



INSIDE PAGES

Spring 2004

Member-to-Member Supplement

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Submit articles for Fall
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Program Notes

For this issue of Inside Pages in addition to speaker interviews with Ann Lammers and Puanani Harvey we are fortunate to have contributions from workshop participants. Pat Tyllia shares her reflections about the January Karlyn Ward workshop, Tanya Maurer writes about Linda Sussman's mini-retreat in December, and Debra Harvey shares a poem written at the same retreat.

You will also find a special article entitled "Creating Architecture from a Jungian Perspective" from Robert Freeman in Portland. Robert volunteered for the Seattle Society a couple of years ago as Program Planner and so is finding yet another way to contribute to the educational mission of the Society. Also see the on-line, fully illustrated version of Robert's article in "Inside Pages In-Depth" at www.jungseattle.org/insideindepth.html. Inside Pages is the place to share your thoughts, comments, and analysis of lectures and workshops as well as other Jungian-related experiences. The deadline for fall submissions is early July, so you have plenty of time to write up an article, poem, or review for the next issue. Please submit to Connie Eichenlaub at connieei@earthlink.net.

Many thanks are due to the individuals who have given of their talents and time to make the 30th Anniversary celebration of Jungian Trends in the Northwest possible. If you find other individuals at the conference with whom you would like to remain in contact and perhaps form focus groups, you might want to let others know of meeting times by posting announcements in "Inside Pages" or on-line at the Society's website Bulletin Board. Announcements can be e-mailed to webmaster@jungseattle.org. One such interest group that has been meeting for a few years is the Book Study group. In March they will begin reading and discussing Jung's *Answer to Job*. This will be a good preparation for Ann Lammers' lecture and workshop in May.

At the Annual Membership Meeting in May I hope to get feedback on this year's programming and will be announcing next year's program of lectures and workshops. You can help shape the content and quality of the Society's programming by bringing your ideas and enthusiasms to this last gathering of the season.

—Connie Eichenlaub, Program Planner

Puanani Harvey
Speaker
Interview
April 9 & 10

What experience introduced you to Jung in a way that changed your worldview?

In the Christmas of 1969, when I read Chapter VI, Confrontation with the Unconscious, in *Memories, Dreams, and Reflections*, the gift from a dearest friend, I welcomed the distinct sense of “coming home.” I had lived a childhood surrounded by the myths of ancient Hawaii, most particularly those of the Goddess Pele, whom we knew to regard with great awe and trepidation. As a toddler, I was treated by a Hawaiian Kahuna for the polio I had contracted and given the Hawaiian name I carry to this date, leaving a lasting sense of the mystery of ancient healing practices.

In what way(s) do you think your orientation to Jung’s psychology (in terms of how it has evolved in your personal development and work) is changing the world?

My sights seem myopic when oftentimes I describe analysis as a “process of increasing tolerance for uncomfortable states.” This suggests movement toward the Unknown and hopefully a greater openness to the deepening and expanding of Awakeness. Would that the tale of the hundredth monkey were true then indeed each Awakening adds to the changing of the world.



What experience introduced you to Jung in a way that changed your worldview?

In 1978, when I was preparing to enroll in my first course on psychology and theology, I picked up a copy of *Man and His Symbols*, meaning to start learning about Jung on my own. First I read Jung's long essay. I was fascinated, but I still took a consciously sceptical view of what seemed like byzantine assertions. Then I started to dip into another essay, I think the one by Marie-Louise von Franz, over which I soon fell asleep and dreamed I was drawing with crayons on construction paper. I drew two long, clumsy rectangles, which overlapped to form three rough squares. Even in the dream I laughed at myself, “Look, you’ve just started reading Jung, and now you’re drawing his ‘three’ and ‘four!’” This major alchemical formula, which I had just been questioning with my conscious mind, had fallen right past my defenses and landed in the middle of my child’s intelligence. The dream made me admit that at a deep level I was already convinced by Jung's theory of symbols and had begun to make it my own. I can say now that it was on the way to becoming my new language.

In what way(s) do you think your orientation to Jung’s psychology (in terms of how it has evolved in your personal development and work) is changing the world?

