

The Philadelphia Association of Jungian Analysts
The C. G. Jung Institute of Philadelphia
Seminar Curriculum 2011 – 2012

All sessions of the Philadelphia Jung Seminar are held in the Assembly Room (upstairs center) of the Ethical Society, 1906 S. Rittenhouse Square, Philadelphia, PA. The day and time for each session are: Friday Seminar, 1PM – 5PM; Saturday Seminar, 9AM – 12PM and 1PM – 4PM.

First Semester

Friday, September 9, 2011

The Magic Flute: Music, Alchemy and the Individuation Process

Janis Maxwell, MS

Fairy tales and fairy tale operas always contain symbolism that reflect meaning on many different levels. Mozart's *The Magic Flute*, based on a fairy tale, is a study in the language of symbolism reflecting alchemical processes that are deeply embedded in the psyche. In this seminar, we will discuss Jung's idea that alchemy is a historical parallel of the individuation process and how music can be a guide and protector through the initiatory ordeals of this process, as reflected in the opera, *The Magic Flute*.

Seminar Objectives: To enable the participants to work with symbolic language in their work, but more importantly in their own process.

1:00 - 2:15	Introduction to <i>The Magic Flute</i>
2:15 - 2:30	Break
2:30 - 4:45	Discussion of symbolism and its role in the individuation process
4:45 - 5:00	Summary and course evaluation

Readings:

Neumann, Erich. (1994). *The Fear of the Feminine*. Princeton, NJ: Princeton University Press. Pages 119-164. (Neumann's essay on *The Magic Flute*)

Jung, C. G. (1961). *Memories, Dreams and Reflections*, New York: Pantheon Books. Pages. 200-222.

Supplementary Readings: A supplementary reading list will be provided.

Saturday, September 10, 2011

Jung's Journey to the East

Rick L. Overman, PsyD

This seminar examines the development of some of Jung's key psychological concepts, such as psychic energy, the Self, and the opposites, through a thorough investigation of his engagement with Hinduism, Buddhism and Taoism. We will ground our discussion through an exploration of the development of these three great religious traditions within their historical, socio-cultural and philosophical contexts. We will focus on understanding their primary philosophical/theological similarities and differences from a psychological point of view.

We will consider what Jung may have misunderstood about these traditions and why and then try to reintegrate that back in to a more well-grounded and comprehensive current perspective. We will look at Jung's warning to Westerners regarding involvement in Eastern traditions from a contemporary standpoint. Finally, we will consider how what we have learned in the seminar can help us in our work as analysts, especially with those who may be yoga or Buddhist practitioners.

Seminar Objective:

To understand the influences of the religious traditions of Hinduism, Buddhism, and Taoism upon the development of key Jungian psychological concepts such as psychic energy, the opposites, and the Self.

To understand the philosophical and theological similarities and differences from a psychological point of view.

To be able to apply our understanding of the impact of those historical, socio-cultural and philosophical traditions to our clinical work with clients.

- 9:00 - 10:15 Definition of Jungian key psychological concepts
- 10:15 - 10:30 Break
- 10:30 - 12:00 Discussion of how those concepts were influenced by Eastern religious traditions
- 12:00 - 1:00 Lunch
- 1:00 - 2:15 Exploration of how we might integrate our current psychological understandings with Jung's initial explorations and how that would apply to clinical work.
- 2:15 - 2:30 Break
- 2:30 - 4:00 Questions, summary and evaluation.

Reading:

Coward, Harold. (1985). *Jung and the Eastern Thought*. Albany, NY: Suny Press.

Friday, October 14, 2011

Interpretation of Fairy Tales

Stephen Martin, PsyD

The interpretation of fairy tales is one of the central methods of symbolic understanding in Jungian psychology. Not to confused with stories for children, fairy tales have always portrayed fundamental, archetypal human truths across cultures. In this introduction, we shall review the work of Marie-Louise von Franz, one of Jung's most esteemed students, whose specialty was the meaning to be found in fairy tales for contemporary life. Please bring a favorite fairy tale if you have one.

Seminar Objectives: The seminar participants will be introduced this important dimension of symbolic, archetypal interpretation have the opportunity by working on several fairy tales to develop an understanding of how useful they can be to understand the psyche.

1:00 - 2:15 Introduction to the interpretation of fairy tales
2:15 - 2:30 Break
2:30 - 4:45 Symbolic interpretation of several fairy tales
4:45 - 5:00 Questions, discussion, and course evaluation

Readings:

Any copy of Grimm's Fairy Tales

von Franz, Marie-Louise. (1996). *The Interpretation of Fairy Tales*. Boston: Shambhala.

