

THE LINKS AT ST ANDREWS, SCOTLAND  
A PHENOMENOLOGICAL HERMENEUTIC EXPLORATION OF GOLF'S  
PRIMORDIAL PLACE

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## ABSTRACT

The Links at St Andrews, Scotland  
A Phenomenological Hermeneutic Exploration of Golf's Primordial Place

by

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The central research questions of this study are: What is it to play a fully authentic round of golf? And how can a depth psychology that includes an imaginal perspective perceive the game of golf in such a way that allows for a fully embodied experience? Flowing out of these questions is a multi-layered approach that aims to unfold golf's soul by exploring its primordial place, the Old Course at St Andrews, Scotland, which is officially called The Links. From a phenomenological hermeneutic exploration of The Links, its features, place names, and layout, a map of Jung's individuation process emerged. Here, place and person are given the opportunity to individuate. How does a place individuate? The challenge for this dissertation is to show that the individuation process of person, psyche, and place are seamlessly woven into the enfleshed fabric of Being.

Phenomenology describes the surfaces of golf and its play-scape, depth psychology guides us below and underneath those surfaces, and hermeneutics invites a mythic interpretation of how enfleshed embodiment experiences this place. This study takes rich metaphors from depth psychology and integrates them with phenomenology's lived body and then implaces their confluence into an actual place. The Links is a living place that both invites and exudes imaginal embodiment.

This dissertation links golf's physical surface with its soul, players with targets, motion with stillness, and mind with body. Indeed, golf on The Links is a play of duality

and wholeness. Hence, this study will observe, describe, and inquire into the dyadic relationships that form the whole of golf, and then release these relationships from their fixity in the literal, in order to allow golf's authentic layout to reveal itself. This is done by interpreting the mythic stories that are embedded in and throughout this ancient playground. These stories guide each individuating golfer who ventures on The Links to discover his or her authentic Swing. The authentic lived experience is that while playing on The Links, this golfer is, at the same time, being played by The Links.

Keywords: St Andrews, Links, Golf, Individuation, Authenticity, Flesh, Embodiment, Play, Wholeness, Duality, Nature.

## **Dedication and Acknowledgements**

I am dedicating this work to my parents, Richard and Barbara Blalock. My father consciously and consistently encouraged me to avoid the ordinary and strive for the extraordinary in every endeavor. My mother intuitively knew that there was something magical in golf that held my root, my Being, and my way of understanding the place-world in which I exist. I am eternally grateful that not only did my parents make golf available to me; they nurtured my love for this game. Both parents are deceased; however, I continue to experience their guidance and support throughout this arduous and beautiful process.

I would like to acknowledge my brother Jack, my sister Janie, and my aunt Nina. Jack woke me so that I could find myself in a darkened wood, and then supplied the map to travel its territory. My sister Janie introduced me to golf's depth psychological value and its sensuous earth. More so, Janie modeled and instilled in me perseverance. Without that core value, I would not be involved in golf to the extent that I am today, nor would I have the credibility to coach perseverance to both children and adults. Nina, who continues to live vibrantly at the age of 100, both models and embodies the word perseverance with elegance and charm.

Thank you to The First Tee of New Hampshire, who trusted me to integrate a depth psychological perspective into our educational programs. Furthermore, I want to thank every boy and girl who participates in my classes. Each day they revealed to me the essence of golf.

I would not have been able to complete this process if it were not for my dissertation team. My advisor, Dr. Casey, inspired in me the vibrancy of place and that

my work is a devotion to place. Dr. Casey insisted that my findings be truthful and authentic to how they appeared. Dr. Ruth Meyer, my coordinator, guided me through the many obstacles that appeared during this long process. Furthermore, Dr. Meyer was instrumental in assisting this study to find its depth psychological ground. My external reader, Dr. Cari Moorhead, shares both my understanding for the manner in which golf should be played and appreciation for the subtleties that are harbored in golf's places. I am also indebted to every member of the St Andrews Links staff and to the British Golf History Museum for their genuine hospitality and valuable assistance to this study.

I want to thank all of my teachers at Pacifica; each of you nurtured the seed that sheltered the soul's perspective of the world and the things it contains. In particular I am indebted to: Dr. David Bona who taught us to live in the question, Dr. Dennis Slattery who opened the gates for a mythic vision, and Dr. Mary Watkins who validated that golf is relevant topic for a depth psychological dissertation

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The style used throughout this dissertation is in accordance with the *Publication Manual of the American Psychological Association* (6<sup>th</sup> Edition, 2009) and *Pacifica Graduate Institute's Dissertation Handbook* (2013-2014).

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## Chapter 1 Golf: A Qualitative Play towards Individuation

### Origins of Interest

According to golf historian George Pepper (1999), “The elemental appeal of golf stems from one of man’s primal instincts: the urge to strike an object with a stick. . . . In this sense golf is older than civilization itself. Fundamentally, golf was not invented but was born within us” (p. 13). Huizinga (1955) understands the phenomenon and activity “play” in much the same fashion. “In play there is something ‘at play’ that transcends the immediate needs of life, and imparts meaning to the action” (p. 1).

This dissertation inquires into how playing the game of golf mirrors Jung’s path to individuation and Heidegger’s notion of our everyday inauthentic *Dasein* that has the potential to show forth its authentic core, which requires revealing golf’s lateral depth. In other words, most of the time we play at golf; this occurs inauthentically, in that we tend to play “on a golf course” and to score as low as possible. However, this study aims to describe how golf originally showed itself, by going back to the first golf links that were birthed in St Andrews, Scotland, and then interpret this original golf course through a depth psychological approach. I will show how and why St Andrews is ripe for a depth psychological interpretation. In short, St Andrews’ physical layout is teeming with deep metaphors that enrich psychic life, or, psychic playing, and when played with rooted awareness, that is, with a whole appreciation of Being (*Sein*), one can begin to experience Being-in-golf’s-play authentically. In this same manner, this study will show that golf’s play-scape holds the potential for being at the same time a course for individuation, particularly when a “called” player plays “with” the course, opposed to “on” the course. The St Andrews Old Course consists of, on the surface, 18 holes (links), however, this

study will describe the course as seven outer holes, seven inner holes, and four holes that lie at the turn between what is outer and what is inner. As we proceed, know that links are golf holes laid out on links land.

Golf is a particular expression of play in that it is both sport and contest. However, essentially golf is not played against other people, but on a landscape carved into a golf-scape. Furthermore, golf is played against oneself, which highlights the hypothesis often prominent in depth psychology, that many people inhabit an individual psyche. Therefore, golf exists in its unique aspect in this world of play, and even though golf is its own kind of playing, play permeates golf in every pore. It is clear to me that golf's particularities, augmented by "play," are generative for self-discovery, especially at St Andrews. Furthermore, "play is not determined by the consciousness which plays; play has its own way of being. Play is an experience which transforms those who participate in it" (Ricoeur, 1981, p. 186). When golf players enter into a golf course, they have also entered into a place-scape that has rules and boundaries that are different from the everyday world. This place has its own rules. Here golfers are surrounded by a physical and psychological play-field carrying the potential for each player's transformation. And to lay that out is the task of this dissertation. Being contained within a golf-world one is played by that same field. Layers of psycho-physical boundary levels of outer and inner will be meted out as this dissertation progresses.

### **The Links at St Andrews**

Before starting this section, the reader should know that this dissertation will write out St Andrews (without a period after St), opposed to St Andrews. This honors how The Royal and Ancient displays the name of The Links and town which harbors The

Links. Of course, when referring to the historical apostle Andrew, Saint Andrew will be used.

According to Casey (1991) , by situating soul “in the ‘in’ of the between” (p. 301), place becomes ensouled. “And if soul resides in places, these latter are in soul as well: ensouled there” (p. 301). Since St Andrews Old Course was formed on links land, which is sandy soil that built up from receding tides between the sea and the city, positions it as an in-between place. This section, through an extensive phenomenological description of St Andrews’ place-scape and play-scape will enhance and deepen this place’s linking function, giving light for its soul to shine forth. A fact that will contribute to the deepening of this psycho-physical landscape is that a links course more than being on coastal sandy soil, has specific directions that are different from most modern courses. Inherently, links golf courses direct those human bodies playing on it outward and then turn them inward. As a result, the middle of the coursing is also the farthest out from the beginning. Whereas most modern golf courses have their first tee, the turn (a place in each golf course that will be described later), and final hole all converging around the club house.

St Andrews, golf’s first born place, will prove to be an extraordinary template for re-searching golf. Its physical location and layout, along with its named features, such as Hell bunker, Elysium Fields, and Eden Estuary, both inside and outside its boundary, genuinely invites depth psychological interpretations that can take us into golf’s imaginal play-scape. For example, St Andrews, situated between the sea and town, metaphorically connotes a birth out of the Great Mother’s watery womb.



When referring to what is presently known as the Old Course, when appropriate, I will use the term The Links. Originally, the golfing public referred to this course as The Links because it was the only golf course in existence. Also, this name intimately ties this golf course with the land upon which it courses. Currently three other golf courses surround the original links: New Course (1895), Jubilee Course (1897), and Eden Course (1914).

The Links consists of an outer nine holes, followed by an inner nine holes, culminating at the 18<sup>th</sup> and final hole originally named Home. Notice that the course's track reflects Jung's individuating landscape; the outer half of life consists of ego development. Jacobi adds "when the ego, having been consolidated during the first phase, turns back in order to gather new vitality from contact with its origin" (1967, p. 42). From a Jungian perspective, a golf course's square tee boxes and circled greens along with its winding fairways through various obstacles mimic starting from a mandala (tee box), journeying through a labyrinth, only to end on another form of a mandala (circle). A mandala, that often shows itself in squares and circles, gathers dismembered entities and personalities. According to Stein, "The mandala is a universal symbol that expresses the intuition of ordered wholeness" (1998a, p. 156).

Thirty-five years ago, I had the privilege to play St Andrews Old Course. However, I was too young and too much at the beginning of what Jung would deem my outward years to appreciate its history and its meaning for golf. Instead of listening to St Andrews as a significant place-world, my more dominant intention was to conquer the course. Fittingly, the course overpowered my ego. More so, a generative opportunity was lost; my focused concern for score, my quantitative play, concealed any possibility for

awareness and appreciation of the vibrantly living place-scape on which I was playing, and one that was playing with me. In summary, my ego played while “my-Self” watched and waited for the possibility to return to this place at a time when my ego was ready to meet and begin to integrate the Self. By “Self” I am referring to the Jungian Self, which includes the conscious psyche of which the ego is the central agency, but its greatest psychic area is the personal and collective unconscious. According to Sardello, “This Self is considered to result only from individuation of the soul, which comes from inner work” (1995, p. 11). Jung’s map of the psyche, being vital to the layout of this work will be clearly explained in the forthcoming sections.

Thirty-five years later I attempted to write a phenomenological hermeneutic description of the Old Course with the assistance of memory and from what others had written, when a very convincing if not demanding voice rose up from the pit of my core announcing that I had to go back to its place, not only in memory, but also in body. Gladly obeying that request, before long I was on that first tee looking out and immediately knew that, as St Andrews appeared different, I was different; clearly, in a deeper sense our relationship was different. I sensed that it invited the “I” that was open enough to appreciate what it wanted to display in order for me to understand its deeper layers, its place-Being. Sardello writes, “The I is at the same time subject and object, activity and the content of that activity. . . . The I is continually creating itself as a content” (1995, p. 27). As we proceed, this is the “I” that will be describing The Links.

Standing on the first tee looking out, I noticed the North Sea to the right and beyond into the distant horizon, the same sea that birthed this land for golf. Yes, nature herself designed this course; in fact, the subtle undulating landscape looks as if her

watery waves froze in place. Immediately behind the first tee stands the imposing Royal and Ancient Club's edifice, golf's ruling body, always reminding one to follow the rules—to obey. To my left, spreads out the city and University of St Andrews. Yes, St Andrews was named after the Apostle Andrew, whom Jesus, The Fisher of Men, first hooked into his teaching. In fact, the city harbors the Apostle's bones.

Beginning in chapter 4, this work will present a phenomenological description along with the lived experience of playing golf on some key holes at the Old Course. However here, I merely intend to entice the reader with some important observations that will form the foundation for the actual play. Walking out into the outer nine, one notices that these land-waves are at many places interrupted by potted holes, now used as sand bunkers. Submerged during the ice-age, the receding ocean made way for this links land. Leaving the subsoil sandy, this earth-place could only support long grasses and “thick brush making it of little value except as a home to rabbits and sheep” (Pepper, 1999, p. 27). Grazing sheep and nibbling rabbits were instrumental in keeping the grassy surface manageably playable for golf. According to Pepper, these “animals also took a leading role in golf course design by burrowing their way into the turf as protection against the elements. When, over time, the wind enlarged those burrows, golf's oldest and meanest hazard—the bunker—took shape” (p. 27).

