



COMPANION GUIDE

INTRODUCTION TO JUNGIAN PSYCHOLOGY

JAMES HOLLIS

Welcome!

Dear Participant,

As you may be aware, Jung Platform offers Jungian, depth psychological and spirituality related content by bringing together great teachers on topics that are relevant for our personal growth, for our world, and which is accessible to a worldwide audience.

We carefully select our faculty members to include some of the most soulful, embodied and respected teachers and luminaries in their fields. We then develop programs which can offer you unique insights, support and practical guidance for the journey of life.

We aim to provide you with perspectives and tools that you can implement and integrate into your own life. Part of our vision is to ensure that you have access to tools that will help you to implement the insights you will be exposed to during any of our programs. That's why we ask our teachers to always provide examples, exercises and tools wherever possible.

This companion guide is one of those tools. The purpose of which is to ground the material you'll be exposed to, and make the insights and learnings practical. By integrating the content you will work through during this course, it can support you in deepening your relationship to soul and spirit while living a more inspired, colorful and magical life.

The whole team at Jung Platform wishes you a meaningful and joyful journey as you make your way through this course and the companion guide. And we look forward to welcoming you back soon!

Your companion on the journey of life,

Machiel Klerk & the Jung Platform team

Meet The Teacher



James Hollis

James Hollis, Ph.D., is a licensed Jungian analyst in private practice in Washington, D.C. He is also a Core Faculty Member at Jung Platform since 2016, and one of the best Jungian teachers of our age.

He was born in Springfield, Illinois, and graduated from Manchester University in 1962 and Drew University in 1967. He taught Humanities for 26 years in various colleges and universities before retraining as a Jungian analyst at the Jung Institute of Zurich, Switzerland (1977-82). He served as Executive Director of the Jung Educational Center in Houston, Texas for many years, was Executive Director of the Jung Society of Washington until 2019, and now serves on the JSW Board of Directors. He is a retired Senior Training Analyst for the Inter-Regional Society of Jungian Analysts, was first Director of Training of the Philadelphia Jung Institute, and is Vice-President *Emeritus* of the Philemon Foundation. Additionally he is a Professor of *Jungian Studies* for Saybrook University of San Francisco/Houston. He lives with his wife Jill, an artist and retired therapist, in Washington, DC. Together they have three living children and eight grandchildren.

He has written a total of sixteen books and over fifty articles. The books have been translated into Swedish, Russian, German, Spanish, French, Hungarian, Portuguese, Turkish, Italian, Korean, Finnish, Romanian, Bulgarian, Farsi, Japanese, Greek, Chinese, and Czech.

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Course Description

One of the pioneer explorers of the human psyche was the Swiss psychiatrist Carl Jung (1875-1961). He incorporated Freud's appreciation of the biological drives that move humankind, and Alfred Adler's emphasis on family dynamics in the formation of personality.

Yet, he moved beyond both to identify and track the central fact that we are also spiritual creatures. As meaning-seeking, meaning-creating animals, we also have a spiritual life which suffers any disconnection from what nourishes the soul.

In this course, we explore Jung's basic concepts, many of which have been influential in understanding our lives and our times. Such ideas as complex, typology, archetype, persona, animus/anima, shadow, and many others will be defined, illustrated, and exemplified in how they may be observed in daily life. Understanding Jung's map of the psyche will assist each of us in opening an avenue for understanding ourselves, and those around us, at a deeper level.

Class 1. The Basic Functions of the Psyche: Part I: Ego, persona, shadow, anima/animus

What are the energy systems and management functions which work within each of us in the conduct of daily life?

Class 2. Basic Functions of the Psyche Part II: Self, archetype, personal and collective unconscious

What are the levels of reality which course within each of us, and link us to our ancestors, and to the timeless realms of human experience?

Class 3. Basic Functions of the Psyche: Part II: Projection, transference, story-making, symbolic forms, symptom formation

What are the elemental psychological mechanisms which function both consciously and unconsciously in daily life, and which shape the agendas and outcomes of our history and our relationships?

Class 4. Working with the Psyche: Dreams

Why do we dream? What kinds of dreams come to us? How can we understand these messages which come to us autonomously every evening?

Class 5. Working with the Psyche: Active Imagination

What is “active imagination”? How can this tool that Jung developed enable us to engage our psyche and its unspoken conversation more directly? How can it move us from passive recipients to active partners in the formation of our experience?

Class 6. Why Fairy Tales and Myths are so important for us

What can we learn of ourselves, and our common heritage in the human story, through the examination and appreciation of the timeless narratives which speak to us of the mysteries, and our role in them?

Class 7. Reflections on existential matters: Suffering, death, meaning

How does Jungian psychology help us gain a deeper insight, and more active participation, in the human experience? What can we learn that strengthens our standpoint, and personal encounter, with the mystery in which we swim.

Learning Objectives:

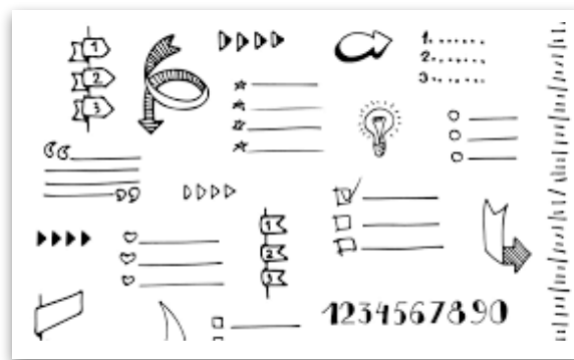
After completing this course you will:

- Have a basic understanding of the fundamental concepts and principles of Jungian Psychology.
- Understand and be able to apply Jungian concepts to your own life for your personal process of psychological growth.
- Learn to work with your shadow, dreams, projections and imagination to increase your psychological awareness.
- Have acquired a set of perspectives and tools that will make your daily life more meaningful, purposeful and enjoyable.

CLASS 1: THE BASIC FUNCTION OF THE PSYCHE

Part I: Ego, Persona, Shadow, Anima/Animus

All of the class summaries that follow are a mixture of verbatim quotes, condensed excerpts and occasional re-phrasings. In some cases the material Jim presents in a class has been reorganised to aid comprehension and reflection.



Summary: In this class Jim gives a brief summary of Jung's family background, professional path, personal wounds and ambitions. He then discusses the basic terminology essential to Jung's formulation of the energy systems and management functions that work within each of us in our daily lives. Jim describes how Jung conceived of the relationship between ego, persona, shadow and anima and animus. He discusses the difference between the personal and collective shadow. He talks about the anima and animus, and gives examples of anima/animus projection and possession.

Jung's personal biography: Jung was an extraordinary person of great breadth and depth. He has 20 volumes of published works and at least 40 volumes of unpublished works. His life spanned the 19th and 20th centuries. He collaborated with Freud for some years but parted ways with him. Freud saw the psyche as instinct based and humans as biologically driven. Jung insisted there was more, that humans are also creatures of the spirit who seek meaning. Jungian psychology is a way of paying attention to the soul. Jim highlights how Jung saw his approach as a therapy of meaning. Jung observed that the smallest thing with meaning is always greater than the largest thing without meaning.

Jim discusses some basic Jungian terminology:

Ego: ego is Latin for I. Who I am or who I think I am. It's tiny compared to the unconscious. It mediates between the inner and outer world. It's charged with moral choice, agency, volition and carries a huge responsibility. It's the fluid center of consciousness that often fades out. The problem is the ego believes it's sovereign. It's prone to inflation and is easily possessed by unconscious complexes. It often doesn't know what inner complex it's really in service to and rationalizes the impulses of the unconscious.

Shadow: the material that when brought to consciousness, we find contradictory to our professed values or we find undermining the ego's position. It may ask so much of us that we have a motive for avoiding it. Personal shadow material is created by suppression and repression.

Suppression: deliberately, knowingly pushing what's contrary to ego ideals into the shadows.

Repression: reflexive, protective, unconscious exclusion of material that the ego can't deal with.

4 ways of experiencing shadow: 1) unconsciously, live it out without knowing it ; 2) via projection: onto partners, other cultures, races; 3) deliberately immerse yourself in it, at rallies, concerts; 4) make it conscious, what is it that I'm not facing in myself? What is wrong in the world is also wrong in me.

Collective shadow: religious institutions, universities, cultures and governments also have shadows as they commit genocide, discriminate and edit history.

Persona: the persona is a mask we present as a way to deal with the world. It protects our essence inside. It is a functional complex of our roles, work and status. The problem is when we believe we are nothing more than our persona.

Anima/animus: When Jung wrote over one hundred years ago he defined these terms with strict gender assignments that we now see as socially constructed. The terms are still useful, though. Animus refers to those parts of a woman that she pushes down because her culture tells her they're not feminine. The animus is a woman's inner masculine energy. The anima is a man's inner femininity. The anima is the life force in a man, his feeling function, how he experiences his own body, his capacity for relatedness.

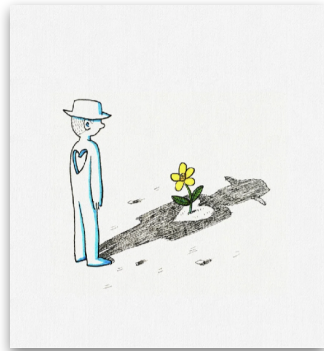
Anima possession: when material is pushed underground it develops an attitude, it pathologizes and comes back up in a troubling way.

Anima projection: men typically project their inner femininity, or things that their ego experiences as Other, in one or more of four different directions. Attraction to: 1) the plane of physical instinctuality, an Eve figure, or Helen of Troy.; 2) a maternal figure; 3) the muse figure or the inspiring feminine, who is a helpful link to creativity, to the world of feeling; 4) the wise old woman, the woman of nature, the woman of healing.