Saturday, October 15, 2011

Speaking with Complexes – The Art of Interpretation

Mark Winborn, PhD, NCPsyA

The issue of interpretation is fundamental to the process of analysis or any psychology of depth. It is the medium by which our art form is transmitted. If the analytic vessel is thought of as our canvas then our interpretations are the paints with which the depth psychologist participates with the patient in the creation of the painting.

What one chooses to say in analysis, why one chooses that particular thing to say, how one says it, when one says it - these are some of the building blocks of the interpretive process. It is an important tool to develop proficiency with, but it can't be used effectively if we don't develop fluency with it.

The Freudian and neo-Freudian schools of analysis have made the study of technique central to their process and have developed a highly refined model of analytic technique in which the process of interpretation is central. Michael Fordham, and the London school of

developmental psychology, have long been at the forefront of incorporating psychoanalytic technique and theory, especially Kleinian theory, into Analytical Psychology.

We will focus on the development of interpretation technique as an essential tool for working in depth with our patients. Analytical Psychology can benefit from incorporating the technique of interpretation without sacrificing the philosophical heart of our system of depth psychology.

Seminar Objectives:

To learn to differentiate between an interpretation and other non-interpretive interventions in therapy/analysis.

To explore the origins of the interpretive process within the psychoanalytic world.

To learn to differentiate between various levels of interpretation.

To examine particular uses of language in interpretation, including:

A. Active language

B. Affective language

To understand and apply interpretation from a Jungian perspective to our clinical work.

9:00 - 10:15 Introduction of the subject of interpretation, presentation of working definitions, and development of basic theories of interpretation.

10:15 - 10:30 Break

10:30 - 12:00 Continuation of the discussion.

12:00 - 1:00 Lunch

1:00 - 2:15 Continuation, with emphasis on differing theoretical approaches to interpretation.

2:15 - 2:30 Break

2:30 - 3:45 Examining various clinical examples of interpretive situations.

3:45 - 4:00 Summary

Readings: (Please Read in Chronological Order):

Strachey, James (1934) The Nature of the Therapeutic Action of Psychoanalysis. *Inter. J. of Psycho-Analysis*, Vol. 15, pp. 117-126.

Fordham, Michael (1978) "Interpretation" in *Jungian Psychotherapy*, Karnac: London.

Fordham, Michael (1991) The Supposed Limits of Interpretation, *J. of Analytical Psychology*, Vol. 36, No. 2, pp. 165-175.

Schwartz-Salant, Nathan (1991) Vision, Interpretation, and the Interactive Field, *J. of Analytical Psychology*, Vol. 36, No. 3, pp. 343-365.

Fordham, Michael (1991) Rejoinder to Nathan Schwartz-Salant, *J. of Analytical Psychology*, Vol. 36, No. 3, pp. 367-369.

Rubovits-Seitz, Phillip (2002). The Fate of Interpretation in Postclassical Schools of Psychoanalysis. *Psychoanalysis and Contemporary Thought*. Vol. 25, pp. 363-432.

Supplemental Readings: The following readings are recommendations for continued exploration of the interpretive process following the conclusion of the seminar:

- Auld, Frank and Hyman, Marvin. (1991). *Resolution of Inner Conflict: An Introduction to Psychoanalytic Psychotherapy*. Washington, D.C.: American Psychological Association.
- Dieckmann, Hans. (1991). *Methods in Analytical Psychology: An Introduction*. Wilmette, IL: Chiron.
- Ledermann, Rushi. (1995). "Thoughts on Interpreting," *J. of Analytical Psychology*, Vol. 40, No. 4, pp. 523-529.
- Levy, Steven T. (1990). *Principles of Interpretation*. Northvale, NJ: Aronson.
- Oremland, Jerome D. (1991). *Interpretation and Interaction: Psychoanalysis or Psychotherapy?* Hillsdale, NJ: Analytic Press.
- von der Tann, Matthias. (1999). "The Myth of the 'Correct' Interpretation," *Journal of Analytical Psychology*, Vol. 44, pp. 57-67.

Assignments: This assignment is specifically for those participants who are currently seeing patients/clients.

For the clinical portion of this seminar, please bring with you a short clinical vignette from your practice. You don't need to provide any background information. Just record as closely as possible (verbatim wording is desirable) an interaction from a recent session. This doesn't need to be more than a half a page in length.

Please choose an interaction from the three following situations: (1) a session in which you were confronted by the patient in a way you didn't know how to respond to, or (2) a situation in which you knew you wanted/needed to say something but couldn't identify how to formulate your words in a way that would be effective, or (3) a situation where you verbalized something to the patient but you felt there must be a more effective way to communicate your thought.