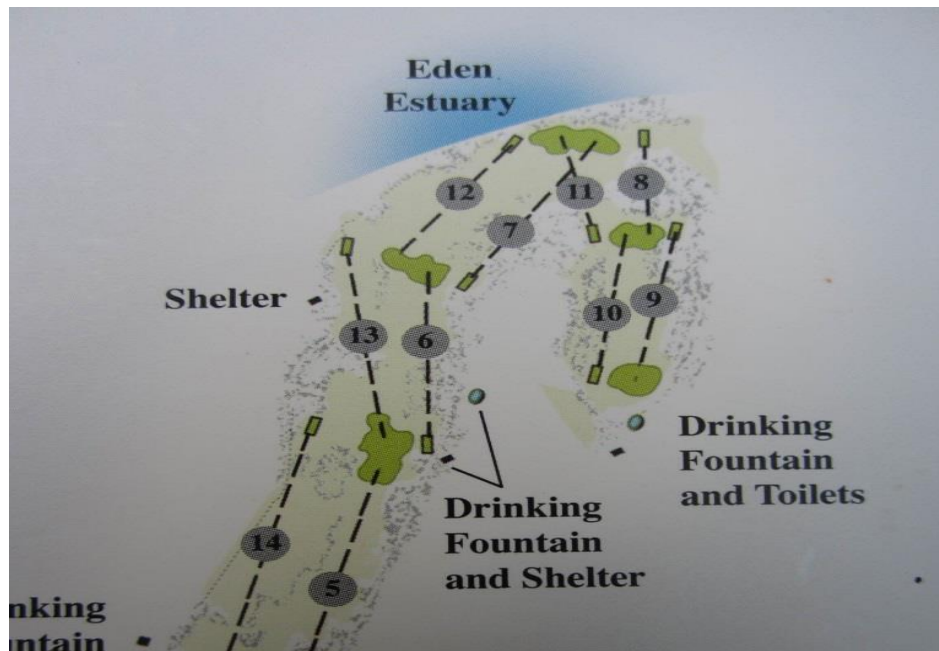
In short, Mother Nature was golf's first architect, a knowing that intimately connects each player's soul to this golfing land. She provided an original template for human golf course architects to follow. “Each hole was an adventure. There were no guiding flags and no fixed routes” (MacKenzie, 1998, pp. 3-4). Except for the first, ninth, 17th, and 18th holes, both outgoing and ingoing holes share the same green. It is

important to know that the holes on shared greens add up to 18, thus validating 18 as golf's symbolic number for wholeness. Even though an elaborate and thorough description of the Old Course and its surroundings will formally begin in chapter 5, and its presence will weave throughout this work, I still, however, feel it important to lure the reader with a little more preview.

Before traveling to Scotland, I contacted the historical branch of The Royal and Ancient Golf Club requesting any pertinent information; happily, they were more than forthcoming. I learned that what is now the inner nine originally was both outer and inner—until the outer nine was split off from its inner home. Indeed, golfers from 1400 until 1865 played the holes outward, turned around, and played the same holes except in a reversed direction. This coursing calls forth Jung's notion of *enantiodromia*, that sooner or later everything turns into its opposite. Hence, from the beginning the St Andrews Links displayed a dual perspective of one world. I find this historic fact fascinating for depth psychological insight, especially when focusing metaphorically and phenomenologically on the lived experience of outer and inner places.

After walking out for seven holes, the outer course hooks to the right in order to complete itself, and even though my fore-intention was to explore the boundary place at the turn between outer to inner, between Hole Nine's end and Hole 10's beginning, what lay behind the seventh hole caught my eye. There stood an indiscrete fence supporting a simple sign naming the body of water in the immediate horizon: Eden Estuary. In that my intent for this pilgrimage signified a return to the beginnings of golf, now I was facing a phenomenon that profoundly symbolizes the Christian mythic pre-beginning of the human soul. At precisely this place-point, the golf links hook around. Also, if viewing

this place in the course from above, or seeing it on a map, The Links appear in likeness to a fishing hook, which invites the image of Jesus as “The Fisher of Men” hooking Saint Andrew with “the logos” as his bait. Having been baptized into the Catholic Church, the appearance of this hook hooked me into its image, as if inviting me to delve more deeply into its meaning for myself and for its placement in this section of the golf course. For until this moment, I had no previous awareness of this image in this place. It felt like something from outside my being was activating something within my being. According to Stein, The Jungian Self “is completely outside the personal sphere, and appears, if at all, only as a religious mythologem” (1998a, p. 157). To be sure, the chapter titled The Dionysian Turn will include a phenomenological hermeneutic and depth psychological exploration of this hook.



*Figure 1.* The Turn. Depiction of the X cross (on the seventh hole and the 11<sup>th</sup> hole), and the hook. Re-produced with the written permission of The St Andrews Links Trust.

Culminating the end of the hook is Hole Nine, named End Hole, which also completes The Outer Links. From there one turns directly around to play Hole 10, which is still part of the hook that continues through the end of the Hole 11 (High In) that shares a green with Hole Seven (High Out). Here, Eden makes its Inner Links appearance. Thickening the image, when traversing from the 11th tee towards its green, one must cross over the seventh fairway, which forms an X crossing. Indeed, the outer path crosses with the inner path. Now consider that the St Andrews Link's logo includes the image of an X cross, and that, according to legend, the Apostle Andrew was crucified on an X cross named the Saltire Cross (U. Hall, 2006). Historian Ursula Hall (2006), develops the symbol X to depict something turning in the opposite direction, and "something divided up cross-wise or fitted together cross-wise" (p. 33). Because Saint Andrew died on a cross, and indeed welcomed his death cross, this symbol indicates a death for a rebirth. Hall quotes a passage from the lore of Saint Andrew embracing his cross: "Part of you is fastened to the earth so that you may link what is on earth and beneath the earth to that what is in heaven. . . . O cross, grown from the earth, and bearing fruit in heaven" (p. 24). Furthermore, the Saltire Cross appears as the logo for not only St Andrews Old Course and St Andrews proper, but for all of Scotland.

Symbolic place images do not end at Hole 11, indeed they continue inward through Hell bunker, to the Elysium Fields, and culminating at Home Hole. These pregnant images implanted in the St Andrews linking play-scape, I suggest invites the relationship between the Outer and Inner Links, along with what they contain for depth psychological amplification. It was as if a phenomenological hermeneutic of St Andrews wanted to understand itself in a way that depth psychology could provide.

I will not limit the research to the St Andrews Golf Links, for what surrounds The Links enters the playing field. Indeed, what it contributes helps to generate this project germane for depth psychological research. Etymologically, The Links are an in-between place that bridges outer horizons. I have already mentioned The Royal and Ancient, but when stepping outside golf's boundary, one is captivated in a fascinating medieval city, indeed a religious center that hosts an ancient university that (like golf) was born in the early 15<sup>th</sup> century. The community of St Andrews owns and runs the golf; it invites all University students to play for, by today's standards, an unheard of low price. In short, religion, learning, and golf are each whole parts of a larger whole that is St Andrews, Scotland. Historians of St Andrews David Malcolm and Peter Crabtree write, "In truth, golf . . . in St Andrews . . . was an integral part of the way of life in the town" (2010, p. 4). Golf historian Charles Blair Macdonald adds, "Interwoven with the history and the antiquity of St Andrews are the history and antiquity of golf" (1928, p. 5).

### **Golf's Play-scape**

To fully experience playing golf, we need to know its beginnings, and to compare that with what the game is today. Therefore, at certain times this work will shift from past to present in order to elicit golf's essence. Keep in mind that since the game was birthed at St Andrews, each golfing ground and activity has The Links embedded in its Being.

As stated above, the original golf courses, situated between the ocean and the village, are called Links. Already we can understand golf as a place imbued with qualities for linking. My endeavor in this dissertation is twofold: to link up golf's physical surface with its soul, its players with its targets (goals), its motion with its stillness, but more importantly to explore the terrain of the "link" itself—golf's in-between places. In short,

my intention is to observe, describe, and inquire into the various relationships that form the whole of golf, release these relationships from their fixity in the literal in order to allow golf's authentic layout to reveal itself. I will explore golf's literal being as situated in metaphor, considering that, "metaphor opens up the world and at the same time situates the imagination" (Brooke, 2009, p. 100).

A golfing place is defined by various physical borderline markings that are meant to separate and protect golf's play-scape from the outside world's everyday otherness, including work's "busy-ness." Yet, as stated above, in the same place these borders are also links. Where there appears to be limits, golf has a linking function. Within the game, "play" used in its meaning to give space, such as when something or someone is too tight we try to "give it some play" or some leeway. Relaxing something creates a space for something to happen. Separated parts operating too close together welcome some play-space, a cushion, in order to work or play as a unit. However, there are situations in golf when a player's ball lies tight against a tree or a rock, possibly inside one of the numerous gorse bushes that line The Links. Golf uses the term "lie" to depict how the golf ball positions itself, or "lies" on the surface of a golf course, such as the open spatial ground, or against another surface, such as a gorse bush. As to the latter, there is little or no space to play, because there is little or no room for a club to swing. Even so, that tight situation is still an integral part of playing the game. Put differently, there is "play" in the "no space" in that a golf shot still has to be played. Thus, relaxing and tightening are opposing ends of a whole. Also, how a golfer approaches tight and constricted "lies," is just one of the numerous analogies that bridge golf with life. Meaning, in both everyday life, like in golf, we find ourselves metaphorically "up against a wall" or "in a very tight



situation” where we experience no space, yet we still have to play from that given situation.

In the case of a human player in a world, one’s skin appears to act as a border, or protection from the world. Yet at the same time, this rigid protection separates one from his or her lived world. Brooke (2009) understands “life-world,” a term coined by Husserl, in likeness to Jung’s psyche; in fact, it gives psyche a body with which to “body forth into a world.” He writes: “The psyche is not ontologically separate from the body, but the body’s experience” (p. 132). Dismantling rigid borders between the human body and the surrounding world will be an important task for this work.

What if human skin was perceived as a boundary, a permeable meeting place between what is I, the world out-there, between what is inner, and what is outer? Noting that Freud’s ego is foremost a body ego, Casey adds, “The ego itself is formed from projections that play out on the bodily surface. . . . In this sense, our body surface, our skin, reflects a world to an emerging self; it is the mediatrix or common ground of self and world” (2007, p. 73). Heidegger (1977) claims that boundary does not inhibit or block off, “rather, being itself brought forth, it first brings to radiance what is present. Boundary sets free into the unconcealed. . . . The boundary that fixes and consolidates is in repose—repose in the fullness of motion” (p. 208). From this threshold, we can begin to see that the roundness of golf’s play is contained within borders. Golf’s place is contained in a limited area, yet it can be imagined not as restriction but as potential. “Within a limit, room is made—and thus place” (Casey, 1997, p. 262). For example, the lateral borders of golf’s place can shift our attention to its vertical depths. This dissertation will honor both of these movements, for they contribute to golf’s wholeness,

in that its vertical and horizontal movements reflect the cross mandala. But golf's cross is not stuck in the ground; rather it is rooted for fluid motion. Golf encourages us to discover Jung's psyche in a horizontal lived world. Brooke writes, "Its depth is therefore lateral rather than vertical, as it surrounds us as the world in which we primordially dwell" (2009, p. 188).

To carry forth Jung's notion of individuation, I will focus on the aspect of "becoming the person one was intended to be, achieving one's potential" (Samuels, 1985, p. 102), a notion that invites Heidegger's (1962) phenomenological description of an authentic way of Being-in-the-world. According to Zimmerman (1981), Heidegger's notion of authenticity is something that happens to oneself, the moment when "a new revelation of Being occurs. . . . That the true 'self' is not the self-willed individual but the temporality which belongs to Being. I am most myself when 'I' disappear and become the openness needed for beings to be manifest" (pp. 129-130). Brooke adds, "The self's call to individuation . . . is a call that is often felt to come from 'inside', yet it is equally a call from the 'world' " (2009, p. 156). It is here that Merleau-Ponty's (1968) innovative themes such as "the world's flesh" and "chiasm" deepen and provide a soul's perspective generated by a phenomenology of a golf player surrounded by a play-scape that is also a land-scape. In other words, we have the image of a golfer situated in a golfing place, eyeing down a target that is beyond and separate, yet nevertheless what he or she strives to reach. According to Romanyshyn, "for the phenomenologist the world is an appeal, and between the sensing flesh of the body and the sensible flesh of the world there is a mutual seduction at play" (2008, p. 122).

## **Experiencing Golf as Flesh**

One of golf's unique facets is that essentially one plays not against another human, but against the course, which rings with a human hubris if one sets out to conquer and control the golf-scape opposed to playing with it. Consequently, this endeavor urges a shift of focus from where one plays against the golf-scape towards a sensitive awareness of Being-with and inside golf's place and to what it is offering. In short, I am putting forth a different relationship with golf, a relational wholeness to golf, and one that is more depth psychological and less Cartesian. Describing relational wholeness, Pieper writes, "Relationship, in the true sense, joins the inside with the outside; relationship can only exist where there is an 'inside,' a dynamic center, from which all operations has its source and to which all that is received, all that is experienced, is brought" (1998, p. 81).