Animus: the positive animus task for a woman is self-empowerment, allowing who she is to come into the world, "Yes, I can do that." The negative animus belittles her, "who do you think you are trying to do that? "

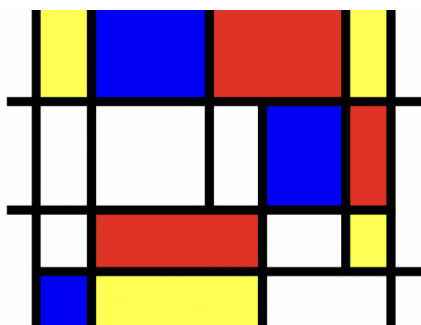
Animus projection: women typically project their inner masculinity, or aspects that their ego experiences as Other onto men in one of these ways: 1) physical prowess, the athlete; 2) doer of deed, accomplished actor in the world; 3) the power of the word, clergy, professors; 4) wise old man, father or sage.

Bringing it home: Questions for reflection



- Do you know what persona you try to present to the world? How would you like to be seen?
- What qualities or traits might be stuffed into your personal shadow closet? How do you *not* like to be seen?
- Can you bring yourself to look at the most embarrassing, shameful parts of yourself? Can you forgive and accept and even love those aspects of yourself?
- Can you spot moments of occasional anima or animus possession in yourself? Unexplainable moods? Incessant self-doubts and criticisms? Sudden sensitivities? Rigid beliefs or strident demands?
- If you notice self-judgments for these moods, demands or sensitivities, can you explore just holding those traits with tolerance? Could you try to accept them rather than adding another layer of self-criticism to the pot?

Class One Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

ego	unconscious exclusion of material the ego can't deal with
repression	the mask we wear that helps us function in our roles in society
suppression	those parts of a man that he pushes down because society says they aren't masculine
shadow	those parts of a woman that she pushes down because society says they aren't feminine
persona	unconscious material that's contradictory the values of our ego
anima	who I think I am. Prone to inflation and possession by complexes.
animus	consciously pushing something disagreeable into the shadow

(answers can be found in the Answer section)

The Gist of It: True/False questions

Religious institutions and governments also have shadows.	True	False
The persona is something fake we should try to get rid of.	True	False
Jung's view was that we are strictly instinctual beings.	True	False
Contemporary Jungians use the terms anima and animus in a less gender-bound way than Jung did.	True	False

(answers can be found in the Answer section)

CLASS 2: THE BASIC FUNCTION OF THE PSYCHE

Part II: Self, personal and collective unconscious, archetypes



Summary:

Jim continues defining some basic terms of Jungian psychology.

Ego: (review to contrast with the Self) The ego is loaded with our history and biography. It's the base of our conscious sense of self. Often the particular complex we're in service to at any given moment will at some level change our sense of reality, the modality in which we're functioning, or the agenda which we're serving. The ego is very invadable and often possessed, the ego only gives us a splintered sense of self. It is the Self that provides continuity in our personalities.

Self: It is the Self that is the organic center that runs this system. The Self is our direct link to the larger dimensions of nature itself. Jung's definition of Self was that the Self is the archetype of wholeness, the regulating center of the psyche, a transpersonal power that transcends the ego. It includes both experienceable and non-experienceable aspects of the psyche. It can only be in part conscious. It's better to imagine the Self as a verb rather than as a noun.

Examples: Jim's own mid-life depression happened despite the fact that things seemed to be going well for him. The Self was not cooperating with the ego's goals. The depression produced a bridge to the unconscious world. He did not willfully choose this dialogue but it has been core to his life journey. It helped him realize that the ego does not run the show.

Brittany Spears cutting her hair was, perhaps, another example of the Self trying to deconstruct a commercial celebrity image that had become a trap for her. Her quick return to the stage could be seen as a regressive restoration of the persona, leading to further self-estrangement. Nothing is without meaning. Everything comes from a certain psycho-logic.

Psychoid nature: the term Jung coined to refer to the fact that mind, body and emotions all spring from one constant reality.

Jim discusses Joseph Campbell's "The Masks of God" series that covers the imaginal history of the East and West. Reading these four volumes gives you a sense of how much history is behind us, how recently our culture has appeared. The repetition of images and motifs across the ages and cultures is also evident. This evidence led Jung to the view of a common psychic system operating within us as part of our human nature.

The collective unconscious: According to Jung: "it contains the whole spiritual heritage of mankind's evolution born anew in the brain structure of every individual. ...the collective unconscious, so far as we can say anything about it at all, appears to consist of mythological motifs or primordial images. For which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious. We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual." What we all have in common is a similar psychic structuring process. That's why you could have a dream tonight that has the essential motifs in it that someone dreamt thousands of years ago.

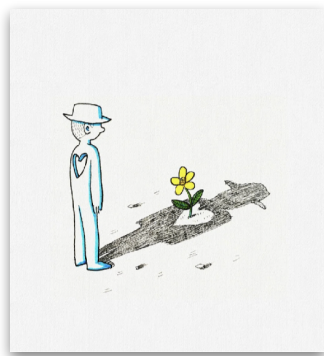
Archetypes: Think about archetypes as the image making process that arises spontaneously out of our psyche. Jung wrote: "the archetypes are the numinous structural elements of the psyche and possess a certain autonomy and specific energy, which enables them to attract out of the conscious mind, those contents which are best suited to themselves. The symbols act as transformers, their function being to convert libido from a lower to a higher form. "

Archetypes are form, not content. A "pedestrian" dream of traveling carries the archetype of the journey, the voyage into the unknown. Think of archetypes in terms of categories. *Locations*: the forest evokes the place without a path, not knowing; the home, buildings and the city evoke ego operations, and the ocean evokes the source of life, the great unconscious. *Movements*: ascent, descent. *Numbers*: oneness evokes wholeness, twoness differentiation, consciousness and splitting, the third the transcendent function that seeks healing, dynamic; the fourth: the encounter and integration of opposites. *Colors*: green, life, nature, envy; blue: depression, ocean, sky; red: anger, passion, blood. *Animals*: eagle-vision, lion-strength. *Principles*: birth-death, vertical-horizontal

Numinous: something that summons you, you do not choose it. You're touched by it.

Example of a charged archetype: a parent is a giant psychologically to the child, yet the parent is also a wounded person who doesn't understand what's going on inside or outside. Yet we mythologize them and see them as all powerful since they mediate the world for us. Our relationship to our bodies and to nature will be shaped by the relationship we had with our mother, our relationship to the life of the spirit will be colored by our relationship with our father.

Bringing it home: Questions for reflection



- Can you find a sense of continuity throughout the many phases and roles of your life?
- Have you felt something from within (or more-than-human) supporting you through your many changes?
- Have you felt yourself to be a part of nature, or that nature holds you?
- Can you identify a time in your life when you didn't have the energy to accomplish your conscious goals? Or life events got in the way? What happened as a result of not being able to pursue those goals?
- Can you see a time in your life, or in the life of someone close to you, when what looked like a failure actually opened up access to something deeper?
- Can you begin to spot some archetypal energies you attribute to your personal mother? To your father?

Class Two Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

collective unconscious	refers to the fact that mind, body and emotions all spring from one constant reality.
archetypes	the common psychic system all humans share, containing the whole spiritual heritage of mankind's evolution born anew in the brain structure of every individual
the Self	the image making process that arises spontaneously out of the psyche
psychoid nature	the archetype of wholeness, the regulating center of the psyche that transcends the ego

(answers can be found in the Answer section)

The Gist of It: True or False

The ego runs the show and makes all decisions in our lives.	True	False
Archetypes are content, not form.	True	False
Location, color, number and animals are a few archetypal categories.	True	False
What you dream tonight has the essential motifs of a dream from 2000 years ago.	True	False

(answers can be found in the Answer section)

CLASS 3: THE BASIC FUNCTIONS OF THE PSYCHE

Part III: Projection, transference & the nature of the complex



Summary: In this class Jim discusses our urge to create stories. He defines the concepts of complex, projection, transference and counter-transference, and symptom formation. He closes reminding us of Jung's insistence on respecting the mysterious nature of life, soul and relationships.

We create meaning via the stories we build based on our experience of the world.

We are animals that seek and create meaning. We suffer when we are disconnected from meaning.

An infant constantly reads its environment. Is it safe? Is it unsafe? Is it predictable? Is it unpredictable? Is it invasive or is it abandoning? How am I being experienced or valued by my environment? I will create egocentric stories based on the perceptions I had as an infant and child.

A large part of therapy is trying to bring to the surface the stories that we've been living, some of which are conscious, but many of which are not conscious. We have these stories because they're meant to help us cope with the world. These stories are the creators of the patterns in our lives. Ferreting out those stories is extraordinarily important. One of the biggest projects in therapy is to realise that you're not what happened to you.

What is a complex?

Complex is a neutral word. It just means a structure, like an apartment complex, and yet it's a structure that's loaded with energy based on the repetition or the magnitude of the original experience or experiences. It manifests in our body. You can often feel it in a ruffle of the stomach or perspiring palms or a constriction of the throat. It carries a mini script that can play out in a matter of seconds or it can be virtually lifelong. My core story of my inherent unworthiness might be reinforced by daily events. What really wants to express itself through us is a very different project, and discovering and living that is one of the biggest tasks we all have.

Complexes are clusters of energy disassociated from the ego that have a certain life of their own. Knowing you have a certain complex doesn't mean it's going to go away. When it's triggered, it still has the power to come up, usurp the ego consciousness and play out its little song and dance. Jung called that the state of possession.

Jung said complexes interfere with the intentions of the will and disturb the conscious performance. They produce disturbances of memory and blockages in the flow of associations. They appear and disappear according to their own laws. They can temporarily obsess consciousness, influence speech, and action in an unconscious way. Complexes behave like independent beings. The ego cannot will them away. The less available the complex is to the field of consciousness, the more autonomously it's going to act. By working with a complex over time, we can begin to take some of its energy and add it to our ego consciousness.

An excessive amount of energy is a sign of the complex. A person doesn't usually realise that he or she is in a state of possession by a complex, it's usually after the fact that we realise.

Complexes are, in fact, splinter psyches. Their origin is often in trauma, an emotional shock or something that splits off a bit of the psyche. But it's important to add, too, that there are positive complexes. For example, there are positive complexes that allow us to appreciate justice and beauty and other values in life.