We will probably not have time to deal with all of the examples participants bring but completing the assignment will help you begin to identify situations where the analytic skills associated with interpretation can be refined.

Friday, November 11, 2011

Ancient Sumerian Mythology: Inanna's Descent

Cynthia Candelaria, EdD, LPC

We will explore the framework and psychology of ancient Sumerian mythology and in particular the motif of Inanna's story of her descent into the underworld. We will look at that mythological motif from a Jungian perspective and explore the ways in which it is seen in our consulting rooms today. Using our own psychological clinical experiences we will examine how the myth of Inanna might provide insight into our clinical work.

Seminar Objectives:

To develop a psychological understanding of the motif of Inanna's descent as it is expressed in Sumerian mythology.

To apply the knowledge we gain from this exploration as a means of interpretation and understanding of modern day psychological experience as it appears in our clinical practices.

1:00 – 2:15 Introduction to the mythological motif of Inanna's descent into the underworld.

2:15 – 2:30 Break

2:30 – 4:45 Discussion and clinical application.

4:45 – 5:00 Group discussion, summary and course evaluation.

Reading:

Perera, Sylvia Brinton. (1981). *Descent of the Goddess: A Way of Initiation for Women*. Toronto: Inner City Books.

Wolkstein, Diane & Kramer, Samuel Noah. (1983). *Inanna, Queen of Heaven and Earth: Her Stories and Hymns for Sumer*. New York: Harper & Row Publishers.

Saturday, November 12, 2011**Title of presentation: Memory, Dreams and War: Individual and Collective Dimensions of Military Violence**

Sarah Braun, M.D.

War marks individuals and cultures over generations in ways that are both obvious and subtle, immediate and long delayed. Using the animated documentary "Waltz with Bashir," which recounts the filmmaker's journey to attempt to recover the memory of his participation in a massacre over 20 years earlier, we will explore some of roles that memory, dreams and archetypal phenomena play in both perpetuating and metabolizing the ravages of war.

Seminar Objectives: To enlarge the participants' ability to recognize individual and trans-generational consequences of war-related trauma on memory and emotional development; to increase the participants' ability to recognize the function of dreams in bringing individual and collective trauma to consciousness; to increase participants capacity to identify ways in which certain archetypal images underly behavior in instances of military violence."

9:00 - 10:15 Introduction of the subject and background history of the specific conflict.

10:15 - 10:30 Break

10:30 - 12:00 View film excerpts, discuss the significance of dreams and archetypal images as they occur.

12:00 - 1:00 Lunch
1:00 - 2:15 Continued viewing of film and discussion.
2:15 - 2:30 Break
2:30 - 3:45 Reflection on individual, collective and trans-generational consequences of war
3:45 - 4:00 Evaluation

Readings and Viewings: *Waltz with Bashir*, Ari Folman, Director. Available as a DVD from Amazon.com. Also available as a graphic novel.

Supplemental Readings: Sabra and Shatila Massacre (from Wikipedia article), for background of the events in the film: on the web at <http://bit.ly/sabrashatila>

Assignment: View the film "Waltz with Bashir" at least once. Please take notes and reflect on the dream sequences and on the images that you experience as archetypal that appear in the film. For you, what do they suggest about individual and collective consequences of war?

Friday, December 9, 2011

Jung and the Psychology of the Transference

Harry Fogarty, Ph.D.

We will read and make clinical application from Jung's *The Psychology of the Transference*. Our objective in this seminar will be to review in detail Jung's major essay on the transference; additionally writings on this same subject by contemporary Jungians will be presented; lastly we shall consider the Rosarium Series illustrations that Jung left out: numbers 11- 20 as I believe these bear special application to the part of the analytic process in which we bridge between personal and collective layers of our work and lives.

Seminar Objectives:

To examine Jung's major essay on the psychology of the transference as well as the work of contemporary Jungians and explore the clinical applications of the transference in the therapeutic relationship.

1:00 - 2:30 Discussion of Jung's essay and a study of the first 10 illustrations from the Rosarium Series
2:30 - 2:45 Break
2:45 - 4:15 Further reflections on Jung's essay, including Rosarium series numbers 11-20 as well as the writings of contemporary Jungians on the transference
4:15 - 4:30 Break
4:30 - 5:00 Applications, conclusions and evaluation

Readings:

- Jung, C. G. (1966). *The Collected Works of C. G. Jung, Volume 16, The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects*. Second Edition: "Psychology of the Transference." Princeton, NJ: Princeton University Press.
- Cambray, Joseph and Carter, Linda , eds., (2004) *Analytical Psychology: Contemporary Perspectives in Jungian Analysis*. New York: Brunner-Routledge. Chapter 5: "Analytical Methods Revisited," and Chapter 6: "Transference and Countertransference: Contemporary Perspectives."