Today, golfers at the St Andrews Links are required to walk. Golf there has resisted the modern trend to ride a cart. It seems that an ever increasing fast-paced society due in part to modern technological prowess tends to skip over and devalue what lies between here and there. The game of golf is made for walking; yet increasing at an alarming rate too many golfers are riding carts. To make matters even more dire, too many golf courses are being built with carts in mind, meaning, the gap between where a hole ends and where a new hole begins can no longer be bridged by a walking human body, only a riding mechanistic body. What is missed along the way, the physical beauty and the visceral bodily experiences that presents itself in-between golf shots is an important theme for this dissertation. When walking, my feet naturally are in communication with the earth. Walking's very nature is connectivity with the ground beneath. While riding in a golf cart, both my physical and my psychological subtle body

are disconnected from the fleshy earth's body. Murphy (1997, p. 86) stipulates that only from walking from shot to shot can one experience the inner essence of golf. Walking in relation to riding slows us down so that we can better appreciate and experience what is occurring between here and there. By walking, golf's movement holds the potential to discover the stillness inside the active, and the active that hides in the stillness. Levin (1985) offers the word motility. He suggests that if we are sufficiently open to experiencing our motility-being, we can reach a hidden awareness of our authentic primordial Being "as it touches our flesh, takes hold of our embodiment . . . and lays claim to our motivation" (p. 142). For this goal, I suggest continuous awareness of our body in motion; a walking, meditative thinking, and swinging body, an awareness that is not possible from a riding body that breaks rhythm's deepening potential.

Let us imagine golf psychologically, as a living phenomenon imbued with a body that knows itself through its images and stories. According to Brooke, "The psyche is the world in which we live psychologically, and that images reveal this world" (2009, p. 213). Golf's body is its enfleshed play-scape, and its stories permeate all who play in and with golf, but for this inquiry we will also give voice to golf's stories that exist on the outer boundaries of everyday perception. And in the same way, we will explore the interactions between a human playing body that enters the threshold of golf's enfleshment. It is important here to allow Merleau-Ponty (1968) to define what I mean when using the term "flesh" and its derivatives. He is not referring to matter when he speaks of flesh. Rather,

It is a coiling over of the visible upon the seeing body, of the tangible upon the touching body. . . . This bursting forth of the mass of the body toward the things, which makes a vibration of my skin become the sleek and the rough, makes me *follow with my eyes* the movements and the contours of the things themselves, this

magical relationship, this pact between them and me according to which I lend them my body in order that they inscribe upon it and give me their resemblance, this fold, this central cavity of the visible which is my vision . . . form a close-bound system that I count on. . . . The flesh (of the world or my own) is not contingency, chaos, but a texture that returns to itself and conforms to itself. (p. 146)

Romanyshyn adds: “A radical phenomenology of the sensuous world, as Merleau-Ponty’s phenomenology presents, releases the imaginal trapped in the literalism of facts or the dogmatism of thoughts. It reveals that the real is most radically the subtle body of metaphor” (2002, p. 95).

### **The Think Box and the Play Box**

In his search beneath objective being to discover a pre-objective being, Levin writes: “When I think, I reduce the field of my being, whereas, when I perceive, I belong, through my point of view, to the world as a whole” (1985, p. 143). Golf instructors Pia Nilsson and Lynn Marriott (2007) created the terms “think box” and “play box” in order to designate a place that separated the function of thinking from the activity of playing. They delineated this place-area for players to think through their shot before stepping across an imagined borderline to a different place delineated for swinging the golf club to play their shot. The authors’ intention is to protect the swinging body from mind’s interference. The think box is the position from which I stand in order to focus on what the shot requires. I measure the distance; imagine where I want to land the ball, what type of shot and what club to use. In short, I gather into my mind all the relevant facts in the hope of creating an ultimate outcome. Heidegger (1966) would call this calculative thinking. This dissertation will develop how the think box is experienced when shifting from calculative thinking to a more embodied relationship with the play-scape. In other words, thinking will have a reciprocal relationship with the playing-swinging body while

it is still in the think box. Reciprocating, the swinging body in the play box will integrate the thinking mind. Heidegger would call this “meditative thinking,” a notion that will assist us in developing a more authentic-embodied way of Being-in-golf’s-place. From a depth psychological perspective, the think box transforms itself into a position from which a temporal world gathers, a world that metes out the authentic Self.

From this think box, I am outside, readying for a ball to guide me inside a world. I walk from the think box through a threshold, a permeable edge, or better yet a boundary opening that welcomes me into a world that is different. Heidegger (1966) would call this crossing over from calculative thinking to meditative thinking, or crossing over from inauthentic golf and into the game’s authentic play-scape.

Yet somehow, I feel it is because of the ball that I am engaged in this world. Meaning, if it were not for the ball, I would remain outside and separate. Indeed, the ball acts as a link between player and play-scape. In a sense, a previously hidden aspect of my-Self has transformed the ball from inanimate object into a hermetic guide. Merleau-Ponty adds, “Where I see an object, I always feel that there is a portion of being beyond what I see at this moment. . . . a depth of the object that no progressive sensory deduction will ever exhaust” (1962, p. 251). Merleau-Ponty recognizes that when a golfer looks out from the think box, he or she is familiar with only a portion of his or her Being, only a portion of the world can be grasped by vision, another portion by touch, and that these portions are worlds in themselves. It is as if the ball guides mind into its own bodily fold, revealing that there exists a world hidden behind the world exposed.

What might seem like a strict border can be better understood and lived as an inclusive boundary that invites traversal from each side, and that plays towards a

wholeness that is integrative of mind and body. With a new vibrant perspective on golf, we can begin to discuss what it is to play fully embodied with all senses activated. Miller uses the phrase “Celebrated, not cerebrated sensation” (1973, p. 140). He uses the Greek word *aisthesis* for an “all body seeing, body knowing, seeing with the whole body, with the wholeness of the body” (p. 140). Miller suggests that play and games activate *aisthesis*. Playing golf with all of the senses turned on diminishes the need to win or succeed, as we get lost in the pure delight of a fully embodied sense experience. If, as many depth psychologists believe, calculative thinking is a masculine trait and feeling is a feminine trait, too much feeling succumbs to one-sidedness. Wholeness requires balance, both for an embodied psyche, and for an embodied golf swing. Paradoxically, when score is not the goal, one often achieves a better score.

### **The Swing**

The play box is where each golfer physically swings the golf club. In order to accentuate the image of golf’s particulars, when appropriate I will capitalize words such as “Swing” and “Pause” assuring their interpretation as autonomous entities, yet at the same time as existing in the world of golf. In the same way, Jungian psychology often capitalizes “Self” in order to differentiate it from the “self” when used to designate the everyday ego, and Heidegger capitalizes Being in order to distinguish it as ontological. In the same way, this work intends to light up the ontology of the Swing and the Pause.

Exploring and cultivating The Links as an in-between place means allowing it to show forth its various layers of metaphoric and mythic landscape that mirrors its physical layout. I consider golf courses that are not links still to be understood as in-between phenomenon. As stated earlier, its players leave the work-world and enter into physical

and psychological places that are different, or in-between everyday life obligations. This dissertation wants to make a clearing for the in-between as a colorful place for lived experience, for an upright body to move, to know itself in its horizontal, vertical, and circular depth. This is a lived depth created by acute awareness of my vertically rooted and circular swinging body walking horizontally through the golf round. Within this study, the term “in-between” always hints towards a dynamic pause that invites attention to sensations often missed in inattentive everyday movements. Golf invites a swinging body, a human player that swings from and with the earth-body. Murphy (1997) discovers in the swinging body “a growing power, rhythm, and grace, a pleasure that had no apparent cause. . . . a body within a body sustained by its own energies and delight, a body of its own waiting to blossom” (p. 86). Brooke adds, “To situate the lived body within the disclosiveness and gathering of Being is to shift attention from the body to the world, or, more precisely, to the ‘between’ out of which both body and world appear” (2009, p. 191).

I will argue that the Swing transcends the duality of matter and psyche, placing it as a metaphor or symbol for Jung’s notion of the psychoid archetype that resembles Merleau-Ponty’s description of flesh. Casey adds, “Such flesh is neither matter alone nor mind alone but something running through both, a common ‘element’ as it were” (1993, p. 255). Brooke (2009) explains that the “common theme in the interpretations of ‘psychoid,’ however, is the suggestion that the human psyche is not ontologically separate from the world; in a profound sense, it is the open place in which the earth-world can realize herself” (p. 129). The Swing reveals itself in nature. I saw its “to and fro” motion mirrored near my home in the Piscataqua River’s tidal flow, and then at St



Andrews' Eden Estuary that formed a boundary with the golf links. The in-between of the estuary's tidal back and forth swing culminates as "slack tide," the place-time for the water's Pause. Appearing on the surface as a still calm, but with deepened awareness I noticed that underneath it churns as if with a frenzied potential readying for its return home to the ocean. In its motion, I saw the image of an authentic golf swing, and began to understand the Swing as primordial and *a priori* to consciousness. This image shows that the in-between softens and holds polar opposites in a space where they can play, and even play with their differences. Indeed, difference maintains the two sides necessary for a game. They are two sides within the play that when playing authentically each side surrenders in kind of death to the between. Therefore, the Swing's Pause gathers metaphoric analogies to Heidegger's (1962) notion of Being-towards-death, an integral bridge to authentic Being-in-the-world, a notion this study will explore and develop. Thickening the plot, St Andrews' layout, consisting of an outer nine, a turning point, or pivot into the inner nine, seems to mirror the above described Swing's back motion that turns forward toward its goal, an idea that will develop and clarify itself as this work plays outward and inward. From a phenomenological hermeneutic exploration we are, in a profound sense, re-linking human body and earth-body through the play of golf.

The Swing playing as a moving circular metaphor for relational wholeness, gathering a world within its rotation, and extending out towards something other as outside, unknown, unconscious, or desired, both literal and metaphorical, weaves the themes of this work. Romanyshyn (2002) places metaphor as a third between things and thoughts. "It is the halo which surrounds even perceptual things. . . . One has allowed oneself to be drawn out of the separation and isolation of one's subjectivity to be

penetrated by the spell of its animate presence” (p. 95). The Swing’s ontological existence stems from the inner/outer primal urge to extend, or what I named, “extend-dance.” The term extend-dance means to give an image for the Swing’s desire towards calm but rapturous rhythm, like a dance. Ricoeur (1981) links Play to dance, describing Play’s “to and fro” movement that carries away the dancer. Extending will be explored as also a reaching for something because one feels incomplete. In describing Heidegger’s *Dasein*, Avens (1984) interprets that our very essence “lies in possibilities thrust toward the future, in being out towards possibilities which must be maintained as possibilities without ever becoming completely actualized” (p. 12). Hence, the Swing invites opposites into its circle because of its hospitable gestures that extend out to greet a world imbued with divisions. Also, the axis mundi of the Swing’s circle situates the human body in its center and as its medium to consciousness.

### **The Pause**

A major theme that this dissertation will explore is the Pause inside the Swing. The Pause space evokes multiple meanings, but more importantly, it is a nurturing open space where something can occur. The Pause exists in multiple places, one of them being in the between space of the golf Swing’s back and forward motion. Here, the pause is above one’s head; however, there is also a pause in one’s feet, which golf calls a “pivot.” Golf chose the term pivot to describe the foot movement that initiates the Swing’s backward and forward motion, which draws rich metaphoric images of motion made possible from an innate rooted relationship between the above-human, the human, and the earth-body. I will describe and understand the Pause in likeness to The Turn, that is,

between the outer and inner holes mentioned earlier. Certainly, this image will be unfolded as this study continues to play out.

When completing golf's outer course, one pivots in order to turn inward. As to the Swing, the feet by pivoting initiate the turn from a backward motion into a forward motion. Hence, within the Pause there exists an unconscious yet embodied relationship between the player's feet and his or her hands. I suggest the Pause holds the wisdom of the Swings movement. In a similar sense, The Turn is not only the pivot point for the outer and inner holes, but it is the space-place where the two halves both open and fold into each other.

Furthermore, I will portray the Swing's Pause in mimesis to Heidegger's "moment of vision" (1962) for the purpose of each to enlighten the other. Heidegger notes that finding the "pause-moment" is essential to start wringing authenticity out of our everyday inauthentic Being. "That present which is held in authentic temporality and which is authentic itself, we call the 'moment of vision' " (p. 387). Schrag finds the Pause in Plato: "The instant appears now to be that strange being . . . which lies between movement and repose . . . and out of this 'the moving' passes over into rest, and the 'reposing' into movement" (quoted in Schrag, 1961, p. 138). Wheelwright's (1962) quote from the *Tao Teh Ching* portrays an appropriate metaphor for the Pause's function for Swing: "We put thirty spokes together and call it a wheel; But it is on the space where there is nothing that the usefulness of wheel depends" (p. 88). The Pause both hides and reveals itself in the Swing.