The complex poses very pragmatic questions. What does the complex make you do? What does it keep you from doing? How does it play out in your life? We can't avoid complexes because we all have history.

Co-dependence is an example of a mini script (or complex) in which the other always has the power. This usually creates a lot of automatic compliance, self-sabotage, anger and depression.

One of the problems of the complex is it has no imagination. It's a looping tape. It's always going to say the same thing over and over and over. That's what leads to its reinforcement and why it becomes almost locked in as a reflexive mechanism for us.

The Self does have imagination and is not amused by self-sabotaging complexes. It will begin to present us with symptoms, compensatory dreams. It will stub our toe in some way in the midst of these complexes.

Complexes lead us to automatic behaviour that is supposed to protect us from danger and hurt. Trouble is, the complex often cause more trouble than what it's trying to avoid. One of the central tasks of analytic therapy is to begin to identify our complexes and see how they show up in our lives and to begin slowly to take them on. That often involves a sort of counter-phobic maneuver. This means that if I'm going to have a larger life and not defined by my old history, then I have to step out of the comfort zone and take things on I'd rather avoid.

Jung said: when disassociated from the ego, contents will appear to come to us as outer reality. That includes visions, ghosts, apparitions, hauntings, and so forth. It will come to us as an outer event.

What is Projection?

The etymology of the word “projection” means to cast forth, to carry over. Projection is neither good nor bad, it's simply a mechanism. It's like I'm not seeing the world as it is. I'm seeing it through the energy field that I've distributed into the world. A complex, with transference material, gets attached to the projection. I will carry over elemental issues like trust or distrust from my earliest family relationships into my other relationships. It prejudices the later relationships. If they're positive transferences maybe you can build on them in a good way. Sometimes they are destructive to the relationship.

According to Maria Louise Van Franz there are **5 stages of projections**:

1. Something about another person or an institution unconsciously triggers me and I see that person or institution through the lens of my own intrapersonal history rather than strictly as they are.
2. The projection begins to wear away. I experience a discrepancy between what I put on them and how they actually are.
3. I try to get the other person back to where they were at first in my projection. This often creates a power struggle. There's often disappointment.
4. We try to rationalise the disappointment or blame the other person for the problem. Many relationships end here.
5. If we get this far, we examine what we have projected onto the other person. What am I asking of you that I need to be asking of myself? Was I counting on you for self-esteem? Permission? Protection? If I don't do this step I'll just find a new person to hang the old projection on.

We can't avoid projections because the world is unknown at heart. People are unknown. You could be married and still not know each other in the deepest sense. Underneath all this is the psyche's effort to make sense of and live productively and safely in a world that's at heart, mysterious and often lethal. We have a big stake in trying to figure out what's going on out there.

Transference means that once we've evoked the projection, we tend to bring the history of that into the new situation. That's why in intimate relationships or relationship of an employee to a boss, the parental imago or images are present, highly charged and playing. The only question is whether they're playing a large role or a small role. They're never absent. Of course we have positive and negative transferences. Positive means we have a tendency to be able to trust people or bond with people based on our life history. Negative means a tendency to be suspicious, cynical and withholding.

The ability to trust the therapist can sometimes allow us to reform, re-image our intra-psychic Imago. The intra-psychic Imago is made up of all of my history of relationships, especially with a parent, but other relationships shape it as well. All of that history gets brought into the field of the interactive play of the moment. We may see the other as the negative parent or the source of authority. This means we're in an unreal relationship because we're not seeing the other or ourselves as they or we really are.

Counter-transference

Transference is the party A to B and counter transference is B to A. Just as analysts trigger the parental and authority field of their patients, so patients trigger many fields of their analysts. This is why Jungian analysts are required to go through analysis- they must be aware of their own trigger points. History is never absent in any of us. The question is, how is it acting out now? Which patients do you find yourself drawn to? Which ones are off-putting to you and why? Which ones do you dread having to see? That's your history at work and you have an ethical obligation to be accountable to your history, your agendas and your needs. Therapists have gotten into trouble with clients because they're human beings with needs, too. And they'll bring those needs to that person or that situation. And that's a counter-transference mistake.

Symptom formation and symbols

All symptoms are symbolic expressions. Jung always distinguished between a symbol and a sign. A sign is a stand-in for something else it is equal to, there is a one-to one identification. A symbol, on the other hand, always points to something elusive, not quite understood. A symbol is an effort to stand in relationship to the inexpressible. Symptoms are symbols of the distress of the psyche. The Jungian approach is to ask the question, why have they come? What are they asking of us? What is the psyche's protest? What would the psyche wish instead, how would the psyche want to correct this? Jung said that neuroses are efforts by the psyche to correct something.

We all desire to stand in meaningful relationship to others and to life, we all desire to understand. Symbol and metaphor are the tools by which we speak of the other, or try to formulate a sense of that mystery. Jung wants to preserve the essential mystery of things. We need to remember that whatever my image of the universe or divinity, or my image of the nature of love is, it's going to be limited by the very earthbound tools that I have. All my rational tools, all my imaginative tools are limited. And that includes the mysterious other that we find in other people. Regarding my relationship to other people, two attitudes are appropriate, one is awe and one is respect. Awe sees that this is larger than consciousness can frame. Respect sees it as it is without seeking to manipulate or to control it.

Regarding falling into non-reciprocal relationships time after time

Sometimes given our projections and history, we choose people as friends or partners who are narcissistically interested and are never going to be reciprocal. It'll always be about them in some way. We don't do this consciously. It's the complex that makes that decision. We need both a realistic, objective analysis of the other and secondly, a subjective taking account of myself. I have to ask, what am I bringing to this? Am I asking too much or am I choosing people who are relationally impaired? Is it possible I'm expecting too much of the other? Reciprocity is a central element of a healthy relationship. You start with that principle and the only person that you can ultimately affect and change is yourself. So you have to say, what is it that I am asking of this relationship apart from reciprocity? Is that legitimate? Is that something I need to deal with myself? Or is this person just not able to overcome their own issues to meet me halfway?

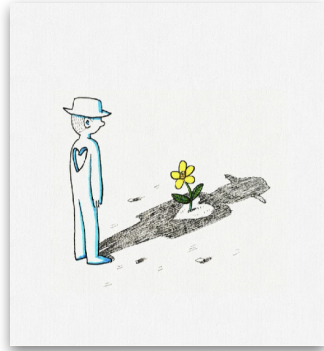
The problem with defences against trauma

Trauma happens when there's more units of experience that I'm having to intake than my system can manage at the time. Our choices in that case are fight, flight, or freeze. This once-needed strategy will continue to discharge, continue to show and influence in my life. What once was a protection can also become part of our problem. By this stage of our journeys, we've all developed protections. We had to develop them. But our protections often keep imposing themselves on new situations, which are bound to prejudice them.

Our instinctual center

Jung said that all of our problems stem from our disconnect from our instinctual center. The key is to try to learn that we still have that. It's always there. It's never gone. It's that which pathologizes, produces dreams, symptoms, and our best impulses. And we have to stay in dialogue with that.

Bringing it home: Questions for reflection



- What are the charged clusters in your history? Can you identify what complexes show up in your feelings and behaviour?
- What does the complex make you do? What does it keep you from doing?
- How do you feel when you approach a relationship? What are you avoiding? Where is your power? Are you making yourself smaller or larger than you really are in some way?
- Is there something that happened in your past that you feel defines you or the story of your life? Who might you be if you could put that story on the shelf for a while?
- Do you have a pattern of disappointed expectations in your friends, partners or colleagues? What were you expecting them to do for you?
- How is your history acting out now in your relationships? How does it frame the lens through which you see situations?
- If you have bothersome symptoms in your life you might want to contemplate:
 - What does that symptom want of me?
 - What is the psyche protesting?
 - Is the symptom pointing to something that's missing in my life?

Class Three Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

Complex	A mini script in which the other always has the power
Projection	Having evoked a projection, we bring the history behind the projection to the new situation
Transference	Clusters of energy that are disassociated from the ego, have a certain life of their own and manifest in our body
Symbol	Putting our own intrapsychic features onto someone else in the world
Co-dependence	Always points to something elusive, an effort to relate to the ineffable

(answers can be found in the Answer section)

The Gist of It: True or False

A complex is a negative element that always causes problems.	True	False
One of our biggest tasks is to realise we are not what has happened to us.	True	False
The ego can will or work a complex away so that it disappears.	True	False
We can shift some of the energy from the complex to our consciousness.	True	False
The Self produces symptoms to compensate a complex.	True	False
Van Franz says there are 3 phases to projection.	True	False

(answers can be found in the Answer section)

CLASS 4: WORKING WITH THE PSYCHE: DREAMS



Summary: In this class Jim discusses the value of dreams, the differing views of Freud versus Jung on dreams, 4 types of dreams and how to remember and interpret your own dreams. In the video recording Jim presents many fascinating examples of different types of dreams and work that was done with them. Those useful dream examples and dream work are not repeated here- Jim's own telling is the best way to take it in.

Approximately two hours out of eight every night will be spent dreaming, producing an average of around six dreams. This means that if we're privileged to live to be 80 years old, we will have spent six years of our life dreaming. One theory is that so much stimulus reaches us in any given day that some aspects of it don't metabolize. It takes time for our systems to internalize it, process it, so we have to keep working it through, over and over and over. We could say life is inherently traumatic because it's often overwhelming our psychological system.

Why don't we remember our dreams?

Dream activity is coming from the more primitive portions of our brain development, not from the frontal lobes, which are tied to our cognitions. This could help explain why we have difficulty in remembering our dreams. It doesn't happen in that area which is customarily used for memory.

How societies value dreams

Many tribal settings have valued dreams as coming from the gods. It's referenced in the Bible as a source of divine revelation to certain gifted individuals or prophetic figures. Jung's experience in Africa was that if a person received a so-called great dream, it did not belong to that person. They had a moral duty to report it to the village elders. It was seen as if the deities were using that person to be the vehicle of some kind of revelation to the tribe. Unfortunately, for most people following the 20th Century view, dreams are simply froth, just debris.

