; they are charismatic and dominating personalities, intolerant of criticism and they do not see themselves as bound by normal rules, so risk corruption by the power assigned to them by their followers. s

Jung comes out quite well from this study, though Storr thinks that he claimed special spiritual insight and that Jungian analysis 'promises a secular form of salvation', a statement I find it difficult to agree with unless we see all analysis and psychotherapy in that light! Individuation is surely about a journey towards wholeness rather than a pseudo-religious search for salvation.³

But however excoriating his critics no one could be harder on himself than Jung is in the *Scrutinies* section of his *Red Book*⁴, written in 1914, at the beginning of what he called his 'encounter with the unconscious'. In a conversation between two aspects of himself he accuses himself of being a hollow nothing with no self-esteem, over-sensitive, self-righteous, mistrustful, pessimistic, cowardly, and vengeful. He adds to this list of shortcomings laughable ambition, vanity and a thirst for fame and complains of being misunderstood, misinterpreted and ignored and of suffering unbearable pain as a result of all this. This awareness of his own vulnerability didn't show up in Jung's public persona - as a man of his time he would have risked being even more misunderstood if he had allowed it to do so – but it must have been immensely helpful in dealing with vulnerable patients.

Storr sums up this assessment of Jung by saying that, like others who became gurus, Jung was an isolated child, but he was not a confidence trickster or manipulative, and he had a strong sense of personal integrity. He 'was a guru who saw the light, who generalized from his own experience ... and who knew that he was right. In spite of this, he made valuable contributions to psychology and to our perception of human nature'⁵. This to me sounds like a gross underestimation of Jung's work and of his influence on psychologists, theologians, writers on spirituality and students of the New Age, as well as the great affection and esteem in which he was held by patients who came to see him from all over Europe and the United States. However I do recommend this book: it is a good read!

¹ Storr explains that the Sanskrit translation of 'guru' is 'one who brings light out of darkness' Anthony Storr: Introduction to *Feet of Clay* (Harper Collins 1996)

² Jung's view of Steiner: op. cit. p.85

³*For a further view of Jung as guru see Richard Noll's *The Jung Cult* (Fontana Press 1996); see also *Cult Fictions* a refutation of the idea that Jung founded a cult by Sonu Shamdasani, editor of *The Red Book*

⁴ P.333 in the large format version of *The Red Book* (London 2009)

⁵ Op. cit. p.105

The Rime of the Ancient Mariner - A Journey with Malcom Guite

Plenary Meeting October 21st 2016

Fragmentary Reflections by Neil White

“Implicit wisdom deeper than consciousness”

The ‘I-Ship’ sails in the depths and heights of hidden life.

A chart that maps our souls and world

With strange powers of speech a kind of therapy.