I have already described the Pause mirrored in the between space of rivers flow, a vibrant image that links the Pause to insurmountable correlations found in depth

psychology, physiology, and life in general, for example, the pause between the in and out breath that reflects the Piscataqua River: the former a pause in nature and the latter a pause in the body. The Pause being the quintessential in-between place, anoints it as a harmonious boundary area where antimonies converge. In the Pause, entities at the same time maintain their distinction, explore similarity and difference, remember original unity, and in reverence to play's to and fro motion, continuously integrate and separate. The Pause can be a time out, but one that churns future possibilities between past occurrences, and holds both in an "authentic moment." The Pause draws in phenomenon, nurtures it in its womb, and re-births. Viewed from Gaia's grand perspective, one could imagine a links golf-scape as the sea's pause: an emergent between the ocean mother's creating and destroying, which situates human existence as an in-between phenomenon, a discussion too large for this dissertation, however its mentioning generates our image of "playing in the middle", that life is in all actuality play. Or, as Heidegger (1962) might put it, authentic life is playing towards death, fully accepting the "w-hole" in the ground that calls one forth.

Heidegger's critics deem his theories to be mind-oriented, without much body (Levin, 1985). In order to ensure the Pause its body and place, I will describe it as an embodied "moment of vision," or a bodily lived moment as different from a philosophical or thinker's moment of vision. The former is experienced in the Swing's Pause, the latter by analogizing the Pause with mental in-between concepts. How can we imagine a lived pause that transcends the Cartesian duality? Can body and mind meet in an image of silence as a depth psychological lived place area that transcends Cartesian dualism? Max Picard (2002) explains that silence is "a complete world in itself. . . . There

is no beginning to silence and no end: it seems to have its origins in the time when everything was still pure Being. It is like uncreated, everlasting Being” (p. 8).

**Liminal place.** A phenomenological description will show liminality in likeness to the Pause. Jungian analyst Murray Stein (1983) offers fruitful descriptions of liminality, a psychological nurturing place that exists outside of everydayness. He situates liminality in our human transitional stages of life. In particular, Stein emphasizes the transition at mid-life that involves the “crucial shift from a persona-orientation to a Self-orientation. This shift is critical for the individuation process as a whole, because it is the change by which a person sheds layers of familial and cultural influence and attains . . . uniqueness” (p. 27). This study will continually emphasize the critical importance of not just perceiving liminality intellectually, but accepting the in-between as a lived place, a place that we need to consciously exist in, relish, and endure. Like playing a round of golf, it teems with divergent emotions and felt experiences. With its liminal attributes, golf’s play-scape offers a psycho-physical playing experience.

On the tee box and first addressing the shot at the beginning of each hole, player and target are separated by a measurable expanse of land, with the sense of separation magnified by various physical and psychological hazards situated in-the-between. This earthly expanse hosts golf’s links while inviting players to play in its place. Physically, golf supplies tools such as ball, a tee, and a club that assist the player in reaching the hole. In a metaphoric sense, these tools re-connect player and target. However, hazards lie in the way, ready to swallow up any ball that a player follows towards his or her goal. When perceived as borders, these lined off hazards create a feeling of being walled off from the hole, but if we understand these same hazards in their boundary aspect as

connoting openings or thresholds, a swallowed up ball can be an opening for something to reveal itself. Indeed, hazards are openings for individuation, in that difficulties are like angels in disguise. In golf and in life, our psychologically limited ego has its greatest opportunity to surrender to and thus begin to integrate the greater-Self when facing hazard-like experiences.

In likeness to, but deepening Heidegger's (1962) notion of finding ourselves thrown into a world that was already there, Merleau-Ponty (1962) might suggest that through golf's objects we have an opportunity to re-find ourselves in a world. "We must discover the origin of the object at the very center of our experience; we must describe the emergence of being and we must understand how, paradoxically, there is for us an in-itself" (quoted in Casey, 2002, p. 236). Golf's tools draw us into the world. With gripping a golf club, the flesh of my hand enfolds around and receives the flesh of the club's grip. Our swing, what we swing with, the place we swing towards, and the ball we follow are all tools of the between, the flesh that enfolds a player and a play-scape. Abram (1997) describes flesh as "the mysterious tissue or matrix that underlies and gives rise to both the perceiver and the perceived as interdependent aspects of its own spontaneous activity" (p. 66). I suggest that flesh gives the Pause a body that pivots our axis of awareness from ego's edge to a center that is neither subjective nor objective, but is a world between.

**The Turn.** I will use the images of Dionysus, not to initiate a mythological study, but as a method to amply the image of golf's depths. Myths and fairy tales help us see our world through metaphors and enrich us in the process. For this study, they lend credence to Pepper's (1999) suggestion that golf is instinctually primal. Myths give life meaning. Rollo May's concern in *The Cry for Myth* (1991) is that modernity has lost a mythical

sensibility. “Our myths no longer serve their function of making sense of existence, the citizens of our day are left without direction or purpose in life, and people are at a loss to control their anxiety” (p. 16). May knows that myths are essential to our very essence, our soul. “The myths are necessary as ways of bridging the gap between our biological and personal selves. . . . Myths are essential to the process of keeping our souls alive and bringing new meaning in a difficult and often meaningless world” (p. 20). May warns that in order to understand our myth we must go through our regressive side, “represented by the trolls and archaic creatures, to the integrative side” (p. 178). Consequently, myths and tales are vital to this study’s purpose of describing golf’s individuation landscape.

Von Franz interprets a tale from *Archetypal Patterns in Fairy Tales* (1997) in which a boy is gifted a stick and a ball. He is instructed to use the stick to start the ball rolling, and then to follow the ball as it leads through various obstacles and trials. The ball, according to von Franz, represents “a symbol of the cosmic structure. . . . It is also historically a symbol of the soul. . . . And it obviously has a guiding function: it rolls where the hero meets his task” (p. 39). She defines the stick as “an extension of one’s hand, and thus an extension of one’s will power or purposiveness beyond the body—a tremendous invention, really” (p. 33). In this story, the boy disappears when he swings the stick. He submits to the swing and allows something outside of his known world to come through. In golf, this happens when the player surrenders to the in-between space in the swing—the pause at the top. Metaphorically, the player’s ego disappears surrendering to the Self.

In playing golf, one’s body follows a sometimes flying, sometimes rolling ball over varied landscapes with the journey ending in a dark hole embedded in the earth.

Haultain (1908) believes that the foe in golf is “great Nature herself, and the game is to see who will over reach her better. . . . It is yourself against the world. . . . It is very like life in this, is golf” (p. 26). These ideas written at the turn of the century aptly reflect a Western conquering hero epistemology. Chalquist (2007) fears that the patriarchal dominated Western mind is still too much under the influence of a Cartesian world view that places all truth and knowledge inside the human mind, where the world out-there is for our use and exploitation. He asks, “What is gained is what is lost by regarding human beings as nature’s masters” (p. 30)? Depth psychology suggests a more feminine encounter with the world, one that posits the earth as a Being with primordial intelligence. Barnaby Barratt (2013) agrees that the West tends to split body and mind, whereas the Eastern “Taoic philosophies generally tend to offer a more holistic view of the body and the universe” (p. 105). Eastern philosophy promotes a balance between masculine (*yang*) energy and feminine (*yin*) energy, thereby laying out a vibrant and creative in-between place.

In order to dismember this Western one-sided masculine hero, I will bring into play the god Dionysus and discover his Being in golf’s between. Thereby, when appropriate, I will at times use the term “Dionysus-at-The-Turn.” Inherent to an individuation journey is a death experience. “In the case of Dionysus, death has an immediacy: it is lived in the present, in the here and now: its presence in the imagination and the emotions nourish the soul” (Lopez-Pedraza, 2000, p. 48). Referring back to a links golf course, in the middle of the round one “makes the turn,” a common term in golf, but also a term teeming with vital individuation images, in that one both physically and psychologically turns from going outward to coming inward. Notice the similarities



of the interpretive descriptions among the pause, liminality, and now The Turn. I place Dionysus-at-The-Turn, because therein lies an embodied death experience necessary for an authentic life. It is a turn from valuing score (quantity) to living qualitatively. Or, in Jungian terms, the ego dies to the Self. Dionysus plays as the ultimate hazard. In other words, this god is what a golfer with an overly one-sided Apollonian attitude will encounter and be dismembered by when playing on The Turn, or, rather, being played by The Turn. This subject is one that lives apart from the earth, a subjective attitude that tends to degrade both the earth-body and the human body alike. Dionysus dis-members one-sidedness so that a more inclusive and expansive sense of embodiment can be remembered as the golf round continues, an idea that will play itself out during this dissertation. Simply, the hazard that is Dionysus remembers the primordial unity of body (human and earth), mind, soul and spirit. The danger is that when encountering Dionysus, one runs the risk of being swallowed by this mythic hazard. The result being that this player-initiate is swung to the opposite pole of one-sidedness, where he or she would be dissolved of any distinctive awareness. The Turn, more so the entire round, means to achieve a harmonious balance between all oppositions that include masculine and feminine, outer and inner, body and mind, soul and spirit, along with Apollo and Dionysus.

Dionysus is also the god of embodied ecstasy, making it important to understand that even though the confrontation with Dionysus is a tumultuous, an often harrowing experience, The Turn in actuality is a liminal womb-place with the intention of revealing to the initiates their ownmost True Being, their authentic Self. We can imagine it as a “Pause-Turn.” In other words, the experience at The Turn means to reveal what was

hiding and repressed. It peels away layers of delusion and conformity. Lopez-Pedraza (2000) reminds us of Dionysian aspects such as, “feeling oneself in the body, in the specific emotion of the moment” (p. 43). Hence, “Dionysus is a unique body experience” (p. 45). However, according to Lopez-Pedraza, scholars often forget that “stillness and calm” (p. 2) are also valuable aspects of Dionysus. Ultimately, Dionysus imbues the Pause with body while the Pause authenticates Dionysus as an in-between god.

In the movie *Shadowlands*, C. S. Lewis poetically describes his lived experience while immersed in depression initiated by the death of his soul mate:

Imagine a man in total darkness. He can see nothing. He is in a dungeon. In the middle of that darkness he hears a sound. The sound is brief and it comes from far away; perhaps the sound of waves, or wind in the trees. And from that time, he senses he is not in a dungeon, but in the open air. Nothing in his situation has changed. He still waits in darkness, only now he knows the unseen world is greater than anything he can imagine. (Attenborough, 1993)

Lewis is describing an opening that came from staying with the image, and with his experience of excruciating loss while held in liminality. He stayed with the closed, the hidden, and an opening revealed itself as itself. In poetic fashion, Lewis is confessing a lived Dionysian moment.

Western Cartesian epistemology attributes God-like powers to the human mind, culminating in extreme ego hubris. It is as if we have reached the extreme limits of outer play. Placing Dionysus at The Turn dismembers that epistemology and re-forms a more embodied ego, less resistant and more hospitable to the offerings from the Self. Rooted in the earth, a swinging body experiences its spiritual flight through the flying ball.

Sometimes we watch playful birds flying and looping through the air, often envious from imagining the bird’s freedom. Yet with embodied awareness, we actually participate in this experience of ecstasy in knowing that the club, the swing, the ball, are extensions of

our Self, all the while knowing that ecstasy, according to Diane Ackerman (1999, p. 15), is a central component of deep play.

### **Inauthentic and Authentic Golf**

Clearly, this dissertation will focus on golf as a grand metaphor for individuation, exploring its depth, its authentic potential, and its mind-body dynamic. But we can only know our depth by first exploring our surface. Wittgenstein said “The depths are on the surface” (quoted in Casey, 2002, p. 303). Fisher adds, “The visible surface of reality is the symbolic clue to its invisible depths, and it is only through imagining these depths that we reach into the hidden flesh of the world” (2002, p. 135). Phenomenological descriptions of the surface of the St Andrews Old Course are a way of becoming intimately aware of and connected to the wild beauty of this land, along with revealing its mythical layout. This way of being-with-golf’s-land is a path towards authentic play. Conversely, when golfers are overly consumed with scoring and, or, just the way they are playing opposed to sensing and embracing the vibrant energies permeating any golfing earth is what I will infer as inauthentic play.

Walking on the surface of these “linked golf holes” at St Andrews with all human senses activated acts as a gesture towards this primordial golfing land. And in response, this animated place intimately touches the player-initiate and guides him or her into its depths. In the manner which one faces nature, She will respond equally. It happened this way for me. Nevertheless, vast majorities of golfers seem satisfied by simply playing golf with the minimum of awareness needed only to score. These players seem unable or unwilling to attune to the numinous Other that exists in this place-scape. David Abram says it beautifully, “We need to know the textures, the rhythms and tastes of the bodily

world, and to distinguish readily between such tastes and those of our own invention” (1997, p. x). Earlier I discussed walking a golf course versus riding in a cart. Abrams adds, “Direct sensuous reality, in all its more-than-human mystery, remains the sole solid touchstone for an experiential world now inundated with electronically-generated engineered pleasures” (p. x). I suggest golf carts and electronic distance meters, prevalent in golf today, register with Abram’s concern. He continues: “Only in regular contact with the tangible ground and sky can we learn how to orient and to navigate in the multiple dimensions that now claim us” (p. x).