This is a hard question. As a psychotherapist I work with one person at a time, and as a scholar I seem never to finish getting the Jung-White

Ann Lammers
Speaker
Interview
May 14 & 15

material published. If those two jobs are all I can do in my life, will my work have changed the world? There's always a temptation to think grandly about one's achievements, but I once felt the awe of knowing that I had made a real difference in the world—in the world of Jungian research, anyway. In 1992 Franz Jung told me that my dissertation was the 'key' that had opened the archive where Victor White's letters had been locked away for 30 years. He said that Jung's heirs trusted me to handle the sensitive Jung-White correspondence, and they hoped it would eventually see the light of day. If the world is ever to be transformed, maybe it will happen because a great many people have done whatever they can, with the tools available, to bring hidden things to light.



On January 9th, Karlyn Ward presented *Anchored in the Heart—Redeeming the Dark Feminine*. According to Ward the history of the feminine in religion is being rewritten because of new research by historians and women theologians. Research of the Papyrus texts shows a strong, earthy, woman accompanies Jesus on walks, gives of her wealth to care for Jesus and the disciples, is kissed on the mouth by Jesus implying intimacy of some kind, became a prominent disciple praised by Jesus as one on the same wave length as himself, is the first to receive an experience of Jesus after his death, and goes on to become a respected leader of the gnostics. This woman is St. Mary Magdala.

Ward goes on to say, there also seems to be a relationship between the Black Madonna and Mary Magdala demonstrated by the frequent worship sites located very near one another or the same site being used to worship both. The Black Madonna cult springs from the Wisdom or Sophia tradition. The Black Madonna and Mary Magdala figures are both earthy, womanly, black, and both sit in the throne of Isis.

One legend of Mary Magdala says that she and others, possibly Joseph of Arimathea, were put on a rudderless boat. They may have fled to Alexandria and then perhaps to Southern France. In the Grail legend, Mary Magdala is pregnant when she arrives in France. Sarah is the child of Mary Magdala and Jesus. The troubadours had many, many songs about the legend and cult of Mary Magdala until the 8th century. The Catholic Church declared these ecstatic songs heretical or said they were about the Virgin Mary. Soon witch hunts began and the cult went underground.

During the lecture and workshop, Ward presented vivid slides of Black Madonnas and Mary Magdala. She also played a wide variety of music about the legends and history of Mary Magdala. These were meant to reach the audience, move the audience. The combination of the music and slides made one hope such a history would live again.

Ann Lammers
Continued

Reflections on
Karlyn Ward's
January 2004
Lecture &
Workshop
by Pat Tyllia

*Reflections on
Linda
Sussman's
December
2003 Lecture
& Mini-
retreat
by Tanya
Maurer Ph.D.*

"Is there any interest in initiating a celebratory workshop around a Summer Solstice motif? Unicorns would be welcome and not sacrificed!"—Tanya

In her talk on Friday evening, Linda Sussman, Ph.D., a Jungian oriented psychotherapist, educator, ceremonialist, storyteller, and author imaginatively beguiled us with her slides of the enchanting Unicorn Tapestries and poetry by Rainer M. Rilke, Robinson Jeffers, and Jane Hirshfield. She described the interactive themes of Desire, Imagination, and Necessity, as well as their implications for influencing human action and individuation.

In the workshop on the following day, she developed three additional concepts: contemplative conversation, generative action and dreaming an image forward. She described *sentipensante* meaning "feeling-thinking" and/or "language that speaks truth from the heart." We were encouraged to try these processes in several group exercises that helped create a trusting, sharing, and communicative atmosphere.

We watched a Bosnian movie, *No Man's Land*, directed by Danis Tanovic. This film which is allegorical in nature, depicts the absurdity of war and man's estrangement. The Serbian and Bosnian armies are camping on either side of a trench, when two opposing soldiers confront each other in "no man's land." Their interactions range from initial hostility and suspicion to temporary mutual compassion. The men seem to be able to modify their trained aggressive reactions to "the enemy" and tentatively began to relate to one another as "humans"; however, one impulsively betrays the other, reinstating the conditioned hatred.

Another theme of the film involves a soldier who was presumed dead, under whom a bomb was planted, which would explode at any movement. However, he was not dead, and the bomb could not be disarmed despite the best help available from experts. The military and U.N. authorities resolved the matter by pretending to rescue the man but deceptively leaving him alone in the trench on the bomb. One of the sympathetic officers involved in the rescue has a moral choice either to alert the media, which is nearby, about the deception or follow orders to leave the site. With apparent discomfort he leaves unable to take a stance of risking opposition to authoritative rules. The last chilling image of the film is of the man abandoned in growing darkness, immobile, considering his imminent death.