A process of reintegration of the vision of a child into the powers of an adult

Prescient and prophetic spiritual alienation

A recovered vision of a youthful self

Above and below the equator a deeper spiritual architecture

Rejected materialism and mind as passive

Primacy of the Imagination a living power in every act of perception

To make outer inner and inner outer

Unconscious access to truth and wisdom

A sacred power of self-intuition

Potential works in as external works on

The failure of Enlightenment view

Distinction is the foundation of all morality

“It is” mediated by perception

“I am” the prime experience of consciousness

Subject and object

I am that I am

Reading a poem is a meeting of minds

The active imagination of the reader

A shared community

A broken redemptive communion

Translucence of the eternal in and through the temporal

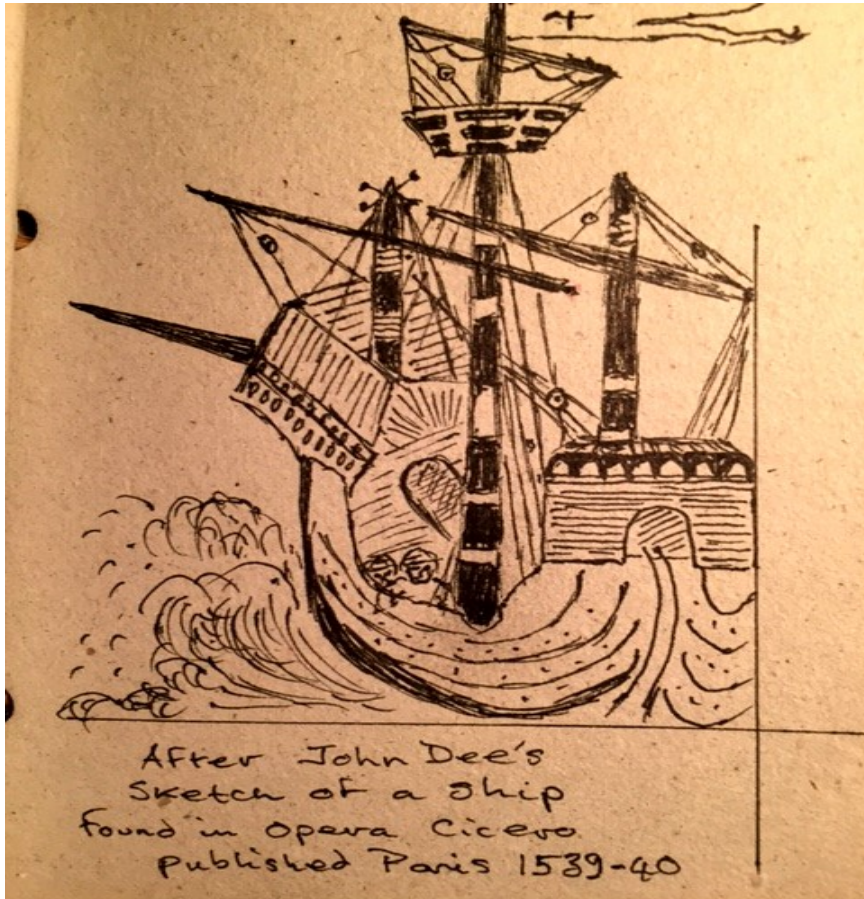
Sun pure unmediated light

Moon brilliance made bearable

Transfiguration of moonlight beauty from beyond itself

Natura naturans

“And I blessed them unaware”



A DVD of Malcolm Guite's talk on Coleridge and the Ancient Mariner is available to members and his book 'Mariner – A voyage with Samuel Taylor Coleridge' published by Hodder and Stoughton will be available from February 2017.

neilwhite38@hotmail.com



Two Poems by Ann Eberhardie

The Light Within

Flickers a light within
Kindling a spark
Lighting a small white flame
Pale in the dark.

Steadfast it burns, consumes
Dust and decay,
Clearing a space breathe
And live the day.

The Crucible

Fire to ash
New roots,
Fresh shoots
seek the sun.

Gestation
confined
in darkness.
Seeds splitting
scatter like stars.

Illuminate the Void
and the ash blows in the wind.

2015

Ann has been a member for many years and a staunch supporter of the Circle!

People Active in and for the Circle

Jane Earle - Chair

Richard Barwell - Vice Chair & Chronicle

Chronicle Assistants - Judy Hanmer & Simon Howes

Neil White - Secretary

Thomas Rochford - Treasurer

Judy Hanmer - Small Groups

Suzie King & David Warner - Meetings

Margot Butterworth - Librarian

Marisa Baltrock - Workshops Organiser

Rita l'Ons - Membership

Elaine Heinzelmann - Film Streaming

Caroline Connell

Problems Become Opportunities

As the collator of the Chronicle I want to give my special thanks to the people who have been so generous to us in sharing their ideas, re-actions, thoughts and creative work. By doing this, especially with regard to the latter, often in a rather tentative way, they give us, the readers, some very special opportunities which in our taking up their offers helps to create unique experiences full of opportunities to enliven our Circle in the collective and personal spheres.

As a peculiarly careless person I have to say just how much I have valued the detailed help with all aspects of the Chronicle (from its appearance to adding to the content) freely given by Judy Hanmer and Simon Howes without whose enthusiasm and time this would all look decidedly sloppy and limited.

Simon lives away from Cambridge and it is with the benefit of modern technology that he is able to help us - or at least far more easily. Both Judy and Simon bring special skills and qualities to bear on our small challenges.

Thank you all so much!

Richard Barwell

The NEXT ISSUE...

...will be available for the AGM on 16th June 2017.

Mid May is the deadline for your contributions of pictures and text concerning matters of interest to those who are concerned with Jungian thought. You do not have to be a member. It is always good to have any original reflections, or comments on books you have read. Your photos which may for example have a certain symbolic significance will also be gratefully received.

Correspondence and Contributions to rpbarwell@granary.f9.co.uk

www.cambridgejungiancircle.com

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