When entering golf’s domain, the rules have already been set and the course already there. “They” have already decided distances and hole placements. The physical course has been pre-set by the ontological “they.” Ontically, the golf course’s superintendent plays that part, in that he or she decides on any given day how short or long to keep the grass, where to place the hole on each green, and on what part of the tee to place the tee markers. In short, someone predetermines the length and difficulty that the course will play on any given day. However, “they” cannot determine how we swing, what ball or clubs to use, although commercial advertising has a way of heavily influencing our choices. “They” have taught us swing techniques and given advice on how to execute particular shots from various situations and stances. Since they are professionals, the experts of golf, there is little reason for a neophyte to diverge from a “they” standard. Therefore, with all that is given and influenced, individual golfers must search golf’s edges, its hidden and dark places, and its thresholds where “they” do not exist.

Often, it appears that golf is a game from which a culture tries to impress conformity upon its players. However, I wonder if golf rose out of a cultural necessity for conformity, or if golf is a representation of the eternal conflict between the human soul striving for authentic expression in the world and the human necessity for a community. In other words, I wonder how does play as a philosophical phenomenon contribute to the individual/communal conflict. Golf's ruling body, by dominating the landscape directly behind the first tee at St Andrews, often creates a felt image of being judged from behind. Freud's (1923/1960) theory of the "super-ego" along with Jung's (1958/1970) and Heidegger's (1962) ideas on conscience will be used to explore this psychological Being that exists physically at St Andrews.

When individuation enters play, which pivots simple play into deep play, or inauthentic play into authentic play, authentic moments begin to shine forth. Ackerman explains: "Simple play can only go so far. When it starts focusing on one's life and offering ecstatic moments, it becomes deep play" (1999, p. 24). Repetition without meaning, for the purpose of material gain or recognition by one's peers and ego-play are not deep play. Deep authentic play happens when one is carried away in and from play toward an unknown possibly transcendent or transformational goal, which was not originally ego's purpose. "One enters into an alternate reality with its own rules, values, and expectations. . . . [Here one] draws on a wholly new and sense-ravishing way of life" (Ackerman, 1999, p. 20). The challenge then is for each individual player within golf's already given structure that includes its rules and behavior, to discover a metaphoric space that can light up one's authentic Swing, or as Heidegger might say, authentically-Being-in-golf.

One may sense as if being called into authentic Being, or into an individuation process. “And to what is one called when one is appealed to? To one’s *own Self*”

(Heidegger, 1962, p. 317). Jung adds:

The words “many are called, but few are chosen” are singularly appropriate here, for the development of the personality from the germ-state to full consciousness is at once a charisma and a curse, because the first fruit is the conscious and unavoidable segregation of the single individual from the undifferentiated and unconscious herd. (1934/1954, p. 173)

Golf played metaphorically lends the potential for one to experience and grow from consciously met challenges that engender a deepened sense of Self. Both Heidegger and Jung recognized that we were thrown into a world and challenged to change it. We exist in a play-field for becoming one’s own-most authentic Self, which begins with an ego attached to the conformist demands of society, dies to one’s inauthentic being, and then is reborn into a relationship with a higher sense of Being. As Jeffrey Raff explicates throughout his book *Jung and the Alchemical Imagination* (2000), Jung calls this the first *coniunctio*, to be followed by more rounds, more journeys, a second and even third *coniunctio*. Stein would say the initiate has fallen into liminality, because the call signifies to society a revolt from conformity. Liminality offers initiates a new home, a sort of womb that nurtures creative transformation in order to emerge out, and return to society. And if this particular society’s structure is permeable enough, it welcomes the initiate back into its fold, for the liminal hero regenerates the collective. Here, we can imagine society literally as our physical community, or depth psychologically as our inner psychic community. Either way, the sequence is first a birth, followed by a death like liminal experience that perseveres while waiting for a rebirth. Caputo writes, “The inner man in Heidegger is the man who has undergone ‘the transformation into his Da-

sein, which anxiety always brings about in us' ” (1986, p. 23). Zimmerman adds, “The one chosen for revelation is not a self-willed conqueror, but the one who has sacrificed himself in order to be open for that revelation. Courage is not a straining but a letting be” (1981, p. 250). And although, Zimmerman stipulates, Heidegger believes authenticity and openness come as a gift, “courage is required to accept this gift” (p. 229).

**Search for one’s authentic Self.** To swing, to extend oneself out into the world, golfers first root their feet into the earth for centering, balance, and for settling into stillness prior to initiating their swing’s motion. After swinging, a golfing player literally follows the ball out into a world that can be both literal and metaphoric. If we choose, we can allow the ball to guide us into yet unknown worlds. Giegerich (1999) tells an old Icelandic saga of a young man who, trapped in the comforts of home, went outside and threw a spear as far as he could, followed it to where it had landed, and continued to repeat this activity. “In this way, with these literal ‘projections’ that he then had to catch up with, he made a way for himself from the comfort of home into the outside world” (p. 9). I suggest that Giegerich is portraying the image of a young man leaving the comfort of Heidegger’s collective “they” and going into a world that holds his own most authentic Being. “The ‘they’, which is nothing definite, and which all are, though not as the sum, prescribes the kind of Being of everydayness” (Heidegger, 1962, p. 164). And through an individuation journey, one wrings authenticity out of everydayness. Heidegger describes “they” as averageness. It is interesting that golf employs the term “par” as a designated average of what a very good golfer should score, even though Western culture associates the term par with average such as “par for the course.” Somehow par became a “they” term. In the context of golf, par points to a score and is not a term that would measure an

embodied experience. While rooted in a stance for each golf shot, players ought to continuously ask themselves whether they want to play “par for the course” as a goal, or is their goal to play towards wholeness. Par often connotes a score that I should achieve, if I were good enough. “They” determine what is par. Originally there was no par in golf, they played and wrote down their score, meaning there was no pre-determined score for these original golfers to match.

Playing golf for 45 years, I became less interested in score, golf’s quantitative aspect, and more in its quality. I began to notice the golf course’s edges and textures, its colors, and its twists and turns: first literally, or more precisely phenomenologically, which then deepened into golf’s surface showing itself metaphorically. I began to pay attention to the experience of my body inside golf’s realm and wondered for the first time what it might be like to experience a fully embodied round of golf, which led to how could this be done. It was not something that I could call into Being, but it felt like it was something I had to fall into, akin to a golf ball falling into golf’s w-hole.

For the past eight years, I have been teaching for The First Tee of New Hampshire life skills such as self-discovery and core values such as integrity, honesty, and judgment to children of all ages, using golf as the vehicle. We create games for participants to experience skills that nourish one’s Being-in play’s world and the world outside. In other words, we build a bridge to connect play to what lies outside. Heidegger poetically states: “The bridge lets the stream run its course and at the same time grants their way to mortals so that they may come and go from shore to shore” (1971, p. 152). One way play knows itself is by its relationship to work. Heidegger’s statement gives rise to what lies between the two banks. Bridge is a link, an important metaphor that situates golf.



Heidegger (1962) states that for the most part we exist inauthentically in our everydayness. The challenge is to discover our individuality that is often lost in our public-self or they-self. He calls for our ownmost integrity, an open space for our unique way of Being-in-the-world to exist, to play. Golf is laden with conforming “they” terms such as, “par” and “fairway.” Players all too often try to imitate another’s swing rather than searching for their own. When in the dark woods, our goal is to return to the fairway all too quickly, not leaving time to reflect on the opportunities for authentic Being that exist in dark places. I want to explore golf’s dark wood, its rough edges, and it’s out-of-bounds, allowing the game’s hidden authentic potentials to reveal those places.

Most golf psychologists treat golf as a mental game, suggesting and supporting mind-body separation. My interest is to portray an understanding of mind’s body and body’s mind, so that each maintains its difference yet values the relational wholeness that envelopes both. I do not believe we can arrive at true authenticity while divided. For this reason, I will use Jung’s idea of individuation to enhance Heidegger’s authentic becoming, for its images allow each player his or her own experience.

Playing golf authentically, as if in a conscious and willing individuation journey, is leaving the comforts of the known and venturing into the unconscious boundaries of the Self. Campbell (2007) reminds us that King Arthur’s knights believed it would be a disgrace to ride out in search of the Holy Grail as a group. They did not follow any trodden path. Instead, they entered the part of the forest each deemed the thickest. A particular challenge called forth the knight of its choice. “For where you are following a way or path, you are following the way or destiny of another” (p. 225). This image will be important when I discuss Heidegger’s understanding of Care (1962) and its extreme

polarities consisting of leaping in for another and dominating, as opposed to leaping ahead for the other in order to liberate.

**Golf and individuation.** Golf being a game that continuously challenges the mind to harmonize with matter, provides a fascinating array of symbols and metaphors with which to explore the cosmic and human relationships between mind and matter (body), ego and Self; and in the same manner, with player, ball and target (goal), and the distance-place between. Golf's play is an inner activity as well as an outer activity. Play reels the calculating mind back into the body, allowing the body its own unique movement. Games are mimetic to life, and play nourishes life. Miller adds, "Life itself is being thought of as a game. It would seem that 'game' and 'play' are important metaphors of meaning in contemporary consciousness" (1973, p. 12). Play can be an exercise and practice at breaking conformity. Moreover, both fictional and mythic literature suggests that golf's play-scape offers the opportunity to experience one's authentic Self. Therefore, the challenge for this dissertation is to imagine and then communicate the St Andrews Links as a metaphoric layout that plays life's game, individuation.

The journeyed play begins with a sense of anticipated wholeness and ends in a completed wholeness that is different, as it changes whoever enters its round with a perspective of metaphoric wonder. From the descriptions above, it appears to be no coincidence but pure synchronicity that the term "hole" is used for both golf's goal and its journey, and can we not recognize the hole in "w-hole." Furthermore, Jung (1955/1970) relied on alchemical symbols in order to understand psychic process, and the alchemical symbol for gold, the ultimate symbol for wholeness, depicts a circle within a

circle. He writes, “The physical goal of alchemy was gold, the panacea, the elixir of life” (p. 90). It is more than interesting that a round of golf ends in 4½ inch round hole dug inside a roundish green (a circle inside a circle), replicating the symbolic w-hole.

With the completion of each 18-hole-round, there is a sense that something has ended, but at the same time, it feels incomplete, that something ahead is pulling us towards it. For “everyday play,” I mean Heidegger’s notion of an inauthentic way of being-in-the-world. And in golf it connotes the situation when after the last hole golfers choose to leave the intensity of the rounding play and instead walk into any pub or bar that operates immediately outside the boundary of play. This is called going to the “19<sup>th</sup> hole,” a metaphoric or slang term that means going to the bar for alcoholic spirits, where players reminisce by remembering their respective round while allowing the alcohol to deaden any left-over intensity or disappointment. Often, these golfers are consumed by the “what ifs,” or what could have happened during the round, as opposed to the immediate reality of what did happen. During First Tee lessons, I teach children to focus on what was good, what could be better, and how that might happen. This process encourages our young participants to stay in the round, to continue playing golf, and learning from every experience.

Authentic play means to sustain the intensity by staying within the rounding, where the end leads to a beginning, and the 19<sup>th</sup> hole is also the 1<sup>st</sup> hole; a metaphoric move from which the 18-hole-round turns into a hermeneutic rounding. And from this return, imaginatively playing the metaphoric 19th hole while captivated in a Heideggerian (1962) like ecstatic moment from Dionysian metaphoric spirits, one enters to play the symbolic w-hole. Symbols, Jacobi writes, “present an objective, visible meaning behind

which an invisible profounder meaning is hidden” (1971, p. 77). According to Campbell (1964, pp. 162-163), Homer’s *Odyssey* lasted 19 years, the same amount of time, he points out, that it takes for the sun and moon to re-conjoin at a particular place in the sky. In alchemy, Sun and Moon represent the ultimate *coniunctio*, the *hierosgamos*, or sacred marriage. However, in actuality for a person, individuation does not point to an end, but to being fully in the process. We are not meant to finish, to complete the journey, we are never there at an end, rather, poetically, the end is in the middle, in that we are always on the way. The goal is the path. The goal is finding and surrendering to the in-between. Between is never an end, it is always in process, and therefore its essence is motion. The end always leads to a new beginning, life leads to death, and death nurtures life. This propels individuation as an ongoing spiral of revealing and hiding.

