

Deliver Me from the Darkness



Deliver me from the darkness
Out of the mist that lingers beyond.
Be gentle and patient
For I am a Chosen one
Here to learn and grow, experience and expand
Seeking wisdom and the gift of knowing
Peace and harmony, ebb and flowing
Here on the Earth, a School of learning
Of mystery, forever evolving
Life and death until the end of the line
When at last I Become . . . I reach the sublime.
Take my hand and show me the way.
Lead me and guide me forever, I pray.
Open the door to knowledge and truth

To mystery and insight, miracles and more

For I am a learner seeking to grow

To Become and to Be . . . til at last I am Home.

Diana Carragher

5-20-13

POSSIBLE BOOKS: Carl Gustav Jung: The Collective Dream, Part 3



Neurotic and Psychotic Analogs

The particular expressions of a vision, Jung tells us, can never exhaust the possibilities of that vision: "What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of the poet as man to the spirit and heart of mankind. When a form of 'art' is primarily personal, it deserves to be treated as if it were a neurosis." Dante's presentiments are clothed in images that run the gamut of Heaven and Hell; Goethe brings in the Blocksberg and the infernal regions of Greek antiquity; Blake invents for himself indescribable eternal figures. In Gerard de Nerval's posthumously published prose poem *Aurelia*, the manuscript of which was found on the poet's body after his suicide, Jung unfolds a classic account of vision and psychosis proceeding in tandem. Nerval relates the history of his anima, and at the

same time his psychosis, in a sequence of fantasy experiences that are largely descriptions of archetypal figures. The natural process of coming to terms with the unconscious which Nerval transfigures into poetry is the same process that occurs in the initial stages of certain forms of schizophrenia. Jung named it the "transcendent function" because it represents a function based on real and "imaginary" data. The transcendent process itself is a work that involves both action and suffering.

In James Joyce's *Ulysses*, too, Jung saw a suspicious resemblance to schizophrenic mentality, but, again, not the stereotyped and repetitious expressions that are characteristic marks of the compositions of the insane:

Joyce's inexpressibly rich and myriad-faceted language unfolds itself in passages that creep along tapeworm fashion, terribly boring and monotonous, but the very boredom and monotony of it attain a grandeur that makes the book a Mahabharata of the world's futility and squalor.

In his amusing and confessional preface to the book, Jung calls it "a piece of technical virtuosity . . . a brilliant and hellish monster-birth" in which "every sentence rouses an expectation that is not fulfilled." He also calls it "cubistic"—the product of a modern artist who is following a current of collective life that arises from the collective unconscious of the psyche of modern man, "who is in the process of shaking off a world that has become obsolete" (emphasis is my own).

From Jung's two volumes of professional responses to the fantasies of his patient and analysand, Miss Miller, a young American literature student whose tour of Europe touched off a bout of schizophrenia, we have received several of Jung's most detailed commentaries. There are forty pages on Longfellow's "Hiawatha" and two pages on the famous refrain of Poe's "The

Raven," a poem whose atmosphere anticipates the fate that befell Miss Miller: spiritual benightedness. Reference to the neurotic woman's desire to stand aside from the dangerous struggle for existence drew from Jung seven pages on the symbology of the mortals, the angels, and the passion in Lord Byron's unfinished poem "Heaven and Hell." Beside Byron's poem appears the sonnet "Mon reve familier" from Paul Verlaine's *Poemes saturniens* (1806), a beautiful expression of desire for a mother's embrace, with a few lines of commentary.

Jung did more than cite the literary analogues of neurosis and psychosis and interpret their contents. He also theorized on their form. The real value of Jung's two works on psychological types and poetry ("Schiller's Ideas on the Type Problem," "The Type Problem in Poetry") is the exposition of his formal theory, although this is not readily apparent. These two articles on their face present poets and their works categorically to exemplify a psychological theory; concerned neither with the fundamental purpose of poetry nor with the basic aesthetic instinct, they investigate "style" or "expression" more than they do symbols and archetypes. The rather extensive commentary on Schiller emphasizes Jung's debt to that poet's concept of the sentimental and the naive, which anticipates and approximates his own concept of introverted and extraverted types. In Jung's view, Schiller's poems, and most of his plays, give us a good idea of the introverted attitude: they are material mastered by the poet's conscious intention. In these discussions, Homer is always tied to Schiller, who considered Homer a perfect example of the "naive" poet. Of types and literary criticism, Jung has this to say:

We must bear in mind these two entirely different modes of creation [the introverted and the extraverted, the psychological and the visionary] . . . for much that is of the greatest importance in judging a work of art depends upon this distinction.