Where do dreams come from?

Why does my psyche keep producing this phenomenon? Could it possibly have any connection to how my life is being processed by some other part of my own psyche? Because again, the ego never creates the dream. The psyche will steal from your history. It'll steal from popular culture. It'll imagine figures. It'll bring them all together in some kind of combination you couldn't have imagined. The ingenuity of that creative process continues to be astonishing.

Freud vs. Jung on dream interpretation:

"*The Interpretation of Dreams*," written by Sigmund Freud, was published in 1900. For Freud, the essential purpose of dreams was to express a forbidden wish. Whatever is denied to the troubled or conflicted ego will go underground. Dreams express the forbidden, the return of the repressed,

Jung saw it quite differently. He saw dreams as part of the self-healing process, first of all, but also more importantly, part of the developmental process whereby the individual was being moved through the development of these symbols into a larger view of his or her psychological task. Dreams are often part of the creative imagining of the psyche itself that is often running a step ahead of us.

For Jung, the critical factor is the willingness to converse with a source of insight, natural wisdom that lies outside the sphere of conscious control. From a Jungian standpoint, there's no such thing as a bad dream. The ego may not like its content. It might be frightened or challenged by it, but it is also summoned by the dream into relationship to a larger perspective, to recognize aspects of ourselves we would not have otherwise have discovered.

Jung said, "I have no theory about dreams.... On the other hand, I know that if we meditate on a dream sufficiently long and thoroughly, if we carry it around with this and turn it over and over, something almost always emerges from it.I may allow myself only one criterion for the result of my labors. Does it work?" In a later writing, he said: "I take the dream for what it is... The dream is a natural occurrence. And there's no earthly reason why we should assume that it is a crafty device to lead us astray.....Nature is often obscure and impenetrable, but not like humans, deceitful. We must therefore take it that the dream is just what it pretends to be, neither more nor less.

In the course of his own life and practice, Jim has found there are 4 **different kinds of dreams**:

- Processing or reactive dreams
- Compensatory dreams
- Archetypal dreams
- Telepathic or prophetic dreams

The **processing dreams** are dreams that are reacting to the circumstances of our lives. It's quite natural if we've had a conflict at work to have that still active in our unconscious and have images float up from that. If my psyche labors to produce this image or this scenario, I have to take it seriously. What does it mean? Why has it come? What is it asking of me?

The **compensatory dreams** are, according to Jung, most important for us therapeutically because they help us understand when we get one sided in our approach to life. He said the psyche will start nudging us from the backside in order to produce some compensation. For example, many times if we are feeling particularly caught up in ourselves, we will have a dream that sort of reduces our status or our situation. In a sense the psyche is trying to bring about balance by showing us the opposite.

Archetypal dreams often deal with the issues of what's my life's meaning? Where do I go when I die? How do I face mortality? Here Jim gives the example of a woman who dreamed of she was talking with a theologian about the meaning of Easter. "I get the concept, but" she said, "if I could only experience that." In other words, it wouldn't be real for her unless she herself could bear the baby Jesus on the cross for her own womb. She had a profoundly religious experience here of encountering how these symbols and stories are formed. Your psyche grasps the meaning of the ancient cycle of death and rebirth, and the God who was born to die in order to be reborn.

Prophetic dreams in some sense tell us in a very explicit way things that will occur later. These dreams suggest that the psyche sort of trolls through the data of the universe and picks up certain references. Jung saw these kinds of dreams in many of his German patients between World Wars One and Two, that reflected the emergence of what he called the Wotan archetype of the storm warrior that later became part of the reality of the world.

Remembering dreams

Sincerely valuing what the psyche offers is the first step to remembering dreams. Have a pen and paper next to your bed to write the dream as soon as you wake up.

Interpreting your own dreams

When we look at dreams we look first at the **objective situation of the dreamer**. The objective level of the dream refers to something in my exterior world. Often dreams are responding to the circumstances of our life.

The **subjective level** is much more difficult. This approach has us look at the dream as though all the figures there are aspects of the dreamer's own personality. It gets difficult when you dream of someone, say, in your actual family. If you dream of your child, is this really about the child or is the dream using the image of the child to say something about you?

Most importantly, **the meaning of the dream** is to be found within the dreamer, not by consulting a dream dictionary or consulting some expert. You need to try on the associations of that person. Your experience of a grandmother figure will be quite different from my experience of a grandmother.

All things that have ever happened are simultaneously experienced at some level in the psyche. The psyche can pick and choose from this storehouse as it wishes. The associations of the dreamer are critical to understanding a dream. I might have a great theory, but as Jung said, that dreamer must feel what he called the click, where you realize that this particular association is the right one. The association must produce an emotional resonance, which is why the dreamer is the ultimate expert, not the therapist. That said, it's also true that a person can still be blocking the deeper meaning of a dream.

When we work with dreams we see time and again the amazing creativity and wisdom of the images, we realize there's some mysterious energy, a knowing and autonomy operating in each of us. And it makes sense for us to try to track that. Ask yourself: why has this dream come to me? Why now? Why at this time? This is sort of an elemental question, but it's easy to forget that and get lost in the details. What is the dream trying to say to you? What is it trying to correct? Where is it trying to prompt you in a different direction?

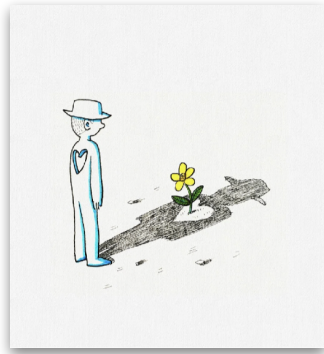
Jim says that he asks people to read their dreams out loud so the images are floating in the space between them. One of the problems with interpretation is that we can get too ingenious. Interpretation can become a ploy of the ego to bring the dream back under control again. It's about opening to the metaphoric nature of these images. They are not arbitrary, they're not random, they are not without meaning. They have a meaning, but it doesn't necessarily translate into a telex message to buy this relationship, sell that career.

Real dream work requires dream journals where you spend a lot of time working on these images. If the dream has a horse in it, some people love horses, some people are terrified by them, some are indifferent to them, and then there's horsiness itself, which is archetypal in nature. You have to say, all right, when I reflect on the horse, what are the images that come up for me? When I think of an image, what comes to my mind? If you can, start writing that down. When people work with dreams, their complexes get triggered. So we as outsiders are not the experts on someone else's dream.

It's very, very easy to impose upon others. It's easy for us to impose upon our ourselves. People often say, "oh, I know what that means. Such and such happened yesterday. That's why I had that dream." That's not why we had the dream. Your psyche has no obligation to dream about what happened yesterday unless it chooses to. And yes, yesterday could have triggered something that's long-term and running. Yes, it could be responding to that. Then again, maybe it's borrowing this as a kind of analogy of what else is going on in your life.

The dream, according to Jung, is developmental and compensatory. It's compensatory in that it's trying to bring other values and resources into play. It's developmental in that it's trying to move you forward into the next stage of your journey.

Bringing it home: Questions for Reflection



- Can you remember a recent dream, or maybe a dream from childhood, that made an impact on you? What did it show you that you hadn't seen before? How did you feel before and after the dream?
- Can you try looking at a recent dream you've had from both the objective level and the subjective level?
- Can you think of a dream that might have been compensating your ego attitude or behaviour at the time you had it?
- Ask yourself these questions with the next dream you remember:
 - Why has this dream come to me at this moment?
 - What is the dream trying to say?
 - What is it trying to correct?
 - How might it be prodding me to evolve?

Class Four Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

Freud's approach to dream interpretation	Presents a view to balance what has become one-sided in our lives.
Jung's approach to dream interpretation	refers to something in my exterior world.
Objective level of a dream	Sees the essential purpose of a dream as expressing a forbidden wish
Subjective level of a dream	Sees dreams as developmental, using symbols to help the dreamer evolve and heal
Compensatory dreams	Looks at the dream as though all the figures are aspects of the dreamer's personality

(answers can be found in the Answer section)

The Gist of It: True or False

Out of 8 hours sleeping, 2 hours are spent dreaming.	True	False
Dream activity takes place mostly in the frontal lobes.	True	False
Archetypal dreams simply rehash the events of our day.	True	False
Dream dictionaries are the first and final word on what a dream means.	True	False
The personal associations of the dreamer to the images are critical to understanding the dream.	True	False

(answers can be found in the Answer section)

CLASS 5: WORKING WITH THE PSYCHE: ACTIVE IMAGINATION



Summary: In this class Jim presents the history of the origin of active imagination, the rational behind it and the procedures that ensure its fruitfulness and safety.

The whole purpose of depth psychology is to try to dialogue with the unconscious. Jung said that the psyche is image. This means that the energies that course through us, the invisible energies that move our lives are in some form or another going to occupy image. It could be a dream image or it could be a somatic image in our body. It could be a behavioral image, or a symptom image. It can be something that comes to us by way of a fantasy or a sudden thought. In any of these moments you can see the image has formed as the carrier of an invisible energy, and the image allows consciousness to stand in relationship to that energy.

We don't create our dreams, but something in us does. Some energy within us is seeking to communicate with us and is soliciting a relationship with us. Wherever we're in harmony with that energy and that perspective, we will feel a sense of personal connection, a sense of support from within. We feel the inherent meaningfulness of what we're doing. When we're out of harmony with that, we feel discord.

In **active imagination** we're trying to dialogue with the unconscious, yet the unconscious has to energize an image in order to make a bridge available to consciousness. Active imagination is also a way to overcome something of the passivity whereby we wait upon dreams to come to us.

Jung's German term for active imagination could be translated as "dialogue between the ego world and the world of the unconscious". An example of this is Edgar Bergman, the ventriloquist, who used to speak with his puppet, Charlie, off stage. He needed Charlie's wiser perspective.

Jung entered a depression after his break with Freud. He wrote this during that period: “rather than run from the flood of images I was feeling, I felt it was necessary for me to find out what had given them that kind of charge, that kind of agency.” Jung felt himself drop to the bottom of an abyss as he let himself go into his fantasies. He realised he had to hold to his ego position, not rigidly but from a grounded position.