Supplemental Readings:

- Wiener, Jan. (2009). *The Therapeutic Relationship: Transference, Countertransference, and the Making of Meaning* (Carolyn and Ernest Fay Series in Analytical Psychology). College Station, TX: Texas A & M University Press.
- Sedgwick, David. (1994). *The Wounded Healer: Counter-Transference from a Jungian Perspective*. New York: Brunner-Routledge.
- Sedgwick, David. (2001). *Introduction to Jungian Psychotherapy: The Therapeutic Relationship*. New York; Brunner-Routledge.
- Samuels, Andrew. (1985) *Jung and the Post Jungians*. New York: Routledge. Chapter 6 - "The Analytical Process."
- Young-Eisendrath, Polly. (2008). *The Cambridge Companion to Jung*. New York: Cambridge University Press. Part ii - "Analytical Psychology in Practice."
- Stein, Murray, ed. (2010). *Jungian Psychoanalysis, Working in the Spirit of C. G. Jung*. Chicago: Open Court Publishing Company. Part ii, "Methods," and Part iii, "The Analytic Process."

Saturday, December 10, 2011**Alchemical Theater: The Psyche Onstage**

Constance Evans Romero, LPC, LMFT

This seminar explores the manner in which Dramatic Art has always provided a stage for the Psyche's revelation of Itself. Using images and excerpts from modern and classic plays, participants will deepen their understanding of the archetypes that fuel the psyche's innate theatricality. We will also look at the historic relationship between Depth Psychology and Theater and discuss how dramatic work reveals aspects of the Shadow and the Individuation process. Participants will have the opportunity to read different characters in a dramatic work and talk about their inner experience.

Seminar Objectives:

To provide a forum where participants gain greater understanding of the theatrical nature of the psyche.

To become further acquainted with the archetypes evoked in Drama - particularly the Shadow and Individuation.

To gain insight into how Jung's relationship to Goethe's play, *Faust*, influenced his life and work.

To explore Analysis as a form of theater.

To engender an experience of the transformative nature of drama and the multiplicity of the psyche via participation in a dramatic reading.

9:00 - 10:15 Introduction of the subject, presentation of the material via lecture and images.

10:15 - 10:30 Break

10:30 - 12:00 Discussion of lecture material and personal responses to reading assignment

12:00 - 1:00 Lunch

1:00 - 1:45 Exploration of Dramatic material for reading - break into groups or individuals as needed.

1:45 - 2:15 Begin presentation of readings/enactments

2:15 - 2:30 Break

2:30 - 4:00 Further readings/enactments followed by discussion and summary

Readings:

Edinger, Edward. (1994). *The Eternal Drama: The Inner Meaning of Greek Mythology*. Boston: Shambhala. Chapters 6, 8, & 10.

Note to Seminararians: After lunch, there will be a group of short scenes or monologues for you to choose from. You will have from 1:00 - 1:45 to study and "rehearse" the piece. After this, we will read the scenes or monologues for the group. Please note - if you have something from a dramatic piece you are familiar with or have always wanted to do, feel free to bring that. Participation in the readings is by your choice and experience is not necessary - just a willingness to play and explore the feelings and thoughts that come up. It can be informative to explore a character unlike yourself or even one of the opposite gender! All characters are welcome. Please contact me if you have any questions. I look forward to meeting you.

Second Semester

Friday, February 10, 2012

Found in Translation: Translating Archetypal Material into Jungian Clinical Concepts

Phyllis LaPlante, M.S.W.

Jungian analysis relies on the ability to translate archetypal images into clinically useful concepts. Those seeking to understand the unconscious from a Jungian point of view must acquire a penetrative knowledge of the relationship between theoretical and philosophical material and the depths of the human psyche, and on this basis develop the ability to evaluate and interpret psychic products.

Seminar Objectives:

Participants will be able to identify archetypal material in images and dreams.

Participants will be able to translate archetypal material into Jungian clinical concepts.

Participants will gain tools to explore the unconscious and find meaning in psychic products.

1:00-2:15	Translation of a Greek myth (Atalanta)
2:15-2:30	Break
2:30-4:45	Translation of a fairy tale (Kate Crackernuts)
4:45-5:00	Summary and course evaluation

Readings:

The fairy tale “Kate Crackernuts” can be found on the internet.