Jung (1940/1968) chose the child archetype as a powerful image for individuation, because one of its important features is futurity. “The child is potential future. . . . Life is a flux, a flowing into the future” (p. 164). Jung employs the child image not only as a synthesizer of conscious and unconscious, a necessary component for individuation, but also because the child motif “can be expressed by roundness, the circle or sphere, or else by quaternity as another form of wholeness” (p. 164). Jung continues: “I have called this wholeness that transcends consciousness the ‘self.’ The goal of the individuation process is the synthesis of the self” (p. 164). Then Jung suggests that the word “entelechy” might be more definitive of the process than synthesis because “the symbols of wholeness frequently occur at the beginning of the individuation process” (pp. 164-165). More so, in that Jesus Christ participates in the image that surrounds St Andrews, it is vital to remember that Jesus told his followers: be like a child in order to

enter Heaven's threshold. Furthermore, Christian author Neil Douglas-Klotz (2004) places Heaven in the here and now. Miller adds, "The metaphor of a child at play was applied, not only to accounts of Eden . . . but also to the Day of the Coming of God's Kingdom" (1973, p. 101). Miller contends that the child metaphor used for creation is appropriate, for the reason that, "The ideal state from which we were all of us banished upon the point of entrance into life of temporal finitude is precisely the state to which we wish to return" (p. 101). Miller adds, "Dionysus was the playful child. All men should emulate in their human spirits. . . . It is to the life of play that we once again aspire, now as mature adults" (p. 103). Miller's use of Eden and Dionysus is fitting for our exploration of The Links, knowing that Dionysus-at-The-Turn boundaries with the Eden Estuary.

As already described, golf starts and ends with a mandala. Surely, the 18-hole-golf-round plays as a mandala, along with the circular swing; and who better to remind us how to fully play than our inner child, our access to Jung's Self. Pressfield (1995) reminds us that our authentic Swing is *a priori*, in that either it existed before, or it came in at the same time as birth. Pressfield and Jung seem to agree that our authenticity is not necessarily present at our physical birth, but is harbored by our archetypal child, meaning that authenticity is not intrinsic but always a potential, and we are constantly in some fashion searching for it. "Each player possesses only that one swing that he was born with, that swing which existed within him before he ever picked up a club. Like the statue of David, our authentic swing already exists, concealed within the stone" (Pressfield, 1995, p. 68). Jung's seminal ideas shaped in *Answer to Job* (1952/1969) suggests that authentic Being is also searching for us, in that God individuates through human

incarnation. In contrast, Heidegger (1962, p. 168) states that authenticity is a modification of the inauthentic they-self; hence, authenticity hides in the stone of inauthenticity.

Either way we have two weighty images—two searching sides: human being and Being itself, meeting in the between place of authenticity.

**My personal journey.** During the summer of 2005, I began teaching children self-discovery through golf. This occurred shortly after deciding to quit playing the game. The years leading up to that juncture, I was increasingly becoming very frustrated with my quantitative score and I had little recognition of golf's qualitative ground. Upon reflection, I was metaphorically quitting life. During this same time, while filling out an application to attend Pacifica Graduate Institute's depth psychology program, I was taken aback by a simple yet profound question that both exposed and changed my life. It asked, "What I most desire in life?" Throughout 50 years of existence, I had never asked myself this question that my-Self was now asking. Before, I only asked what others expected of me, and lived loyally to Heidegger's they-self. Then my sister Janie showed up to facilitate my golfing rebirth by fashioning a lived example of "leaping ahead" for another.

Nine years my senior, Janie instilled in me golf's life values, mostly through example, as I witnessed her gut through incessant hard-fought adversities with style and grace. She surprised me with a new set of clubs for a fresh beginning. "It is too magical a game to give up" she gently whispered. I found two books placed with the clubs. *The Legend of Bagger Vance* (Pressfield, 1995) taught me that "the game is a metaphor for the soul's search for its true ground and identity" (p. 70). *The Greatest Game Ever Played* (Frost, 2002) expressed the fact that "some decide to give up the game rather than

continue to face the furies that descend upon them” (p. 254). I know now that these gifts spoke her silent wish for me, a fearless search for my identity. As synchronicity would have it, I was accepted at Pacifica the exact same day that The First Tee organization asked me to coach young people in self-discovery. I knew that in order to authentically teach self-discovery I had to discover it in myself, I had to live it, and I had to find where in golf’s play-scape is that ground for authentic becoming.

While the vast majority of golf teachers were dedicated to methods that would guide their students to shoot lower scores, I grew more interested in how golf holds and guides each person when wounded, that the dark woods also show a clearing, an opening it was willing to share with any player who would approach it with the appropriate hospitable gesture. Keats (1973) named the latter “negative capability, that is when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason” (p. 539).

Golf is a game and, for the most part, we play or observe games in order to experience fun. Often, though, golf is understood as an escape from reality. So let us imagine the reverse, that the work-world, or more precisely its busy-ness, is an escape from the play’s domain because play offers such powerful symbolic opportunities for deep self-development that too often we eschew in our everydayness. Whereas in work we tend to display an actor’s persona, the face that we believe the world expects from us. However, I do not intend to contribute any more divisions between things, places, and experiences. Things can only know themselves in relation to other things, places, and people. As embodied humans, we are always in a place with others albeit human, animal, or mineral.

### **Epistemological Stance/ Predisposition to the Topic**

I see the world in parallels, in that the world of archetypal psychic images parallel and reflect the literal physical world. Indeed, I see the surface world as if an image. Phenomenological hermeneutics guides me as a re-searcher to imagine psychic reality from the surface of things. Railroad tracks provide an apt image: the two worlds exist side by side; they never touch, however they appear to converge in the far distant horizon. Nevertheless, for the entire way railroad ties link these parallel tracks. The space between, in likeness to Corbin's (1977) imaginal place, illuminates the way both worlds appear and express themselves. Synchronicities permeate my world view, in that at every situation and physical appearance a metaphoric world exists in parallel. If attuned, insightful, aware, and invited, one can see each world as a reflection of the other from a stance in-the-between. I see the surface of things with my outer vision and their inner correlates from my inner vision. Matter and psyche, from my perspective, are not similar to one another; they emerge from one another. A golf round consists of an outer nine holes paralleled by an inner nine holes, yet one can play the outer way with an inner stance, and likewise, the inner way with an outer stance. Herman Melville's poetics avow, "O Nature, and O soul of man! how far beyond all utterance are your linked analogies! Not the smallest atom stirs or lives on matter, but has its cunning duplicate in mind" (1967, p. 329).

Obviously, I am biased towards golf. I believe and have experienced that golf contains within itself the joys and hazards for Self-discovery that can be bridged into the "real world" if the game is appropriately understood. Moustakas (1990) acknowledges and values the presence and lived experience of the researcher "The self of the researcher



is present throughout the process and while understanding the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge.” (p. 9). Admittedly, golf is not a reflection for individuation for all people; however, I do believe that each can find their own authentic mirror, as I did in golf. Thus, I urge the reader to imagine beyond the golf terms in this work to capture its universal metaphors and truths.

### **Relevance for Depth Psychology**

Jung’s theories are often criticized for lacking body, and much of the writings from Heidegger and Merleau-Ponty are slippery and challenging to comprehend, never mind the difficulty in placing ontological ideas into our everyday lived world. This work situates Jung’s individuation integrated with body and place, and gives the aforementioned philosophers an actual living activity and ground from which to touch, see, imagine, understand, and further their ideas. Even though many works already integrate philosophy and depth psychology, this work gives important and needed theories a physical landscape in which to play.

As has been stipulated, links golf is a game situated in-between places. Also, golf is played in-between work time and other “real world” obligations. Most of golf’s play is spent walking in-between shots, and the in-between still motion in the swing, the pause, mirrors the slack tide inside Eden’s flow. These literal facts brimming with powerful imagery invite, deserve, and are ripe for depth psychological inquiry. According to Pressfield, “Golf is the most testing sport, which more than any other strips the competitor bare, mentally, psychologically, and emotionally (1995, p. 109). With a diminished ego, golfers are more apt to be receptive to the eternal mysteries that exist,

not only in one's individual psyche, but also to the symbols that are woven into the natural surroundings in golf's primordial place.

Golf plays with the earth's natural landscape, and its courses form unique play-scapes that provoke human creativity. Abram writes, "Places are never just passive settings" (1997, p. 162), and Casey adds, "The body is an engine of exploration and creation as well as an agent of orientation in open landscape" (1993, p. 117). When walking a golf course, swinging a club at a ball, and then following this ball out into a re-animated world that has formed a new inner horizon, one intimately linked with a new outer horizon, opens the imaginative golfer to an opportunity to play with his or her individuation. By opening to one's authentic Swing, I suggest one continually opens to possibilities for authenticity that permeate the lived world. According to the anthropologist Keith Basso, "When places are actively sensed, the physical landscape becomes wedded to the landscape of the mind, to the moving imagination, and where the latter may lead is anybody's guess" (1990, p. 107). And Jung adds, "Great innovations never come from above; they come invariably from below, just as trees never grow from the sky downward, but upward from the earth" (1931/1970, p. 87). Therefore, I suggest an intimate exploration of golf at St Andrews, that particular place on earth, is not only relevant but furthers, indeed grounds depth psychology.

## Chapter 2 Literature Review

The whole of this literature review weaves together four threads: phenomenological hermeneutics, depth psychology, a section that integrates those two disciplines of thought, and a section on golf that brings all the above into its round. Each section assimilates what is relevant to the method and to the topic.

### Phenomenology

Heidegger situates Being-in-the-world, Merleau-Ponty embodies Being, and Casey locates embodied Being in place.

**Martin Heidegger.** Heidegger has three vital ways of Being-in-the-world that greatly augment this work: authenticity, moment of vision, and thinking. Although these are three separate ideas, their Beingness intertwines and actually requires each other. I use Heidegger because, as Avens states, “Heidegger’s concept of phenomenology implies a radical reversal of our habitual subjectivistic and scientific way of thinking” (1984, p. 29). Metaphorically, we could imagine this radical reversal symbolized in the turning at St Andrews Links from the outer play to inner play. Such a radical reversal relies on the player’s metaphorical stance in the world. Heidegger, according to Vycinas, “characterizes the phenomenological attitude as a respectful stand in face of reality which allows reality to appear in its own way. We do not dictate reality, reality dictates us” (quoted in Avens, 1984, p. 29).

In his seminal work, *Being and Time* (1962), Heidegger proclaims that we find ourselves already in a world, essentially thrown in a world. His formal term is *Dasein*, or Being-in-the-world. Avens clarifies, “The German word ‘Dasein’ means ‘existence,’ ‘life,’ ‘presence,’ and expresses the concreteness the of here and now” (1984, p. 11).

Heidegger intends a structural similarity between Being and Dasein; Being, or, to be, “means to be open, unhidden, and Dasein means to be the place of this openness and unconcealment. Dasein is not primarily man at all but the place of presence and revelation of Being” (p. 12). However, Heidegger posits man with the responsibility to be the guardian, the shepherd of Being.

Heidegger writes, “ ‘Being in’ is thus the formal existential expression for the Being of *Dasein*, which has Being-in-the-world as its essential state. ‘Being alongside’ the world in the sense of being absorbed in the world is an existentials founded upon Being-in” (1962, pp. 80-81). Being-alongside-a-world is a way of Being-in-a-world and using distance from the world in order to see and to touch the textures of the world. With this sensitivity, we can use Cartesian dualism to better understand the world that we are in by imagining that we are outside it looking in. Heidegger continues, “Being-already-alongside is not just a fixed staring at something that is purely present-at-hand. Being-in-the-world, as concern, is fascinated by the world with which it is concerned” (p. 88).

Come to St Andrews, we enter a particular kind of world, what Heidegger would consider an ontic world, or being-in-a-golf-world: a world that is both physically and psychologically bordered outside of what is considered the real world. Being-in-golf comes with its own equipment, which consists of a swinging body, tools such as clubs, tees, and balls, all of which co-join for a common goal that exists on a shaped landscape that means to both frustrate and reward the entities that play on its surface.

As stated in my introduction, Heidegger illustrates that we can be-in-the-world authentically or inauthentically; with the former, one follows his or her own path, whereas in the latter, one conforms to anonymous edicts posited by an invisible “they.” I

will use Heidegger's in-depth and extensive elaboration on this phenomenon to discuss how authenticity interlaces with the ecstatic moment, a moment of vision, to amplify and deepen not only golf's swing, but also with how a golf player can Be-in St Andrews with curious child-like eyes. Being authentically present is seeing and listening to what is mine to do now, here, the task in this place, the Swing that desires "to Be" for the task ahead, opposed to following the ideals etched in metaphorical stone from the likes of my archetypal father (super-ego) and the "they;" each are images of authority that I carry with my Being, and images that *Dasein* means to reconcile through my-Being-in-the-world. This has been my journey, and a journey that is poetically reflected in golf at St Andrews.