We were asked to "dream the image forward" and express our feelings in an artistic form, which could entail poetry, drawing, sculpture, dialogue or enactment. In tribute to Dr. Sussman, she had established such a high level of trust in the group that we all seemed eager to use our imaginations, to expand our perceptions, and to experiment creatively with finding "a voice" in some form of expression. Although the last exercise marked the end of an intense, eleven hour day, the participants seemed elated and energized. Some even forgot to break for dinner.

As a result of tossing around ideas about how we might continue, the idea was enthusiastically put forth of having Dr. Sussman do another workshop in six months, which would synchronistically coincide with the Summer Solstice.

I attended Linda Sussman's workshop where we examined how our heart is moved and then expressed in image. We viewed the film *No Man's Land* by Bosnian Director Danis Tanovic. This film is set in the midst of the recent Balkan wars, *No Man's Land* is a powerful account of the relationship that develops between two enemy soldiers—a Serb and a Bosnian—who are trapped together in the same trench. When the United Nations begrudgingly decides to come to their rescue, the soldiers' predicament is blown up into an international news spectacle, and the dark humor of the film becomes evident. The award-winning drama explores humanity in the midst of the horrors of the Bosnia-Herzegovina war.

This poem is a response to what I saw, felt, tasted, and heard.

No Man's Land

Is this our earth?
This land over which we fight
For the right to die?
This IS a no man's land
This blood-soaked trench
This hand-scratched hole.
This IS a naked grave
Marked anonomously
And ceaselessly
By the sun
That continues
To rise
And to set
Where the winds do blow
and howl
Where the grasses do sway
And bend
Where the trees do gather
And mourn.
This IS our no man's land
Where we bury our love for each other
Under the dirt of differences
Where one life explodes
Into innumerable shards
Only to become
The stars
Illuminating the sky
Over the cold dark no man's land.

*Debra Harvey
shares a poem
she wrote at the
Linda Sussman
Mini-retreat in
December 2003*

Bereavement Dreaming and the Individuating Soul

by Geri Grubbs, Ph.D.

Pick up a newly released copy or check out the copy at the Jung Society library.

Dr. Grubbs will be presenting this material in September 2004 at the Jung Society.

"...A wise guidebook for when tragic loss plunges the living soul into grave liminality and opens the door to transformation." —Murray Stein, Ph.D.

This eventful book is a touching presentation of the dreams you have following the sudden death of a loved one. It is a deep look at the grief process that is expressed in your nightly dreams. When you lose a loved one, the experience is both mythical and personal. Dr. Grubbs explores the archetypal aspect of the death experience as well as the personal, which arises in the particular healing path you take. Both realms blend in the dream space where you may encounter your lost beloved. Here you can find comfort and renewal as well as participate in your beloved's own growth along his or her own soul journey.

*Creating
Architecture
from a
Jungian
Perspective
by Robert
Freeman*



“I added a courtyard and a loggia by the lake, which formed a fourth element that was separated from the unitary threeness. Thus a quaternity had arisen.”
—C.G. Jung.
Memories, Dreams, Reflections

Architecture plays a dynamic role in our daily existence. Unless we are nomads or cave dwellers, we eat, sleep, work, entertain, worship, learn, and love in built environments. Shouldn't we give greater recognition to the affect of these environments upon those aspects of daily living, and upon the soul?

“...words and paper...did not seem real enough to me; something more was needed.” —C.G. Jung. *Memories, Dreams, Reflections*

Carl Jung had an intimate relationship to his surroundings, from the stone he chiseled while sitting at Bollingen to the house he created, lived and studied in, there. Films and photographs of Jung at this place convey a feeling of integration between the man and his environment, perhaps the physical manifestation for the man and his soul.

“At first I did not plan a proper house, but merely a kind of primitive one-story dwelling. It was to be a round structure with a hearth in the center, and bunks along the walls. I more or less had in mind an African hut where fire, ringed by a few stones, burns in the middle...”
—C.G. Jung. *Memories, Dreams, Reflections*

How common it is that in our dreams appears the house, new or remodeled, finished or not, subterranean or in the air, and any aspect of its material and ethereal qualities. Are not these symbols for our psyche? And the real structures we create. Are not they the symbols realized?