Jung, C. G. (1961). *Memories, Dreams and Reflections*, New York: Pantheon Books. Pages 144 and 170-199.

Jung, C.G. (1967). *The Collected Works of C.G. Jung, Volume 7, Two Essays in Analytical Psychology*. Princeton, NJ: Princeton University Press. Pages 80-113.

Jung, C. G. (1969). *The Collected Works of C.G. Jung, Volume 8, The Structure and Dynamics of the Psyche*. Second Edition. Princeton, NJ: Princeton University Press. Pages 159-234.

The myth of Atalanta is found in Ovid, *The Metamorphoses*, Book VIII (“Meleager and the Boar” and “Althea and Meleager”) and Book X (“Venus and Adonis,” “Atalanta,” and “The Metamorphosis of Adonis”)

Saturday, February 11, 2012

An Alchemical Laboratory: Alchemical Symbolism and the Transformational Process

August J. Cwik, PsyD

Jung was fascinated with alchemy, the ancient art of transmuting lead into gold, throughout his entire life. He saw the images and processes of alchemy reflecting the psyche's own natural transformational operation. Alchemy can be approached as a psychic discipline attempting to transform the archetypal and emotional conflicts of everyday life. However, alchemical imagery is often experienced as quite esoteric and obscure. This class will focus on the major operations of fire, water, earth, air, suffering, separation and conjunction as providing a quite comprehensible outline of the individuation process. Understanding and identifying alchemical imagery can help candidates to grasp the archetypal movement of the Self.

The focus of the class will be on how the major processes of alchemy manifest in the lives, dreams, transference-countertransference, and imaginations of individuals. In this way the entire alchemical opus may be glimpsed and experienced. Seminar members will be asked to bring in relevant dreams of patients and to enter into alchemical imagery via active imagination and share any personal examples with the group. The degree of disclosure is wholly at the discretion of each individual. Confidentiality is emphasized.

Seminar Objectives: Students will learn:

The fundamentals of an alchemical imagination

The processes of the Alchemical Self and their relation to the ego as alchemist

To identify the presence of transformational imagery in dreams and T-CT

To understand the direction the psyche is taking when using alchemical imagery

Readings:

Edinger, Edward F. (1985). *Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy*. La Salle Illinois: Open Court Publishing Company.

Hillman, James. (1993). "Concerning the Stone: Alchemical Images of the Goal." *Sphinx*, 5, London: London Convivium for Archetypal Studies, Eranos Conference Lecture, 1990. pages 234-265.

Supplemental Readings:

Cwik, A. (2006). "Rosarium Revisited," in *Spring, Volume 74*, pages 189-232.

Cwik, A. (1995). "Active Imagination: Synthesis in Analysis." In M. Stein (Ed.). *Jungian Analysis* (Second Edition), La Salle, Illinois: Open Court Publishing Company.

Fabricius, J. (1976) *Alchemy: The Medieval Alchemists and Their Royal Art*. Copenhagen: Rosenkilde and Bagger.

Raff, J. (2000). *Jung and the Alchemical Imagination*. York Beach, Maine: Nicolas-Hays, Inc.

von Franz, Marie-Louise. (1980). *Alchemy: An Introduction to the Symbolism and the Psychology*. Toronto: Inner City.

von Franz, Marie-Louise. (1979). *Alchemical Active Imagination*. University of Dallas: Spring.

Friday, March 9, 2012

Dream Interpretation and the Complex Theory

Margaret Klenck, M-Div, LP

Jung said that complexes, not dreams, were the royal road to the unconscious. In this course we will review Jung's Complex Theory, which is the basis for our understanding of how the psyche works, and then explore ways of seeing the complex's patterns and manifestations in dreams.

Seminar Objectives:

To review and deepen the understanding of the Complex Theory.

To review Jung's way of interpreting dreams—both the techniques and the underlying theory.

To examine in particular how complexes manifest in dreams and then use that imagery and information in working with the dream.

1:00 - 2:45 Reviewing the complex theory and dream interpretation techniques

2:45 - 3:00 Break

3:00 - 4:45 Practicum with dreams (supplied by instructor)

4:45 - 5:00 Summary and evaluations

Readings:

Jacobi, Jolanda. (1959). *Complex, Archetype, Symbol*. Princeton, NJ: Princeton University Press. This is a great book; please read through it all before the class. We will refer to sections of it throughout the seminar.

Jung, C. G. (2008). *Children's Dream's: Notes from the Seminar Given in 1936-1944*. Princeton, NJ: Princeton University Press. Please read the introduction, pages 1-31. This is Jung's wonderfully cogent outline of what dreams are and how we understand them.