To maintain his grounding he continued to work, saw to his family obligations, painted, sculpted and drew. He was able to hold his own and still observe and listen to the images that appeared to him. A figure named Philemon appeared to him. These interactions are recorded in Jung's Red Book, in which Jung transcribed and painted his encounters with the unconscious figures.

Jung felt Philemon was a guru. His ego experienced that as a defeat. This is because the fantasy and delusion of the ego is that it knows everything it needs to know and that it is in charge.

Jung saw that much of what he was experiencing in the active imagination sessions was "the stuff of psychoses." He said that it came from "the fund of unconscious images, which fatally confuse the mental patient, but is also the matrix of the mythopoetic imagination, which is vanished from our rational age." Remember that the function of a symbol is not to be an end in itself. That would make it a sign or an idol. Rather the function of a symbol is to bridge into a larger, unfathomable reality.

What is valuable about Jungian psychology is not a set of beliefs. It's a set of attitudes toward the psyche. It's a vehicle for discovering your own source of wisdom, your own capacity for internal guidance. Jung was running into psychotic material, but he wasn't psychotic.

Active imagination is not guided imagination. It is not free association. It's not self-hypnosis. It's the effort to dialogue with the other, and the other is essentially one's own unconscious, which for the moment has embodied itself in the image. The image is never to be taken literally, but it is to be taken seriously symbolically.

Methodology of active imagination

Imagine there's a disturbing image from a dream you've had. We would naturally rather not deal with it more, but then, the psyche has brought it to our attention for a reason. We remember that Jung said that the creative healing process requires us to recover the mytho-poetic imagination that has animated the world's great religions and mythologies, and systems that linked people to the mysteries of the cosmos, of nature and the mysteries of life's journey. So we realise we're summoned, that we need to be accountable to what appears to us, and we need to learn the richness and complexity of symbolic language.

1. **Clear out** as many distractions as you can. Find a quiet, secure space.
2. Design a **ritual** to close off a space for yourself and open it up to you. The ritual is a way of framing and containing the experience. We can close the ritual when we choose to. The ritual is designed to open the door and to frame it, and ultimately to contain it, not control it, but contain it.
3. You go back into the dream and try to reimagine as much as you can, what you were seeing in the dream, what it felt like, all of the details that you can. Try to **reenter** the dream space.

4. If there's a disturbing figure, ask yourself "Why did the psyche conjure up that image? Why has the psyche produced that image?" That's something that it's trying to communicate to me. Rather than reject it, what I have to do is invite it, open up to it, to say, " why have you come?What do you want of me? What is it that you are asking of me?" If you draw a blank, just start again. Re-enter the space and ask what's going on with the figure and what it wants from you. **Listen. Watch.** Take in everything you can.
5. Try to **capture that** with pen and paper, or some other way. Try to stay in the space as you take notes.
6. When you feel the session is finished, **write it up** more fully as you would a dream.
7. Look for **associations** to one image. Write them down. What did that remind me of? Where have I been there before? What is that analogies to? What is that suggesting here?
8. **Amplify** it, begin to start moving outward in terms of what those kinds of symbolic statements can mean and what the implications are. Try to provide as much amplification to the material, as much richness as you can. If you want to look for associations to another image and amplify them, do that.
9. **Step back.** Realise that this is something that my soul is communicating to me. What is that saying to me? Maybe it's referring to some attitude, behavior, relationship or job situation in my life, which is killing me. Or maybe it's saying, something has to die here in you because this is keeping you from the next stage of your journey.
10. Bring something from the session that wants to take form into the world through, writing, painting, dancing, music. **Honor the images by bringing them into the field of the concrete.**

As an example, Jim offers a dream he had of being in an embattled castle that a witch was trying to invade. His analyst had him return to the dream and lower the drawbridge to the witch. This was the beginning of a long, profound journey in which he encountered wise, helpful figures. Jim shares more of the dreams and later active imagination work related to the figure of Iron Hans in the video recording. He also shares his experience of a traumatic encounter with death and the active imagination work he did with that material. He shares a third moving example of an active imagination session with a client who moved through a terrifying situation involving his ancestors to seeing how his personal work could help redeem those who had suffered before him.

Tips

One way to help the process is to go back to a special place that you might have had as a child, and just be present there to your own inner child. A space in the attic, or a special tree, or a corner of the garden.

If something happens that is charged with a lot of energy in the outer world, you could say, all right, now if this were a dream, what might it mean that I'm constantly forgetting my keys? In a dream, what would that mean to me? There's certain possible meanings there. You can dialogue with that.

You can become that which for the moment is wishing embodiment for you. Become the hawk, or the tree that has appeared to you. In other words, if it has a charge, then it's real for you. It's important for you. If it has no charge, you'll be indifferent to it, and there's nothing there for you.

Caveats:

Do not do active imagination with living people. You don't want to alter the energy between you via magic spells. Better to deal with living people directly in real life. It is all right to communicate with the deceased.

Don't do it for any kind of material advantage because that has nothing to do with the health of your soul.

You don't do this with a person whose **ego functioning is significantly impaired**. You don't do it with a psychotic person or person in grave distress because it can weaken the ego.

This is not a parlour game. This is not something I ever recommend to people in general. I'm assuming that anyone who is paying for this course is really a serious, thoughtful person about personal exploration and personal growth. There's already at some level a commitment to an ego structure that says, "I want to respect this process and not dominate it, because that would be the old complex working to reassert its control. But I also have to hold to the position of the ego because I have to go to work tomorrow, or I have to tend to my children, or I have to take care of the responsibilities of daily life."

Reasons for doing active imagination:

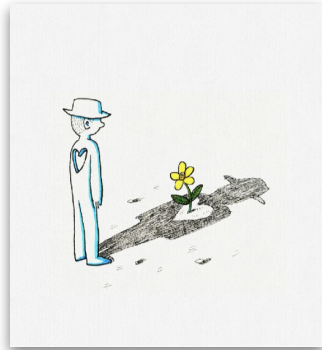
1. If you feel stagnant and unable to move forward in your life, and the dreams are not coming. Active imagination allows you to address certain images. (Not living people.)
2. To reconnect with the unconscious and deeper sources of wisdom, to find your own inner guru.
3. It quickens our maturation process. It doesn't take us to the end, but it speeds up the journey.

Common obstacles to doing active Imagination

Skepticism. Thinking that I'm just making this up.

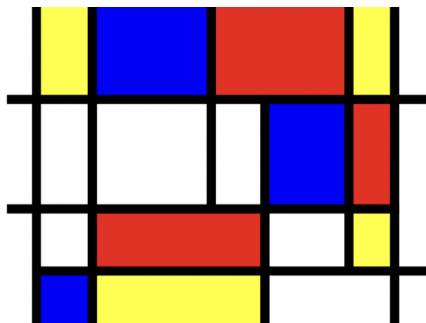
Fear that it's dangerous. True, there is the caveat about not doing it with people whose ego is very weak. Yet it's not dangerous for everyone. The key is to have an ego that is strong but not resistant. An ego that's strong enough to hold its own. The sign of strength is the capacity to respect the other and not try to oppress it or repress it.

Bringing it home: Questions for Reflection



- Can you identify a dream image or physical symptom that could be a good starting place for active imagination for you?
- Where might it be a good physical location for you to dedicate time to being with that image?
- Can you sense when it might be a good time to touch in with the images within you versus when it might be better to take a walk or have a conversation or have a logical look at the thoughts passing through your mind?
- What kind of short ritual could you create to help you focus and contain the active imagination experience?
- How could you bring something from the session into the world in a way that feels right to you? Through painting, a quick sketch, music, movement, sounding, doing something in your neighbourhood or house?

Class 5 Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

The purpose of active imagination	contain and frame an experience
The Red Book	can be a summons to connect to deep mysteries
Rituals	is a set of new attitudes, not a scheme of beliefs
Disturbing images	is to dialogue with the unconscious through the energised images it offers
The greatest value of Jungian psychology	records Jung's encounters with inner figures and how his relationship with them developed

(answers can be found in the Answer section)

The Gist of It: True or False

Active imagination can help you find your inner guru.	True	False
In active imagination we completely surrender the ego position.	True	False
Doing active imagination sessions regarding living people in your life is a sound way to improve your relationship with them.	True	False
Active imagination should not be done with or by psychotic people or people in serious distress.	True	False
Active imagination is a fun game and a good way to make money.	True	False

(answers can be found in the Answer section)

CLASS 6: WHY FAIRY TALES AND MYTHS ARE SO IMPORTANT FOR US



Summary: In this class Jim highlights the importance of maths and fairytales in our cultures, tribes and individual lives. We get a feel for the riches and resources of these often under-valued expressions of the unconscious.

One of the ways to find out what's going on in the unconscious, which by definition is unconscious, is to study myth. Myth is an opening into a realm we don't normally perceive. The mystery of life is so profound and incomprehensible that we have to seize and prize those momentary apertures we have into the larger world. These are not inventions of the ordinary conscious mind.

Myth helps us approach the central questions of life. Why are we here and in service to what? There are tons of answers out there, but none are definitive. But to be able to stand in relationship to them is so important. We can think of myths as energy laden images and narratives that have the power to move us, perhaps even affect our behavior, whether we know it or not..

We have personally charged images that in a sense are complexes. I can map my complexes via mythical images as part of my effort to become aware of some of the engines that are moving me. The images of myth can help reveal some of those autonomous clusters that show up and make decisions on behalf of ego consciousness..

There are also the myths that drive a culture. We can look at whether or not those myths are consonant with the psychological terrain of individuals who live within it. We could have **mythic dissonance**, that's to say times when we're in service to images that are reinforced by tradition or by popular claim, but which violate us in some profound way. This often happens, it produces a kind of mythic crisis in the life of the individual.