“But I altered the plan even during the first stages of building, for I felt it was too primitive.” —C.G. Jung. *Memories, Dreams, Reflections*

We all have heard stories of couples in the process of designing and/or building a house, and how that process and experience was the most gut wrenching, soul searching time that their relationship experienced. It is commonly speculated that almost 50% of couples engaged in the process, disengage their relationship during or shortly thereafter. The angst does cut to the bone. The dynamics of architectural space is not unlike the equilibrium of relationships. There is such power in the process. Instead of demise it can create vitality, vigor and renewal.

A Jungian influenced architecture. What might it entail? How might it be achieved? It is definitely not relegated solely to the design of our dwellings. It can extend to the whole of the built environment, where we work, recreate, learn, shop, pray, and experience culture.

Light and Dark of Spaces. Indirect light, light that filters magically in from above. Shadow, mystery and the recognition of the sacred. Creation of sacred space.

Envelopment of Spaces. Hard, with clear delineation, precise boundaries and perhaps functions; Soft, with interpenetration, multiple use, varying orientation, integration of some or all of the senses with the exterior, distant images/environments/horizons.

Centrality. What aspect of living in our environments creates the center upon which much of the remaining revolves? The hearth took this place for thousands of years. Perhaps it still does. A building can center on its most important function. A family or an individual gathers, around a cooking island, a hearth, a TV, a view, a writing desk, a garage full of cars. Our focus exposes our values.

Prima Materia. A textural palette related to the activity anticipated within the space and the association of those using/occupying it. Endurance of stone, tales of thousands of years; Transparency and fragility that is glass; Perfection of lacquered metal, bending of bamboo, rushing of water, smell of herbs. The material alchemist still searches to create gold.

Stories and Place. We may make our own stories but they are built upon land/earth that has had its own songs. We must interpret each and honor each. If we are so lucky, we reside within and walk upon sympathetic songlines. Craig San Roque, a Jungian analyst and Bruce Chatwin, an anthropologist, have contributed extensive insight into the ways in which the Indigenous Peoples of Australia recognize land, earth, structure, history and story.



Book Study Group meets at the Trinity Parish Episcopal Church, the last Sunday of the month from 6:00 to 8:00 p.m. The group will be starting a new book, Jung's *Answer to Job* in March. For more information please contact the office or Lynn Davis Fox.

Robert Freeman Architecture from a Jungian Perspective Continued

Robert Freeman is a licensed architect practicing in Portland, Oregon. He has studied, and participated in, Jungian work for over twenty five years, and he brings those experiences into his practice of architecture. He can be reached at rffreeman@intergate.com

*"It might also be said that I built it in a kind of dream. Only afterward did I see how all the parts fitted together and that a meaningful form had resulted: a symbol of psychic wholeness." — C.G. Jung. *Memories, Dreams, Reflections**

Book Study Group Starts New Book



MEMBERSHIP FORM

NOTICE: *The Jung Society Membership Directory is intended to help members develop small group opportunities for exchanging Jungian thought. The Board expressly prohibits all other uses, particularly solicitation in any form.*

Please fill out your name and contact information, and check the boxes to the left to indicate you'd like to INCLUDE your contact information in the Membership Directory. You may also request that your entry be excluded from the Membership Directory.

- Name _____ Date _____
- Street Address _____
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Interests (for inclusion in the Membership Directory):

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|--|--|--|
| <input type="checkbox"/> My interests are general | <input type="checkbox"/> Dreams | <input type="checkbox"/> Typology |
| <input type="checkbox"/> Individuation and development | <input type="checkbox"/> Creativity | <input type="checkbox"/> Religion |
| <input type="checkbox"/> The archetypes & symbolism | <input type="checkbox"/> Alchemy | <input type="checkbox"/> Synchronicity |
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- I've attended/am attending classes at Zurich Institute at Pacifica

Any areas you would be willing to help with:

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If it is time to renew your membership, or you are a new member joining the Society, please enclose dues at the level indicated.

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| <input type="checkbox"/> \$500 Sustaining Couple | <input type="checkbox"/> \$300 Sustaining Member | <input type="checkbox"/> \$75 Couple |
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