Saturday, March 10, 2012

The Origins of Guadalupe: Meso-American Mythology

Patricia Ortega Henderson

We will examine the role and manifestations of the transformative force of the Feminine and explore how the Sacred Feminine and indigenous wisdom might lead us home to ourselves and add richness to our spiritual life. We will creatively weave together both music experiences and presentations.

Seminar Objectives:

To recognize living symbols in Meso-American mythology of the feminine as earth, mother, virgin, sun-moon woman, healer, and wisdom.

To discover the message of Guadalupe and the historical task of Mexican Culture to bring to the world a new spiritual form that balances the male oriented religions.

To experience the feminine energy through musical explorations.

- 9:00 - 10:15 Introduction to the primal origins and symbolism of the Feminine Spirit in Meso-America
10:15 - 10:30 Break
10:30 - 12:00 Continuation of presentation with questions and discussion
12:00 - 1:00 Lunch
1:00 - 2:15 Presentation: Our Lady of Guadalupe, Tonantzin and the Sun-Moon Woman
2:15 - 2:30 Break
2:30 - 3:45 Questions and discussion. Offerings and Music
3:45 - 4:00 Summary and evaluation

Readings:

- Jung, C. G. Select your own readings on “The Feminine” from the Collected Works of C. G. Jung, Volume 6, 7, 9i, 9ii, 10, and 17, Princeton, NJ: Princeton University Press.
Neuman, E. (1963) *The Great Mother*. Princeton, NJ: Princeton University Press.
Lafaye, J. (2002). *Quetzalcoatl y Guadalupe. La formación de la conciencia nacional*, FCE.
Guerrero, J.L. (1979). *Flor y Canto del Nacimiento de México*, Edición del autor, México.

Supplemental Readings: See my articles published in Spanish in www.fatamorgna.com.mx

Friday, April 13, 2012

Atalanta Fugiens: A Treasury of Alchemical Imagery and Psychological Imagination

Alden Josey, Ph.D.

Jung's re-discovery and psychoanalytic rehabilitation of the great enterprise of early, medieval and renaissance alchemy is a jewel in the crown of his analytical psychological opus. One of the richest and most important works in this genre is the early 17th century book *Atalanta Fugiens* by Michael Maier. It is a compilation of alchemical images of extraordinary subtlety and range showing elements of the transformation of the *prima materia* that served as a potent carrier of the themes of the individuation process in contemporary persons. We will examine this fantastic library of emblems and symbols with an intention to relate their content to theoretical and practical clinical aspects of Jungian analytical process.

- 1:00 - 2:15 Introduction to *Atalanta Fugiens* and examination of its images with discussion
2:15 - 2:30 Break
2:30 - 4:45 Continuation of viewing and discussion of alchemical images
4:45 - 5:00 Summary and course evaluation

Seminar Objectives:

To become familiar with the symbolic and emblematic content of *Atalanta Fugiens*.

To identify archetypal themes of development and transformation in the imagery.

To translate the alchemical imagery into contemporary depth psychological understanding.

Reading:

Maier, Michael. (2002). *Atalanta Fugiens*, tr. H.M.E. De Jong. York Beach, ME, Nicolas-Hays, Inc.

Jung, C.G. (1968) *The Collected Works of C. G. Jung, Volume 12, Psychology and Alchemy*. Part III, "Religious Ideas in Alchemy," Chapter 1, "The Basic Concepts of Alchemy," pages 227-241, and Chapter 2, "The Psychic Nature of the Alchemical Work," pages 242-287.

Jung, C.G. (1970) *The Collected Works of C. G. Jung, Volume 14, Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*. Part II. "The Paradoxa," pages 42-88.

Saturday, April 14, 2012

The Music of the Spheres: The Great Round of Life through Music

Robert Sheavly, LICSW, DCSW

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted...

The Merchant of Venice, Act V, Scene I (Shakespeare)

The archetypal themes of The Great Round of Life — birth, death and rebirth — will be explored and experienced through various genres, including classical, world and new age music. Through the rhythm of our mother's heartbeat, music is in our bodies before it enters our ears. Various modalities, such as video, breath and rhythmic entrainment provide a portal to encountering music actively. Listening fully, with bodies as well as with ears, music has the capacity to engender an experience of transcendence and to move us to states of profound meaning.

Seminar Objectives:

Participants will define the basic elements of music including pitch, rhythm and timbre.

Participants will describe the historical basis for the primacy given to visual image in analytical psychology and the devaluation of auditory & kinesthetic image.