Heidegger (1966) aims to replace calculative thinking, the mode of thinking common in golf, with meditative thinking. Calculative thinking wants to control the outcome; it comes out of an ego-logical player who plays golf primarily for a better score. Heidegger explains, "Calculate thinking computes. . . . Calculative thinking races from one prospect to the next" (p. 46). Here, golf is reduced to a day off from work. Conversely, meditative thinking enriches golf because it "contemplates the meaning which reigns in everything that is" (p. 46). Heidegger wants us to be open to the world in a different way, to a mode of dwelling that includes a "releasement towards things and openness to mystery" (p. 55).

**Maurice Merleau-Ponty.** The two main works from Merleau-Ponty which I will focus on, *Phenomenology of Perception* (1962) and *The Visible and the Invisible* (1968), show an evolution of his thought from the former to the latter as he develops his notion of a universal flesh. His evolution was inspired by a fervent desire to describe body and

world as transcending Cartesian dualism. His writings on embodiment will help craft a new image, a different way of playing-in St Andrews Links.

Merleau-Ponty begins his endeavor to expand body out from its confinement in the human skin in his *Phenomenology of Perception* (1962); “To be a body, is to be tied to a certain world. . . . our body is not primarily in space: it is of it” (p. 171). Thus the space my body inhabits participates at the very least in its movements. Merleau-Ponty could be describing a phenomenology of an embodied golf swing that is particular to a place-situation.

Merleau-Ponty in *The Visible and the Invisible* (1968) extends his own writing in *Phenomenology of Perception* (1962) by describing the seer as also the seen. When I look out at a golf target, this target is at the same time informing, gesturing, and indeed participating in the shot decision and the swing chosen. This spacio-temporal present holds a situational phenomenon that includes both a taking in of the golf-scape’s horizon that stretches out and beyond my internal ego’s flesh boundary, along with a traversing of an ego-logical temporal horizon and reaching out, actually communicating with my future self that in my imagination is situated ahead of now.

Merleau-Ponty’s term for the radical relationship (radical from an ego-logical stance) between human body and world is flesh. Levin (1985) states that Merleau-Ponty’s notion of flesh “alone deconstructs, in one devastating sweep, not only the dualism of subject and object, but also the egology and objectivity of the body” (p. 65). According to Merleau-Ponty, “The body belongs to the order of the things as the world is universal flesh” (1968, p. 137). Kwant adds, “The world is an extension of my flesh. . . . I belong to it” (1966, p. 54). In order to clarify his notion, Merleau-Ponty (1968) defines flesh by

what it is not. “The flesh is not matter, is not mind, is not substance. To designate it, we should need the old term ‘element,’ in the sense of a general thing” (p. 139). Ultimately, Merleau-Ponty’s description gifts the reader’s embodiment with a felt image of what he means by the term flesh. Flesh encompasses an object folding back on its subject, showing both their distinctions and primordial unity. “Their landscapes interweave, their actions and their passions fit together exactly” (p. 142). He leaves a caveat: “This is possible as soon as we no longer make belongingness to one same ‘consciousness’ the primordial definition of sensibility” (p. 142). Merleau-Ponty suggests a fresh way of understanding the visible and the sensible: “We rather understand it as the return of the visible upon itself, a carnal adherence of the sentient to the sensed and of the sensed to the sentient” (p. 142). Merleau-Ponty describes vision as a primordial gift: “The look envelopes, palpitates, espouses, the visible things. As though it were in a relation of pre-established harmony with them, as though it knew them before knowing them, it moves in its own way” (p. 133). Merleau-Ponty leaves us wondering “if it is the look or if it is the things that command” (p. 133).

Merleau-Ponty’s use of circularity (1968, p. 143) deepens the circularity in golf. He describes the circle of the touched and the touching as the touched takes hold of the touching, which describes beautifully one’s grip on the club in likeness to one’s grip on a world, a poetic analogy that will be explored later with the integrative works from Levin (1985) along with Pressfield’s fictional golf story, *The Legend of Baggar Vance* (1995). Considering that Merleau-Ponty evolves from the term field into flesh, Pressfield’s poetic description of the authentic golfer’s field greatly assists the reader in being appropriately gripped by Merleau-Ponty’s flesh world.

**Edward S. Casey.** Casey reminds us, “We are beings, always on the move between places” (1993, p. xii). In this study, we are moving into a particular place named St Andrews. Indeed, we are engaging in a psycho-physical movement as we transport our body from the everyday world and into a play-scape. Casey’s phenomenological descriptions of place invites St Andrews to show forth its subtle and overt intricacies on both the inner horizon, the 18 holes that make up a whole round, and the outer horizon, that which exists outside the boundary of play, yet is still in play in an overlooking fashion. These descriptions were possible because my body was in place at St Andrews.

Casey (1993) brings to light that body and place require each other for their existence in the world. Notice how the metaphors that Casey uses while describing the linked movement between body and place are reminiscent of an implaced swinging body. “Body and landscape present themselves as coeval epicenters around which particular places pivot and radiate” (p. 29). Rooted in a stance in any place, the body forms an inner boundary that hugs an outer boundary, thereby forming a place-world. Casey recognizes that implacement presents itself between these two boundaries. Simply, he writes, “Place is what takes place between body and landscape” (p. 29). Furthermore, a body implaced creates a unique life world determined by the interplay of each. More exactly, the “links land” at St Andrews requires a human body to become The Golf Links, and of course, there would be no links golf for a body if it were not for this particular textured flow of land. Casey adds, “The lifeline extending from body to landscape (and back again) is as porous as a sieve” (p. 29). And grateful for this mutual enlivening of body and, in this work the St Andrews golf-scape links, Casey writes, “A place constantly overflows its



own boundaries. Uncontained on its near edge, it flows back into the body that subtends it; uncontainable on its far side, it flows outward into the circumambient world” (p. 29).

This study’s introduction described the tidal flow that borders St Andrews, a flowing mimetic to a golf swing. Casey (1993), if understood metaphorically, is describing a similar flow in the relationship between body and landscape, a flow that creates place. Observe how his metaphor usage links to the Swing in its likeness to the Eden Estuary’s tidal movement. He writes, “Place’s flow and outflow are such that to be fully in a place is never to be confined to a punctate position, it is to be already on the way out” (p. 29). On the surface, one might argue that the landscape at St Andrews is fixed in place, however its land-waves as described earlier intimate water’s flow, and surely a golf ball insures body’s continuous movement through the landscape, all the while enlivening this place. A round rolling ball, rounds of golf, walking feet, and swinging body, not to mention the outer and inner layout that consists of a round, validates St Andrews as a fluid place.

Casey (2007) describes the difference and relationship between inner and outer horizons that which I will fully elaborate later in this work. According to Casey, “Two kinds of depth are here present, that of the far near sphere and that of the far sphere, both contained within the perceived surfaces of the same bounteous landscape” (p. 54). He adds, “The single most prominent feature of the far sphere is the horizon. . . . The horizon is a boundary, not a limit. . . . In fact, we experience the horizon of the far sphere not as a line but as itself a sphere (or more exactly, as the inner surface of a sphere)” (1993, p. 61). For this purpose it will suffice to say, “The paramount fact about the horizon . . . is that it is the ultimate *perimeter of places*” (Casey, 1993, p. 62). I will use Casey’s use of

depth to explore St Andrews' symbolic appearance from a depth psychological perspective.

As referred to earlier, from the perspective of the golfer, the golf links make up the inner horizon or near sphere, in that this is the focused area for play, indeed the play-scape. However, as further exploration will show, the outer horizon, what stands outside the playing area, permeates its influence into the inner horizon—the near sphere. For example, the imposing Royal and Ancient's gray stone edifice hovers over the entrance boundary of play, more precisely, over the first tee. Although this building is not in-bounds, it does reflect the way the game is supposed to be played, for behind its phallic stone pillars and inside its walls the rules of golf are carved. Far in the distant horizon on the opposite end from St Andrews' first tee, the actual starting place, flows the Eden Estuary that makes up the boundary line on that far side of the course, even though it is not literally on the course. Later, I will argue that Eden as an outer horizon affects the play of golf at St Andrews and elsewhere, and adds an interesting depth psychological, if not mythical image, on the Links. Casey adds, "The unreachability of the horizon in no way constricts its range. On the contrary, the horizon provides maximum range for any given situation" (1993, p. 61).

### **Depth Psychology**

Jung's individuation, Hillman's revisioning of soul's Being-in-the-world, and Freud's map of the human psyche each individually and collectively mirror and deepen the play at St Andrews.

**C. G. Jung.** Jung's formative theory of individuation is central to this work; not only does it speak to what is outer and what is inner, or, the dialectical relationship

between consciousness and the unconscious, it also reveals psyche's interworking between the ego and the Self. I suggest that Jung's play of opposites has interesting analogies to the layout of the St Andrews Links: the outer nine and the inner nine that weave into a round.

In order to understand Jung's thinking on individuation, we must understand what Jung means when exploring the relationship between the "ego" and the "Self." He writes,

The term "self" seemed to me a suitable one for this unconscious substrate, whose actual exponent in consciousness is the ego. The ego stands to the self as the moved to the mover, or as object to subject, because the determining factors which radiate out from the self surround the ego on all sides and are therefore supraordinate to it. The self, like the unconscious, is an a priori existent out of which the ego evolves. . . . It is not I who create myself, I happen to myself. (1954/1969b, p. 259)

To be sure, the ego can never hope to be anointed whole. However, when conceding its limitations and acknowledging its place and function within psychic wholeness, which Jung calls "the Self," it is a necessary player for wholeness to know itself. According to Jung, "By paying attention to the voice within, the individual achieves a new synthesis between conscious and unconscious" (quoted in Storr, 1983, p. 19).

Jung (1939/1969) noticed that symbols of wholeness, specifically mandalas, permeate the unconscious and often manifest expressions of themselves in psychic activities such as dreams and active imagination. He writes, "Harmonizing of conscious and unconscious data . . . is an irrational life-process which expresses itself in definite symbols" and "knowledge of symbols is indispensable, for it is in them that the union of conscious and unconscious contents is consummated" (p. 289). I noticed mandala-like symbols laid out on the St Andrews Links, such as squared tee boxes that point to but are separated from circular cupped holes that are surrounded by round greens, all connected

and linked inside the round. These mandala shapes are visibly imbedded in the surface; the greens and tee boxes from shorter mowed grass, and the cupped hole actually dug into the surface with a tool for this very purpose. Then there is the invisible X cross mandala mentioned earlier and which will be amplified later, created by the crossing between two holes, not visible on the surface, although is marked as such on the course map. Together these mandalas participate in the lived experience of moving within a container, and all the while expanding the notion of who I am not only as a golfer but also as a unique being in *Dasein*.

Jung's depth psychological descriptions of the *Stages of Life* (1931/1968) theoretically layout the process of development during one's life span. I have suggested these stages parallel the stages of psychological transition in the playing of rounds at St Andrews Links, and metaphorically cohere both with this golf course's inner and its outer horizon, respectively, its actual layout of holes along with what oversees their play. This is even though, according to Jung, "The first stage of consciousness, consisting in merely recognizing or 'knowing,' is an anarchic or chaotic state" (p. 391). This dissertation correlates the beginning of the first round of golf, the first tee, with Jung's second stage of development: "The second, that of the developed ego-complex, is monarchic or monistic" (p. 391). This stage relates to St Andrews' outer holes. "The third brings another step forward in consciousness, and consists in an awareness of the divided, or dualistic, state" (p. 391). Jung is depicting an ego that has just realized that it is not the whole, a psychological experience mirrored at the turn between the outer and inner nines, described earlier and named "Dionysus at the Turn." In this place, one realizes an inner life exists, that my material and ego gains may have quantity but lack quality.

Consequently, I turn to play the inner course in order to discover my endowment and my task, where quality outscores quantity. Often the journey begins on a downward path, as imaged by Christ's Crucifixion and the three days following. Christ spent three days in the underworld. In the same context, a journeyer playing St Andrews Links, named after Christ's first apostle, must traverse the four holes that make up the hooked turn, which abuts Eden's Estuary.

Similar to this work's understanding individuation in the coursing of St Andrews, Jung (1931/1968) sees the ego's rise and fall symbolized in the rise and fall journey of the sun. "At the stroke of noon the descent begins. And the descent means the reversal of all the ideals and the values that we cherished in the morning. The sun falls into contradiction with itself" (p. 397). Jungian research from authors such as Murray Stein (1983) and Paul Bishop (2011) will assist greatly in describing this turn, or what Jungians sometimes term, the mid-life transition.

Necessarily, this study calls forth Jung's understanding of psyche's religious function and its role in the individuation process precisely because we are exploring St Andrews, and Saint Andrew was the first called apostle to Christ. Since Jung (1951/1979) depicts Christ as a symbol for the Self, surely stirs the idea that this unique golfing place contains symbols that allude to what Jung calls the religious function, the God image that is imbedded in the collective human psyche. Jung writes, "Christ . . . is still the living myth of our culture. He is our cultural hero, who . . . embodies the myth of the divine Primordial Man, the mystic Adam" (p. 36). The way the Eden Links (another golf course that borders the Old Course) and the Eden Estuary border the original Links Course, producing a thickening of both, is reminiscent of Christ's religious-mythic union

depiction as the second, or, individuated Adam, the primordial man. Jung also says, “Christ exemplifies the archetype of the self. He represents a totality of a divine or heavenly kind, a glorified man. . . . Christ is the true image of God, after whose likeness our inner man is made” (pp. 37-38).