The four ways myth connects us to the mystery

The purpose of myth has been to serve as a connective bridge to these mysteries. There are four particular areas in which myth serves this function:

First, the **cosmos**. The word cosmos is a Greek word for order. Its opposite is chaos. Is this an ordered cosmos? Is there purpose in this universe? What is the nature of that order and these ordering principles? Why are we here? What are the orderers, or who are the gods? Where do we go after we die? Those are profound questions that never go away. We still ask those questions because they have a huge impact upon us. If we don't ask them consciously we're asking them unconsciously in terms of the kinds of movies or books we're drawn to, or the kinds of distractions we seek in popular culture. Those questions are always being asked by the human being because he or she wishes to know, where do I stand in the bigger picture, the larger scheme of things? When an affect laden or energetically charged image is available, that gives me a sense of meaningful participation in an order that's transcendent to my ordinary existence. I feel a sense of psychic place or psychic home, a profound connectivity..

The second order of mystery is the mystery of **nature**. We are animals that exist in nature, but we also have some kind of responsibility and obligation to live in a harmonious way with nature. We've gotten terribly out of connection with nature in a way that can threaten the very existence of life on this planet. So how do I live in harmony with nature rather than just seeing it as something to move around to create new malls, businesses or shopping centers?

The third mystery is the mystery of **tribe**. To whom do you belong? Do you belong to anyone? Do you have a connection with people with whom you have a blood bond and a psychological bond? Increasing numbers of people have no answer to that question. They feel disconnected from their society, not just the family, but from some kind of entity that makes you larger because you participate in it. Disconnecting from that throws people back upon their own resources or the resources of secular culture, which we know are not always that effective.

The fourth order of mystery is the mystery of **individual identity**. Who are you as a person, separate from your siblings or other people on this planet? How does your life differ? How does your journey differ? By what principles or practices do you make your decisions? How do you find your way through the thicket of choices that you have to address on a daily basis? Again, those questions are profound and never go away. And we ask them in some way, consciously or unconsciously, every single day.

Two force fields in myth: the solar myth and the myth of the great mother

The history of myth, generally speaking, has been organized according to two different kinds of force fields of energy. One has been called **the solar myth or the myth of the hero**. This is the linear story of growth and development, the movement from innocence to experience, from infancy to youth, to maturity to age and wisdom and so forth. It's part of the journey we all have to live. Jung's concept of the hero archetype was that

cluster of energy that nature gives us, whose task is to overthrow fear and lethargy and take our journeys into the world in a hopefully developmental way.

The other great mythic pattern has been called **the mythology of the great mother**, the myth of death and rebirth, the eternal cycle out of which we emerge and into which we return. We've been disconnected from the mythologies of the great mother and therefore our culture particularly has trouble with aging and mortality. Why should I live longer than somebody else? And in service to what, other than my ego's nervousness. But to be in a culture where one understands the great rhythms of nature is to have a sense of belonging and a sense of story. The individual human ego is less threatened.

Losing the mythological center

Jim quotes the William Butler Yeats poem, "The Second Coming", from 1917, as portraying how an era had ended. How a way of understanding oneself in the world has been replaced by secular humanity, more or less split off from the gods in service to abstract values such as economics. Economics has become our defacto mythological system. It's a charged image that gives people their marching orders for the day.

In those moments, you have a mythological crisis. Where does the human fit in all of this? How do I understand my role, my journey, my sense of participation? Jung has said that more people ultimately suffer from disconnection from meaning than any other single source. This mythological crisis collides within a person's psychic life and produces all kinds of symptoms, which we can treat with medications or new behavioral approaches or whatever, but we're missing the core. And that is we do not stand in relationship to a story that helps us make sense of our lives.

One of the great pathologies of our time, which can happen to a culture or any of us individually, is to lose the story that helps make sense of our life. When that happens we suffer a great deal. Jim gives the example of the Kiowa tribe in the high Rockies who lost their mythological center when their totem bison were slaughtered for sport by white men. They virtually ceased to exist as a civilisation after that tremendous loss.

The quest begins

Jung said that when people are not served by the collective story, that is what launches the quest. Then an individual is obliged to set forth and wait for the revelations that nature has to provide us as individuals. We realize then that none of us is bereft of those connections to the mystery. Jung said, if you have the courage and the patience to wait, what's right for you will emerge. He said, if you wait upon the silence, it ultimately speaks. And when you wait upon the darkness, it ultimately illuminates. Jung said that the dream is one of the great gifts in that difficult time in a person's life. Those autonomous productions that begin to explore for us the evolution of our own personal myth. What is the path I am to take and how am I to find my way through this?

Individuation: from building ego to serving something

In the **first half of life** our task is to build an ego strong enough to leave mom and dad, step out into the world, find work, be a citizen, form relationships and maybe be a parent. This is what it means to be an adult. But we barely know what complexes or search engines are making our choices for us during that process. This leads to people finding themselves feeling empty in their 30's, 40's or even later in life. Some depression, emptiness, dissatisfaction seeps in.

The **second half of life** is a humbling process because then the ego is obliged, summoned, and sometimes forced to ask the question, well, what then is worthy of my service? And that's how one begins to formulate a new mythic system. It requires the recognition that my ego consciousness is here to execute the tasks in the world, but I'm not here to create that which is worthy of my service. That often calls for sacrifices of one kind or another. But sacrifices are fine- that's making sacred, that's what the word means. The ego is, in a sense, relocated in a context of meaning.

I know what the world wants of me. I know what my complexes want, more or less, I know what my parents wanted. But what does the soul want? That's a different kind of question. How do I keep asking that question? It's not a one-time definitive answer, although there are nodules of critical choice in our life, that's something that comes up for grabs every single day at some level. To ask, "what does my soul want?" is a humbling experience. Most of the people that you might admire in history didn't have it easy. They wandered their way through to some sort of embodiment of a value that was worth living, perhaps dying for. And that's what we admire in them.

Individuation is far from narcissism or casual individuality. It's about serving, being, serving nature or the will of God or the will of soul for what wishes to enter the world through us. Not "what do I want?", but "what wants to enter the world through me.?" That's a question that reorients priorities and values and obliges people to ask large questions in their life. The central task for someone who doesn't feel the predominant images of their culture support them has to consider: how do I conduct myself and how do I find my way?

Fairytales: expressions of psychic functions; missing or in conflict, ending with healing and restoration of harmony

What one finds in those stories are elemental expressions of psyche functions, the parts of us that are at work. Fairytales often present us with portraits of psychological states of being. They almost always start in a distressed place, the distressed place is what we call our neuroses. We're out of harmony with nature. Each story is the portrait, if you will, of a neurosis. That is to say, a portrait of an imbalanced psyche or a psyche under the influence of some prevailing ideology. By ideology, I mean something like a complex that has a lot of energy attached to it. So in a certain way, the tales are also states of psychic possession.

In the initial setup of the story you might have something like a king and three daughters. What's missing there, of course, is the queen and some other masculine element to balance those three daughters.

We need to understand that in the myths and in the characters of fairytales, the various figures are not real people. They're not people like you or me. They are functions or values. They represent different aspects of a function or value. These characters represent functions that are at work or perhaps in contention with each other intra-psychically. That produces all of these difficulties. The characters are not seen as individuals, they're typically generic. It's rare that they have a name; it's the miller, the peasant, the Queen, or it's an object or an animal,

The end of the story is mostly about healing in the sense of reconciliation, of opposites coming together and the restoration of some kind of harmony or some kind of fruitfulness.

One-sidedness produces our disorders, healing comes from what's rejected

The healing that comes at the end doesn't come from the characters present in the beginning. This is an example of the fact that often what we've become is now our chief problem. That is to say our modes of adaptation, our compelling behaviors, the dominant attitudes of our consciousness are precisely that which produces the disorders of one-sidedness that we are experiencing. So the improvement is not going to come from that place, it's going to come from the rejected areas, the peripheral zones. That's why so often in the tales the healing function or the necessary learning or the necessary components come from the lowliest of creatures. Helpful insects, animals, gnomes and dwarves come to the aid of the character.

Our world asks us to exclude many aspects of our personality. Our own adaptations and personalities will tend to do the same thing, so those things have to then go underground where they pathologize. If the goal is wholeness, not happiness, then we can't exclude those things. So many of those forces that we find there have a compensatory function. An important aspect to look at is where do things change in the story? Where is the turning point?

Jim recounts the story of **The Maiden with No Hands**. After having her hands cut off by the devil, a maiden spends seven years in the wilderness by herself. A Prince has silver hands made for her, but they don't work and she runs away into the forest. Her weeping and her tears falling from her face on the stumps of her arms produces the healing. In other words, no external agent, no matter how well intended, can help us through those dark times. She has to commune with the great mother, which is nature, not the agencies of activity, but to grieve and go within and let nature, nature.

This can resonate for many women as reflecting their suffering within patriarchal culture. It also reflects the severe mutilation of a man's anima, or inner femininity, when he worships the god of material success. Healing, for men as for women, has to come from going within, not from external elements or agents. One has to grieve the losses that one has produced in one's life by colluding with forces that are self-wounding.

These ancient stories have survived because they touch the elemental aspects of what it means to be human. Our technology changes, our social structures and values often change, but for the last several thousand years, the human psyche has not changed. And in this encounter with the pathologizing elements of art, there are also healing resources that come from within. If I can see those forces within me, if I can name them, I have a far better chance of taking them on. It's when they remain nameless and invisible that they have their greatest power over me and I'm most helpless against them.

The purpose of the study of myth and fairytale is to help render the invisible energies and dynamics that are work within nature, within all of us, and within history, to render them visible enough for consciousness to be able to stand in relationship to them and be able to see what steps to take in the process of healing.

It's been said, the dream is the myth of the individual, and the myth is the dream of the tribe. The psychic structuring systems that we all have in us are the same psychic structuring systems as our ancestors millennia ago. We're all still part of a timeless drama.