Participants will list differences in the theoretical understanding of the significance of music between psychoanalysis and analytical psychology.

Participants will experience the impact of rhythmic entrainment as a possible example of the teleological functioning of The Self.

9:00 - 10:15 Review basic musical terminology, the Pythagorean concept of The Music of Spheres and its relationship to the harmonic series.

10:15 - 10:30 Break

10:30 - 12:00 Jung and music as therapy.

12:00 - 1:00 Lunch

1:00 - 2:15 Music of transcendence and the alchemical process of *mortificatio* as a dance macabre

2:15 - 2:30 Break

2:30 - 3:45 Rhythmic entrainment and breath

3:45 - 4:00 Summary, course evaluation

Readings: Focus questions to guide your reading of this material will be forthcoming.

Edinger, Edward. (1985). *Anatomy of the Psyche: Alchemical Symbolism in Psychotherapy*. Open Court Publishing Company. Chapter 6, "Mortificatio," pages 147-181. ISBN-10: 0812690095.

Jung, C.G. (1969). *The Collected Works of C.G. Jung, Volume 9i, The Archetypes and the Collective Unconscious*. Princeton, NJ: Princeton University Press. "Concerning Rebirth," pages 111-134.

Jung, C. G. (1961). *Memories, Dreams and Reflections*, New York: Pantheon Books. Pages 271-272. Jung's narration of his travels in Uganda & Kenya where he describes participating in a native ritual that featured chanting and dancing around a fire to the music of drums.

Storr, Anthony (1993). *Music and the Mind*. New York: Ballantine Books. Especially chapters 1-3. ISBN-10: 0345383184.

Assignment: Consider occasions in your life where music played a powerful role. For example, instances where: Music moved you emotionally; you experienced music viscerally, i.e. were inspired to move in some way; were "transported" by music to "another place", e.g. memories were evoked or you experienced an altered state of consciousness.

Describe one of these instances in a short "reflection paper" (of no longer than 2-3 typed pages). Please attach a stamped, self-addressed envelope to your paper so I may read and then return them to you after the seminar.

Friday, May 11, 2012

The Creative Process: Art Making and Active Imagination in Jungian Analysis

Sondra Geller, MA, ATR-BC, LPC

This presentation will explore Jung's thoughts about creativity and the creative process. Attention will be given to how making art in the presence of the analyst recreates the fundamental dynamics of the mother-child couple and how this reparation manifests the prerequisites necessary for the development of the imaginal in each of us. It will focus on how Jung introduced the use of drawing and painting to his analysands and then guided them in the use of *active imagination* with their paintings in order to access the wisdom of the unconscious in much the same way that he worked with dreams.

All of this was informed by Jung's personal explorations with art forms: stone carving, building with stones, painting, drawing, writing and above all his discovery of the usefulness of active imagination. The afternoon will include lecture, slides and most importantly experiential opportunities.

Seminar Objectives:

To understand how Jung's personal experiences with the arts helped him to appreciate the creative process and encouraged him to introduce art making to his analysands.

To learn how Jungian Analysis can be combined with the Expressive Arts, especially Art Therapy and how making art in the presence of the analyst recreates the dynamics of the infant-mother couple, prerequisite for the development of the imaginal.

To have an opportunity to experience Art Therapy techniques with the use of active imagination.

Readings: It is most important to read the selections from Volume 18 of Jung's Collected Works.

Jung, C.G. (1950). *The Collected Works of C.G. Jung, Volume 18. Title* Princeton, NJ: Princeton University Press. Part I "The Tavistock Lectures" Lecture V, pages 135-182; Part II, *Symbols and Interpretations of Dreams* pages 185-215.

Jung, C.G. (1997). *Jung on Active Imagination*. Edited by Chodorow, Joan. Key Readings Selected and Introduced by Joan Chodorow. London: Routledge.

Kast, Verena. (1993) *Imagination as Space of Freedom: Dialogue Between the Ego and the Unconscious*. New York: Fromm International Publishing Corporation.

Saturday, May 12, 2012

Cinema as Dreams, Dreams as Cinema: Federico Fellini's Dream Series of a Giant Woman.

Sylvester Wojtkowski, PhD

"Movies are far more efficient than the theatre, ... they are able to produce amazing symbols to show the collective unconscious."

C.G.Jung. *Dream Analysis*, p. 12.

"Open your heart. The movie you are about to make (81/2) is like a session with the psychoanalyst. You will discover more than you think. You have to make this film not so much for yourself as for art as an absolute."