Many of the critiques of the representative authors arranged in this collection are drawn from *The Spirit in Man, Art, and Literature*, *The Symbolic Life*, *Symbols of Transformation*, and *Psychological Types* (CW, Vols. 15, 18, 5, and 6, respectively) in complete, or nearly complete, form. Among these critiques are the handful of introductions that Jung wrote for literary works, including Linda Fierz-David's interpretive study of Francesco Colonna's *Dream of Poliphilo*. The Holderlin commentary is typical of Jung's critiques on major authors and their works. Jung's twenty-page commentary on Holderlin, which composes the first half of "The Sacrifice" (CW, Vol. 5, Chap. VIII, pp. 397–414), analyzes the pathological ecstasy and apocalyptic vision of nearly a dozen of Holderlin's poems. English translations of the poems by Hamburger and Leishman appear in the text. To the main article are joined brief commentaries from Jung's other volumes; these are included as endnotes. The articles on Schiller and Longfellow's "Hiawatha" are also of this kind.

Other critical articles are formed of brief excerpts, some almost little anthologies in themselves. Such, for instance, is the one on Dante and the *Divine Comedy*: More than twenty brief notes on the medieval Italian visionary, originally scattered through ten volumes written by Jung over forty years, have been synthesized into a single composite article. The inclusion of Jung's full lecture on Gerard de Nerval's *Aurelia* no doubt would have enriched this volume; unfortunately, the lecture exists only as an uncorrected twenty-four page typescript of a stenogram in the Jung archives and has never been translated into English; the one-page abstract by Jung that does appear in this volume discloses the lecture's argument.

POSSIBLE BOOKS: Carl Gustav Jung: The Collective Dream, Part 2



Modes of Creation

The creative process of the poet, so far as Jung was able to follow it, consists in the unconscious activation of an archetypal image and its elaboration into a finished work. By giving it shape, the poet translates it into the language of the present and so makes it possible for us to find our way back to the deepest wellsprings of life. Primordial images, numerous in themselves, appear in works of art or in the dreams of individuals only when they are called into being by the waywardness of the general outlook; they are activated, one might say, "instinctively"; they come to light to restore the psychic equilibrium of the epoch. In dreams we can see this process quite clearly: The dream picture is "symbolic"; it states the situation indirectly "by means of a metaphor." The metaphor is not a deliberate disguise but, quite simply, a formation of emotionally charged language that reflects the deficiencies in our understanding. The similarity of the personal dream to the collective dream is made clear enough by Jung in a single sentence: "A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is never unequivocal."

The creative impulse, according to Jung's theory, arises in the poet from the unconsciousness—strong, capricious, and willful. The process of creation is a living thing implanted in the human psyche. In the language of analytical psychology, this living thing is an *autonomous complex*, a split-off piece of the psyche that leads a life of its own outside the hierarchy of consciousness. The nascent work of art is a psychic formation that remains unborn or subliminal until its "energy-charge" is sufficient to carry it over the threshold into consciousness. The energy needed for such a transformation is naturally drawn from the consciousness of the poet, unless the bearer of that consciousness happens to identify with the complex and loses himself. Once born, the work of art can be neither inhibited nor voluntarily reproduced; it can only be perceived: therein lies its autonomy.

Representative Authors

Psychological Authors, Significant Authors, and Visionary Authors

"The Work of Art" (1930), excerpted from *Psychology and Literature*, is the essay which opens this collection. It is Jung's unofficial prologue. In it Jung distinguishes the two modes of literary creation, the psychological and the visionary. These two modes of creation are treated again more thoughtfully in the second essay, "On the Relation of Analytical Psychology to Poetry" (1922). Straight off, Jung distinguishes from the "psychological" those works of literature in which the author does not give a psychological interpretation of his characters. To this class of significant authors belong E. T. A. Hoffman's tales, with their scurrilous but magnificent imagery, the fantastic romances of Pierre Benoit, English fiction in the manner of Rider Haggard, including that vein that Conan Doyle exploited to yield the detective story, H. G. Wells's novels of inner transformation and mythical compensation, and Melville's *Moby Dick*.