What's become of the Gods? Image versus the energy that animates it

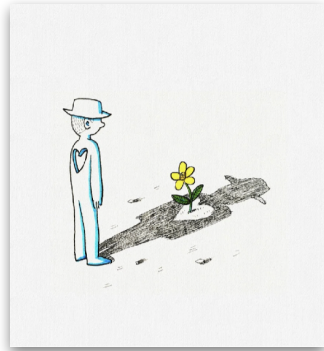
Jung asked: Where did the Gods go when they left Olympus? Remarkably, he said, when they left Mount Olympus they entered the solar plexus of the modern person. The Gods became diseases. What Jung was talking about is that what we call a God is not the image, it's the energy that charges that image, that makes it numinous, makes it have energy, that touches us, moves it, frightens us. But because it's autonomous, because it's the Other, the God can leave that image whenever it wishes and leave it behind. But the human is left standing there observing the husk of the image after the energy has left. That's what happens in many religions. That's what happens when people fall out of love, for example. What was once charged with this big divine energy no longer has it, the energy has departed. To continue to direct one's attention to the husk of the image leads to the worst of religious heresies, which is idolatry. Then you are giving yourself to the image and not the energy that animated that image.

Where is the numinous to be found?

Our task as individuals is to track those places in our life which have energy. Our culture is full of dead images. It's full of dead ideas, it's full of dead institutions. When Nietzsche talked about the death of God in the 19th century, he wasn't making a theological or metaphysical statement. He was talking about how for most people, their lives were not charged or illuminated by their participation in a group ritual. He said it's dead. And the question then is, where is it to be found? Trying to figure out where that energy is, is the spiritual task of the modern.

This is what you need to help you find your path out of this. You need to find where the energy is in your life. The mythological studies are not an exercise in antiquity. It's tracking where the energy is in individuals and in the culture. When you recognize that, you realize we live in a zone that is also timeless.

Bringing it home: Questions for Reflection



- What books, movies and popular entertainment are you drawn to? What myths do those movies, books and activities portray? What do they convey about how humans stand in relation to the bigger world?
- Take time to explore the question of “what are the images that I’m in service to?”
- What movies, myths or fairytales might help you approach the question: What does soul want me to do with this life?
- Think of a favourite fairytale.
 - What functions of the psyche might be characterised there?
 - What are the conflicts?
 - Where is the turning point?
 - How does the healing or harmonising take place?
 - Why might it be that this particular fairy tale grabs your attention?

Class Six Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

Mythic dissonance	the cosmos, nature, our tribe and our individual identity
The solar myth	energetically charged images & stories that move us and may even influence our behavior
Myths are	tell of death and rebirth, the eternal cycle out of which we emerge and to which we return
Myth connects us to the mysteries of	describes the hero's lineal journey of development
Myths of the Great Mother	being in service to cultural images that violate us in some way

(answers can be found in the Answer section)

The Gist of It: True or False

We all ask "where do I stand in the bigger scheme of things?", either consciously or unconsciously.	True	False
The task of the second half of life is to strengthen the ego.	True	False
I can map my complexes by paying attention to the stories and films that move me.	True	False
Not standing in relation to some story that helps me make sense of my life can cause serious symptoms.	True	False

(answers can be found in the Answer section)

SUFFERING, DEATH, MEANING



Summary: Jim shares his deep explorations into the most personal and universal of questions in this profound and final discussion. He encourages us to become accountable and accept the task that reconnects us to our sense of meaning and purpose.

Jung tells us that it's the capacity of a person to experience the wound and to learn from it that gives that person the ability to heal others.

We all end up at some time in dark places of the soul. We may feel victimized, the pain of loss, betrayed, or anxious. In those dark places we feel disempowered, dethroned. And yet, in every one of those swampland visitations, there is a task. When you identify the task and address it you can move out of that sense of being a victim into an active participation in unfolding the meaning of your journey. In other words, in those circumstances over which I have no control, I must ask this very pointed question, what is my summons here? Not whom or what do I blame, but what accountability do I have? If I can't determine the conditions that I'll meet, where do I need to shift my understanding of things or alter my behaviors or my attitude in order to maximize my journey in the real world?

Jungian psychology is more concerned with the task of meaning more than anything else. Jung repeatedly said that the single biggest cause of human suffering is our disconnection from that which gives us a sense of renewal and a sense of purpose, especially in the context of suffering. Jung wrote: “About a third of my cases are not suffering from any clearly definable neurosis, but from the senselessness and aimlessness of their lives. I should not object if this is called the general neurosis of our age.”

The general palliative measure of the 20th and 21st century cultures to fill the inner sense of vacuity or emptiness has been materialism. Secondly, popular culture offers us as a treatment plan, a world of

distractions. We can spend an enormous amount of time avoiding the reality of our own souls, an enormous amount of time avoiding dealing with the reality of our experience.

There's an old saying from the Middle Ages that suffering is the fastest horse to completion. It is suffering that gets our attention. It's suffering that brings that acuity, that awareness that makes us reconsider.

Jung wrote: "every real solution is reached only by intense suffering." What he means is that the real deep seated conflicts are the kind where no matter what you do, it's wrong at some level, or it violates some principle that you may care about or perhaps is hurtful to somebody yourself or someone else.

Von Franz pointed out in her book on the interpretation of fairytales that the Self classically arranges the invitation for us to the next stage of our development via coming to a dilemma in life for which there is no resolution. There's no right answer, or both answers are partly wrong at some level. From outside, we can't say what's the right choice for a person. In those moments, we have to find the third. **The third is the developmental task that a person should address in order to move above this seeming dilemma.** Both choices represent some developmental possibility for you. Until that third appears you need to find a way to live them both to the best of your capacity.

Jung also said that **neurosis is the suffering of a soul which has not yet discovered its meaning.** He said further that neurosis is the flight from authentic suffering. Jung says that the psyche itself is inherently religious. In other words, it's seeking connection to that which is meaningful, and it pathologizes when it's disconnected from that.

When people came to Jung to deal with issues of meaning, he always asked them to go back to the religious tradition in which they've been raised. To the degree you can, revivify your understanding of that tradition and embrace it. When the conventional images and symbols no longer mediate between you and the world, you have to start a personal journey. You have to enter the world and wait for the dream. Wait for the silence to be broken, wait for the darkness to illumine.

To find out what your religion is, ask yourself, where do you really put your energy? If it's spent in economic values all the time, that's your functional religion. It's not what you profess or think. It's where your energy goes. We could say that the private religion for most people is the amount of energy that goes into the maintenance of anxiety, whether it works or not.

What makes something a God is when a concept or an image is charged with energy to the point that it speaks to us. It compels us, maybe frightens us, maybe attracts us. It has a numinous quality. "Numinosity" comes from a verb that means to summon us, to wink, to nod or to beckon, Hey, you, I'm speaking to you. That numinosity is found not in the image or the husk, it's found in the energy. Clearly what is eternal, or timeless, is not the husk. It's the energy. When the energy departs from the husk, it leaves the husk behind. But ego consciousness has a tendency to focus on the husk. People often continue to devote their energies to the

husk when the energy has left a religion or a relationship. When Nietzsche said that God was dead he was not making a metaphysical statement. He was saying that here in the city of Basel, I see people caught in rituals and formulations, but there is no quickening of the spirit. There's something dead here.

Focusing on the husk when the energy is already departed leads to the oldest of religious heresies, which is called idolatry. Idolatry occurs when one worships the image or gives one's energy to the image, not to the energy that animated it in the first place. Our task as post-moderns is to track where that energy has gone.

With an individual client, say a person who is morose or depressed, the energy has not disappeared, it's gone elsewhere. It's not available to ego consciousness to use. **Part of our therapeutic task is to track that energy. Where is it to be found?**

Depression is the psyche's way of expressing itself and explaining, we're not happy with where this energy is being distributed. And therefore, the central question that's so obvious and yet would never occur to us is, where does the psyche want this energy to go?

Jung said that it's only through the psyche that we can establish that God acts upon us, but we are unable to distinguish whether these actions emanate from God or from the unconscious. We cannot tell whether God or the unconscious are two different entities. Both are borderline concepts for transcendent contents that transcend ego's capacity to know. But there does seem to be evidence that suggests that the God image or the Imago Dei does not coincide with the unconscious as such, but with the special content of it, namely the archetype of the Self. Jung seems to be saying that when we have experiences of the God image, in most cases it's impossible to know if it's really about the external world or if it's something that's been generated intra-psychically.

But either way, the psyche is the theater in which we have these experiences. The archetype of the Self, Jung said, is our experience of the transcendent Other, because from the standpoint of the ego, the Self is always the transcendent Other. The ego does not produce dreams or symptoms. The ego does not deal with satisfaction or the loss of, of meaning. These things come from quite another place within the psyche, and yet there's still our life, our experience. Jung sees in the ego's encounter with the archetype of wholeness an unfolding of the purpose of the organism. Consider, for example, the famous analogy of the acorn becoming the oak tree. Yes, it's at the mercy of the conditions of fate. Will it fall on fertile soil? Is there enough sunlight and moisture? Remove any of those and it perishes. We are fragile too, we can perish. And yet the purpose of the acorn is to become this highly differentiated organism that we think of as the oak tree, its purpose is to become itself.

Something in us always knows what's right for us, and that's the Self manifesting its agreement or concordance. When that agreement or lining up of outer choice and inner terrain or inner reality is disjunct in some way, it will pathologize. One is brought into the realm of suffering.

Jung also wrote on the subject of **death**. He wrote a beautiful essay called “The Soul and Death,” which is found in the Collected Works. Here’s a quote from it:

“People who feared life when they were young, suffer later just as much from the fear of death when they're old. One says they have infantile resistance against the normal demands of life, and one should really say the same thing when they're old for, they're likewise afraid of life's normal demands. We are so convinced that death is simply the end of a process that it does not ordinarily occur to us to conceive of death as a goal and a fulfillment as we do without hesitation, the aims and purposes of life in its ascendance.”

Jung is saying that there's a purposefulness and teleology or end-directed behavior that's also found in the termination of that journey. That's nature speaking. That's the psyche speaking. It's not the ego speaking, because as we know, the ego always wants to say, “But I'm exempt from that!”