Kerner, a spirit voice, *Federico Fellini: The Book of Dreams*, p. 111.

“[Dreams] are the small and big myths that help people to understand.”

Federico Fellini in a 1964 interview, Tullio Kezich, *Federico Fellini, His Life and Work*, p. 227.

Jung remarked on cinema's ability to create symbolic images and marveled at the effects that films can produce in the psyche of spectators (C.G.Jung. *Dream Analysis*, p. 49.) Cinema of Federico Fellini offers an exquisite example of how creative imagination of an great artist produced wealth of images that deeply penetrated collective and individual psyche in the twentieth century. In 1960, during his work with German Jungian Analyst Ernst Bernhard, Fellini started an illustrated dream book, which he continued till 1984. Its facsimile, recently published as a lavish Rizzoli volume, *Federico Fellini: The Book of Dreams* provides a unique insight into the psyche of one of the creative geniuses of the modern times. Fellini movies both contain dreams of the characters and often unfold in dream-like sequences.

Seminar Objectives:

To explore the interplay of dreams and films in Fellini's work.

To examine the unconscious processes expressed in Fellini's dream series of a giant feminine figure as it evolves throughout his lifetime.

To develop an understanding of how unconscious material informs the artist's life and work.

To gain insight into how the creative spirit manifests and unfolds in the dreams, life and films.

Readings:

Jung, C.G. (1966). *The Collected Works of C.G. Jung, Volume 16, The Practice of Psychotherapy*. Princeton, NJ: Princeton University Press. "Practical Use of Dream Analysis," pages 139-161.

Jung, C.G. (1969). *The Collected Works of C.G. Jung, Volume 8, The Structure and Dynamics of the Psyche*. Princeton, NJ: Princeton University Press. "General Aspects of Dream Psychology," pages 237-280, and "On the Nature of Dreams," pages 281-297.

Jung, C.G. (1969). *The Collected Works of C.G. Jung, Volume 18, The Symbolic Life*. Princeton, NJ: Princeton University Press. "Symbols and Interpretation of Dreams," pages 183-264.

Jung, C.G. (2008). *Children's Dreams: Notes from the Seminar Given in 1936-1944*. Princeton, NJ: Princeton University Press. Pages 1-31 and 236-240.

Chandler, Charlotte. (1995). *I, Fellini*. New York: Random House. (This is an informative, fun read full of anecdotes and reflection of art, life, movies, and dreams. The book is a compilation of series of interviews the author had with Fellini over a decade; it is recounted in the voice of Fellini and preserves an informal flow of conversation.)

Hillman, James. (1995). *Spring: A Journal of Archetype and Culture, Volume 58*. Thompson, CT: Spring. "Pseudologia Fantastica: A Curious Need to Falsify, Disguise or Destroy the Story of Your Life," pages 83-101.

Hillman, James. (1996). *The Soul's Code: In Search of Character and Calling*. New York: Random House. "In a Nutshell: The Acorn Theory and the Redemption Psychology," Pages 3-40.

Hillman, James. (1972). *Myth of Analysis: Three Essays in Archetypal Psychology*. Evanston, Illinois: Northwestern University. Part One: "On Psychological Creativity," pages 11-116.

Fellini, Federico. (2007). *The Book of Dreams*. New York: Rizzoli. (It is a beautiful art book. Besides its aesthetic value it is an incomparable treasury of dream material from the major artist of the twentieth century and a potential resource for various psychological projects regarding creativity, dreaming, lifelong of enfolding of unconscious material, dreams and art, dreams and biography, chronology of the night vs. chronology of the day, etc.)

Fellini's Films:

(Titles written in the bold font are the most relevant.)

The White Sheik (Le sceicco bianco), 1952.

I Vitelloni (I vitelloni), 1953.

La Strada, 1954.

The Swindle (Il bidone), 1955.

The Nights of Cabiria (Le notte di Cabiria), 1957.

***La Dolce Vita*, 1960.**

***Boccaccio '70 (Second episode: The Temptation of Dr. Antonio [Le tentazioni del Dottor Antonio])*, 1962.**

***81/2 (Otto e mezzo)*, 1963.**

Juliet of the Spirits (Giulietta degli spiriti), 1965.

Fellini's Roma, 1972.

***Amarcord*, 1973.**

Fellini's Casanova (Il Casanova di Federico Fellini), 1976.

***City of Women, (La citta delle donne)*, 1980.**

***Intervista*, 1987.**

The Voice of the Moon (La vocce della luna), 1990.

Assignments: You are encouraged to read several essays of Jung prior to the workshop, as well as a Fellini's interviews/biography and watch some of his movies.