Countless literary works belong, on the other hand, to the class of psychological creations: novels of love, environment, family, crime, and society; didactic poetry; the larger number of song lyrics; and drama, both tragic and comic. No obscurity surrounds their themes: the themes repeat themselves millions of times in daily life and are responsible for the monotony of their manifestations in social creations like the police court and the penal code. Jung calls their mode of creation "psychological" because nowhere do these works transcend the bounds of psychological intelligibility. The author of the so-called psychological novel, to whom the layman often goes for "psychology," attempts to reshape his material *consciously* in order to raise it from the level of crude contingency to that of psychological exposition and illumination.

The procedure of conscious tampering with the messages of the unconscious is not restricted to the novel. Jung points to this procedure again when he compares the first and second parts of Goethe's *Faust* drama:

The two parts of Faust demonstrate by way of extremes the profound distinction between the two modes of literary creation. . . . The love-tragedy of Gretchen explains itself; in the second part, the richness of the imaginative material so overtaxes the poet's formative powers that nothing is self-explanatory. It is a strange something from the hinterland of man's mind that suggests the abyss of time or evokes a super-human world of contrasting light and darkness.

This visionary mode of artistic creation exemplified in the second part of *Faust*, he says, "astonishes us, confuses us, puts us on our guard, even disgusts us. . . and we demand explanations and commentaries."

Jung finds such vision also in *The Shepherd of Hermas*, in Dante, in Nietzsche's Dionysian exuberance, in Spitteler's *Olympian Spring*, in the paintings and poems of William Blake,

and in Jacob Boehme's philosophic and poetic stammerings. In the chapter on Dante, Jung shows us how the poet has smoothed out the approach to the vision by cloaking it in historical facts. Other writers, and Jung enumerates them, use the story as the primary means of giving expression to significant material. This much Jung makes clear: While we, in our everyday lives, strive to construct a safe and manageable world in which natural law holds the same place that statute law holds in a republic, the poets in our midst now and then glimpse spirits, demons, and gods and have presentiments of incomprehensible happenings in the pleroma. They, and Jung, see something of the psychic world that once struck terror in the primitive of antiquity and still strikes terror in a part of ourselves.

Visions of Love

The reverberations of the initial love-experience, expressed in *The Shepherd of Hermas*, in the *Divine Comedy*, and in the *Faust* drama is shown by Jung to be completed and fulfilled by a vision. The author of *Hermas*, Dante, and Goethe can be taken as three steps in a sequence that stretches across nearly two thousand years of human development; in each we find the personal love-episode to be not only connected with the weightier visionary experience but frankly subordinated to it. It seems as if the love-episode served as a release, as if the personal experience were nothing but the prelude to the all-important "divine comedy." This is the point: to reduce artistic creation to merely personal factors takes us away from the psychological study of the work of art and confronts us with the psychic disposition of the poet himself. The work of art is something in its own right, and the actual task is to interpret the work of art psychologically. For such an undertaking, it is essential to give serious consideration to the basic experience that underlies it—namely, to the vision.

Heart Filled



PHOTO: Tom Fee

*One whose heart
is filled with sorrows
of the past
will have less room
for the joys of the present.*

Tom McFee 1960

“Answer the Call”: A Poem



Whence cometh the Source
Of all that is . . . the Driving Force,
The impetus for life here on Earth
Eternal or a time 'til the Self knows its worth?
Sift through the years . . . millenniums of time.
Search and seek and you shall find
The Light that shines . . . the path . . . the way
To Enlightenment . . . and so we pray
For the strength and fortitude . . . eyes open wide.
Look to the Light that emits from inside.
Know the Truth, for it shall bring
The promise of Eternity . . . the coming of Spring.
So open your heart . . . open it wide.
Release all the love secreted inside.
Answer the Call.

Share it with All.

diana carragher

9/12

INSIGHT POEM: “Transition”



Cross at the Church of New
Epiphany. PHOTO: Tom Fee

TRANSITION

My soul feels free

slowly drifting upward
becoming one with Spirit
as I leave my body behind
rising toward the Light
and Eternal Peace
as the vibrations of my soul
become one
with the Rhythm of the Universe
as I again return
to the flowing Life Force
of His Divine and Holy Love.

Written 9-9-71 / Revised 11- 25-10

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