One can see the summons of the ego as echoed in the last words of Jesus, “not my will, but thine.” In other words, it's not the will of the ego, it's the will of divinity or the will of nature that is playing out here. The ego becomes neurotic to the degree to which it separates itself from that nature, and it's in harmony with it to the degree it submits to that. As we know, that's a very difficult thing to do.

Whether life continues after the body dies or not, either way the ego is not going to be the boss. Whatever death is, whatever our theories are about it, they're all rendered moot when we die, either through annihilation of the ego and its fantasies and agendas, or by a transformation so radical, we can't imagine it from our limited ego possibilities. So in those moments, we realize again, the sort of understandable but futile desire of the ego to separate itself and stand outside of nature. It's like the fish standing outside of water and thinking that somehow it's exempt from the law of the sea. That's our great modern collective neurosis that affects more people than we can possibly imagine.

Those who most fear illness and death are those who haven't really fully stepped into their life. And that's a paradox. I say it without judgment. I'm simply trying to say that there is an accountability that Jung insists upon, whereby we're all summoned to recognize the absolute power of the absolute Other. And our most respectful act is not the inflation or arrogance of the ego, but it's submission to the larger order of things as they go.

Towards the end of his life Jung was often morose. He felt he'd failed. When he was asked how he could possibly feel that way having published immense volumes of works, he responded that “I failed in my central mission to convince moderns of the rich spiritual life that courses within each of them.”

Jim relates how he has enormous respect for that project to convince people of the rich exploration that occurs when we look into our own souls. The purpose of analysis is not the removal of suffering. That's not within our powers. It's about experiencing your life in more meaningful ways and frankly, discovering that your life is more interesting than you thought it was. Every morning, there is a summons to accountability. Every morning you

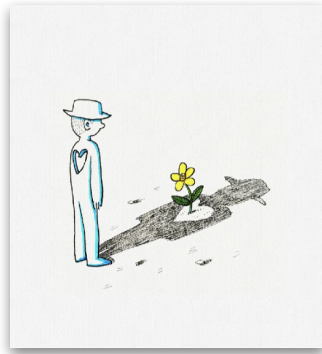
have to deal with the old enemies fear and lethargy that threaten to eat you again. Today, every morning you have a summons to take life on. That's a heroic adventure, that's setting sail out there on the high seas of the soul. And that's an extraordinary story. That's a better story than you'll ever find in the movies or in a good novel. And it's your life, it's your story. And when you do that, you will find an extraordinary journey, a meaningful and purposeful journey.

In the last pages of Jung's *Memories, Dreams and Reflections* Jung reflects on his life. He says, "There is nothing I am quite sure about. ... The older I have become the less I have understood or had insight into or known about my myself. ... I only know that I was born and exist and it seems to me that I have been carried along. I exist on the foundation of something I do not know. In spite of all uncertainties, I feel a solidity underlying all existence and a continuity in my mode of being."

Jim closes with these words:

I've always appreciated the humility that Jung exercised there, because this was his last testament to the world. Without idolizing him in any way, he was a flawed human being like the rest of us, I think that Jung was a person who lived the journey as fully as he could. And that's the summons for all of us.

Bringing it Home: Questions for Reflection



- Did you grow up within a religious tradition? Does it still speak to you? Is it possible you could renew your connection to the tradition you grew up in? If not, where do you find a connection to the invisible realm of meaning?
- Where do you feel God or a God might reside? Can you feel some inner agreement when you're doing something that's right for you?
- Where do you spend most of your energy? Do you have some creative activity? Do you have energy for your daily activities, your commitments, your work and your relationships? If not, where has it gone? What do you get excited about? Has your energy gone there?
- Where has your soul set sail for today? Are you following the course of Life, whether you're in the beginning, middle, second half or last act of your own life?

Class Seven Quizzes



Matching terms and definitions: match the terms on the left with the definitions on the right

Jung: Gods that left Mt. Olympus	summons us and is found in the energy, not the husk.
Idolatry	is a time to ask where the psyche wants our energy to go.
The God Image	is worshipping an image rather than the energy that animates it.
Numinosity	have become symptoms in our bodies.
Depression	coincides with the archetype of the Self.

(answers can be found in the Answer section)

The Gist of It: True or False

Wounding often helps us access parts of the psyche we would not been able to reach without the wounding.	True	False
“Finding the third” refers to consulting a neutral third person. (False)	True	False
Jung said that the psyche is inherently religious.	True	False
Many peoples’ “religion” is the management of their anxiety.	True	False
At the end of his life Jung felt he understood very little.	True	False

(answers can be found in the Answer section)

ANSWERS TO QUIZZES



CLASS ONE The Basic Functions of the Psyche: Part I

Matching terms and definitions: match the terms on the left with the definitions on the right

ego	who I think I am. Prone to inflation and possession by complexes.
repression	unconscious exclusion of material the ego can't deal with
suppression	consciously pushing something disagreeable into the shadow
shadow	unconscious material that's contradictory to the values of our ego.
persona	the mask we wear that helps us function in our roles in society.
anima	those parts of a woman that she pushes down because society says they aren't feminine
animus	those parts of a man that he pushes down because society says they aren't masculine.

The Gist of It: True or False

Religious institutions and governments also have shadows.	True
The persona is something fake we should try to get rid of.	False
Jung's view was that we are strictly instinctual beings.	False
Contemporary Jungians use the terms anima and animus in a less gender-bound way than Jung did.	True

CLASS TWO

The Basic Functions of the Psyche: Part II

Matching terms and definitions: match the terms on the left with the definitions on the right

collective unconscious	the common psychic system all humans share, containing the whole spiritual heritage of mankind's evolution born anew in the brain structure of every individual
archetypes	the image making process that arises spontaneously out of the psyche
the Self	the archetype of wholeness, the regulating center of the psyche that transcends the ego
psychoid nature	refers to the fact that mind, body and emotions all spring from one constant reality.

The Gist of It: True or False

The ego runs the show and makes all decisions in our lives.	False
Archetypes are content, not form.	False
Location, color, number and animals are a few archetypal categories.	True
What you dream tonight has the essential motifs of a dream from 2000 years ago.	True

CLASS THREE

Basic Functions of the Psyche: Part III

Matching terms and definitions: match the terms on the left with the definitions on the right

Complex	Clusters of energy that are disassociated from the ego, have a certain life of their own and manifest in our body
Projection	Putting our own intrapsychic features onto someone else in the world
Transference	Having evoked a projection, we bring the history behind the projection to the new situation
Symbol	Always points to something elusive, an effort to relate to the ineffable
Co-dependence	A mini script in which the other always has the power

The Gist of It: True or False

A complex is a negative element that always causes problems.	False
One of our biggest tasks is to realise we are not what has happened to us.	True
The ego can will or work a complex away so that it disappears.	False
We can shift some of the energy from the complex to our consciousness.	True
The Self produces symptoms to compensate a complex.	True
Van Franz says there are 3 phases to projection.	False

CLASS FOUR

Working with the Psyche: Dreams

Matching terms and definitions: match the terms on the left with the definitions on the right

Freud's approach to dream interpretation	Sees the essential purpose of a dream as expressing a forbidden wish
Jung's approach to dream interpretation	Sees dreams as developmental, using symbols to help the dreamer evolve and heal
Objective level of a dream	refers to something in my exterior world.
Subjective level of a dream	Looks at the dream as though all the figures are aspects of the dreamer's personality
Compensatory dreams	Presents a view to balance what has become one-sided in our lives.

The Gist of It: True or False

Out of 8 hours sleeping, 2 hours are spent dreaming.	True
Dream activity takes place mostly in the frontal lobes.	False
Archetypal dreams simply rehash the events of our day.	False
Dream dictionaries are the first and final word on what a dream means.	False
The personal associations of the dreamer to the images are critical to understanding the dream.	True

CLASS FIVE

Working with the Psyche: Active Imagination

Matching terms and definitions: match the terms on the left with the definitions on the right

The purpose of active imagination	is to dialogue with the unconscious through the energised images it offers.
The Red Book	records Jung's encounters with inner figures and how his relationship with them developed.
Rituals	contain and frame an experience.
Disturbing images	can be a summons to connect to deep mysteries.
The greatest value of Jungian psychology	Is a set of new attitudes, not a scheme of beliefs.

The Gist of It: True or False

Active imagination can help you find your inner guru.	True
In active imagination we completely surrender the ego position.	False
Doing active imagination sessions regarding living people in your life is a sound way to improve your relationship with them.	False
Active imagination should not be done with or by psychotic people or people in serious distress.	True
Active imagination is a fun game and a good way to make money.	False

CLASS SIX

Why Fairy Tales and Myths are so Important for Us

Matching terms and definitions: match the terms on the left with the definitions on the right

Mythic dissonance	Being in service to cultural images that violate us in some way.
The solar myth	describes the hero's lineal journey of development
Myths are	energetically charged images & stories that move us and may even influence our behavior
Myth connects us to the mysteries of	the cosmos, nature, our tribe and our individual identity
Myths of the Great Mother	tell of death and rebirth, the eternal cycle out of which we emerge and to which we return

The Gist of It: True or False

We all ask "where do I stand in the bigger scheme of things?", either consciously or unconsciously.	True
The task of the second half of life is to strengthen the ego.	False
I can map my complexes by paying attention to the stories and films that move me.	True
Not standing in relation to some story that helps me make sense of my life can cause serious symptoms.	True

CLASS SEVEN

Reflections on Existential Matters: Suffering, Death & Meaning

Matching terms and definitions: match the terms on the left with the definitions on the right

Jung: Gods that left Mt. Olympus	have become symptoms in our bodies.
Idolatry	is worshipping an image rather than the energy that animates it.
The God Image	coincides with the archetype of the Self.
Numinosity	summons us and is found in the energy, not the husk.
Depression	Is a time to ask where the psyche wants our energy to go.

The Gist of It: True or False

Wounding often helps us access parts of the psyche we would not been able to reach without the wounding.	True
“Finding the third” refers to consulting a neutral third person.	False
Jung said that the psyche is inherently religious.	True
Many peoples’ “religion” is the management of their anxiety.	True
At the end of his life Jung felt he understood very little.	True

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