**James Hillman.** Hillman, both as an example of how this work understands individuation and as a theorist who furthers Jung’s work, will prove valuable in eliciting the multiple flavors from St Andrews. Hillman learned from Jung, took his theories, and then made them his own. Instead of affirming or conforming to Jung, Hillman tended to the soul of psychology, asking only what it wants. Hillman, albeit unintentionally, also deepens Heidegger’s *Dasein* by illuminating it as soul. According to Hillman (1975), soul is “first of all, a perspective rather than a substance, a viewpoint toward things rather than the thing itself” (p. xvi), making soul a phenomenon that lights up the presence of things. Notice how Hillman’s use of archetypal, its adjectival form, differs from Jung’s noun aspect of archetype.

Hillman’s understanding of soul “has a religious concern” (Hillman, 1975, p. xvi) that facilitates the deepening of events into experiences. Avens (1984) argues that Hillman’s archetypal thought burrows beneath even *Dasein* by “going back to the mythical beginnings of the Heideggerian *a priori* in the imaginal psyche” (p. 35), a regressive movement that I suggest can re-announce the value of mythic place-names that permeate St Andrews. Re-remembering places and their names is re-remembering their place in soul.

Hillman (1975) means to revision the well-worn track. “Exploring the animistic jungle in keeping with its own ideas, listening to the many autonomous voices for what

they tell, unarmed with the interpretive kind of modern psychology, we shall probably lose touch with the main party altogether” (p. 3). I took Hillman’s cue when playing, walking, and interviewing the entire region that consists of St Andrews: its city, university, ruins, and golf links. I walked, played, looked, and listened to St Andrews, to what it was showing of itself. Like Hillman, I left the fair-way to avoid the well-worn paths. And by honoring its surface, it showed me images of its interior and of its depths.

When Hillman (1975) speaks of archetypal, he means “to restore the mythical perspective to depth psychology by recognizing the soul’s intrinsic affinity with, nay, love for, the Gods” (p. xi). Hillman’s gods, equivalent to Jung’s archetypes, are however not positivisms, instead they see through us. He writes, “All consciousness depends on these images. . . . Ideas of the mind, sensations of the body, perceptions of the world around us . . . must present themselves as images in order to become experienced” (p. 23). Expanding upon Jung’s quote, “Image is psyche” (quoted in Hillman, 1975, p. 23), Hillman writes, “In the beginning is the image, first imagination then perception; first fantasy then reality” (p. 23). “In the beginning” will weave a rich hermeneutics for this work when reflecting it with Eden and Dionysus at the Turn, and in the same metaphorical vein, for the dialectic between St Andrews’ outer and inner holes. Hillman adds, “Since we can know only fantasy-images directly and immediately, and from these images create our worlds and call them realities, we live in a world that is neither ‘inner’ nor ‘outer.’ Rather the psychic world is an imaginal world” (p. 23).

Through archetypal psychology, Hillman (1975) frees psyche from its encasement in the human mind. He means to unravel an epistemology that “confines the idea of subjectivity to human persons” (p. 1). Hillman asks why only human egos “are permitted

to be subjects, to be agents and doers, to have consciousness and soul” (p. 1). Believing that this narrow outlook is at least supported if not actually stems from the dogmatic Christian world view, and validated by Descartes, Hillman warns that “the psyche is too narrowly identified with the ego personality . . . it imagines a universe divided into living subjects and dead objects” (p. 1). Simply put, Hillman re-visions psychology by taking it away from the behavioral scientists and returning it to soul. The archetypes, the gods speak through our everyday afflictions and joys. Moreover, the gods are present in Lynn Marriott and Pia Nilsson’s (2007) think box and they cross over with their player into the play box. Indeed the gods too swing.

Hillman (1992) employs a phenomenological stance rooted in and thought from a fertile imaginative perspective. Understanding the world as a living being, Hillman senses that the human soul yearns for the world as it presents itself, “The world comes with shapes, colors, atmospheres, textures—a display of self-presenting forms. . . . As expressive forms, things speak; they show the shape they are in. They announce themselves, bear witness to their presence” (p. 102). Hillman’s image of psyche, the world of things, what subjective consciousness realizes as the world out-there, responds to our gaze, a notion that parallels Merleau-Ponty’s (1968) phenomenology of vision that describes the folding back of the seen to the seer. Here also, what is seen responds to the seer.

Hillman’s (1975) intention is not to cure pathology, but to listen to and honor its symptoms, for symptoms announce the human split from the world, a clear and concise division between body’s inner and external horizon. Moore, in *A Blue Fire* (1991), described Hillman’s affinity with the Neoplatonic tradition, that Hillman intuited the



human soul's sense of loss from its archetypal sympathy with the world soul (p. 291). Hillman adds, "A child like act of imagining the world, animates the world and returns it to soul" (1992, p. 102). I suggest that by childlike, Hillman also refers to a mature perspective that dares to dismiss any preconceived epistemologies, and thereby clears new paths for hidden worlds to light up. Hillman continues, "This sudden illumination of the thing does not depend on its formal, aesthetic proportion which make it 'beautiful'; it depends rather upon the movements of the *anima mundi* animating her images and affecting our imagination" (p. 102). Hillman's archetypal thought on Beauty will give vibrant new hues to all that gathers around and inside St Andrews Links, for the Old Course is not cosmetically beautiful, in that it is not refined beauty or artificially made up to look pretty, instead, St Andrews is authentically beautiful. Its stark windswept landscape is beautiful because it presents itself openly in its raw form. St Andrews Links are beautiful because of the multiple ways they ask to be played. Moore, in highlighting Hillman's thought on Beauty and the Greek word *aisthesis* writes, "Aesthetics in the primordial sense involves sensing the things of the world in their particularity and being affected by the many ways things present themselves" (1991, p. 290).

With Hillman in mind, listen to the words of Merleau-Ponty: "To see is to enter a universe of beings which display themselves. . . . To look at an object is to inhabit it, and from this inhabitation to grasp all things in terms of the aspect which they present to it" (1962, p. 79). According to Hillman, "Something is beautiful to the extent that it shines forth in the luster of its own particularity or peculiarity or individuality, and in this display, its meaning is revealed" (quoted in Schenk, 2001a, p. 24). Hillman presents a

soulful attentive perspective that each particular texture, edge, and color that make up St Andrews emits layers of meaning from the depth of each surface.

**Sigmund Freud.** Freud (1923/1960) contributes to the player, ball, and gamescape dynamic through his theories on the relationship between the ego, the id, and the super-ego. As written in the introduction, The Royal and Ancient Club, Europe's golf ruling body, is situated immediately behind yet facing, actually overlooking the first tee. I will use Freud's super-ego as a metaphoric tool with which to explore the depth psychological image of golf's ruling body.

Bordering St Andrews Links to the right flows the North Sea, which, as described earlier, from its receding waters actually formed this links land. This dissertation suggests that these chaotic waters announce Freud's "id." Bettelheim agrees, "The sea is a primordial, dominant element of the natural world, comparable to the it in the world of the psyche" (1984, p. 62). In summary, we have both the mythic super-go and the id bordering St Andrews, all the while permeating their influence through their ego player. In a Freudian cosmology, each of these players is an aspect of psychic reality, and in St Andrews they are playing golf.

Before diving into Freud's terms for the differing and conflictual aspects of the psyche, I will defer to Bettelheim's (1984) interpretation of Freud's German usage of terms. Referring to the id, Freud chose the German personal pronoun "es," which transfers to "it" in English. "But the meaning of the term 'the it' gained its full impact only after Freud used it in conjunction with the pronoun 'I' (*ich*)" (p. 53). Freud chose words that were livened with personal meanings and that represent the whole of me, what one considers their most intimate sense of what is me and mine. According to Bettelheim,

“When I say ‘I,’ I mean my entire self, my total personality” (p. 55). However, Freud does make important distinctions between the rational “I” and the irrational “it.”

Bettelheim’s concern is, and most rightly so, that the English translated ego and id carry detached scientific observational connotations opposed to and individual’s personal lived experience.

The English word super-ego was derived from Freud’s German word “*uber-ich*.” “*Uber*” refers to “above” or “over,” which according to Bettelheim (1984), is “a controlling and often over controlling institution of the mind which is created by the person himself out of inner needs and external pressures that have been internalized” (p. 58). Bettelheim’s concern is not so much for the term “super” in super-ego, but when it is positioned with ego. “The function of *Ich* as part of *Uber-Ich* is to communicate as directly as a word can the idea that it is the person himself who created this controlling institution of his mind, that above-I is the result of his own experiences, desires, needs, and anxieties” (p. 58). In other words, The Royal and Ancient does give the rules and does oversee golf’s moral status, but the individual’s psyche also internally organizes this institution. Bettelheim (1984, p. 59) states that Freud chose the word *uber* to reflect a higher authority. Even though Freud stopped short of the archetypal father, intending, for the most part, our personal authoritative father, we can further Freud’s image of the super-ego to include our Western connotations of God; a God whose image expresses a powerful, demanding, and punishing side, and who rules in Eden. At St Andrews, Eden flows in the far horizon from The Royal and Ancient, thus presenting us with a physical horizon facing a mythical horizon with golf played in-between them.

Freud writes, “The ego is not sharply separated from the id; its lower portion merges into it” (1923/1960, p. 17). On further analysis, there is no distinct border between ego and id, instead they merge into each other. Freud explains, “The ego is that part of the id which has been modified by the direct influence of the external world” (pp. 18-19). According to Freud, “The ego represents what may be called reason and common sense, in contrast to the id, which contains passions” (p. 19). Freud compares the relationship between the ego and the id with a rider on horseback “who has to hold in check the superior strength of the horse” (p. 19). Freud’s analogy is more than pertinent for a golfer who constantly struggles to control with the mind the swinging body, not to mention the relationship between the think box and the play box discussed earlier. He writes, “The ego must on the whole carry out the id’s intentions” (1933/1964, p. 96). In tune with this study, Freud’s ego is “first and foremost a bodily ego; it is not merely a surface entity, but is itself a projection of a surface” (1923/1960, p. 20). Referring to the image of a golfer following a ball into the golf-scape with the final goal being a hole, listen to Freud’s statement: “The id has intercourse with the external world only through the ego” (p. 98). Freud seems to be integrating body and mind, human and world, player and golf-scape. In other words, the ball takes my ego-body that was outside and separate from The Links, into a Being-in-a-place, so that while I play with it, it plays with me.

Freud’s celebrated statement, “Where the id was, the ego shall be” (1933/1964, p. 100), points to an integration of psychic complexities that would free the ego and widen one’s perception of the world. Freud wrote, “The reclamation of the Zuyder Zee area involved controlling, damming up, and draining a fairly large inlet of the North Sea. . . . The sea is not only the element in which life began, but it is necessary for life’s

continuance” (quoted in Bettelheim, 1984, p. 62). The psychological parallels are obvious. At St Andrews, land was not taken from the sea; rather, the sea offered the links land.

Freud’s id played a vital role in my placing Dionysus, who also represents the instinctual body, at The Turn. “The theory of the instincts is so to say our mythology. Instincts are mythical entities, magnificent in their indefiniteness” (1933/1964, p. 118). Norman O. Brown (1959) deems Dionysus as myth’s representative for the id, and Apollo as the ego and its ideal. “Apollo is the god of form . . . of rational form in thought, of civilized form in life” (p. 174). However, this form means to negate instinct. Apollo is the far darter, he stays at a safe distance from immediacy, similar to the golfer who merely plays on the surface, always focusing on what is above while resisting the below. On his other side, Dionysus is the dancing god, “forcing every member into rhythmic movement. . . . Dionysus does not observe the limit, but overflows. . . . Dionysus is the image of instinctual reality. . . . Freud saw in the id there is no negation. . . . The instinctual reality is Dionysian drunkenness” (p. 175). Dionysus remembers that my body has a mind, and that my hands and feet also think, not from the perspective of Apollo, but instead my body thinks from its instinctual knowing that it is a unique expression of the world’s body-mind dynamic, that my body grew out of the world and will eventually return to a world that will be transformed from the authentic participation of each unique embodiment. In the Dionysian round, each golfer roots into the immediacy of golf’s particular textures that exist in its equipment, its landscape, not to mention the swinging body itself. Here, golf shifts into an underground level of play between player and golf-scape: I play golf as golf plays me, and the ball keeps subject and object interrelated

while it remembers the world prior to opposites. “Dionysus overflows” is an image we need to remember while thinking and thickening Merleau-Ponty’s notion of flesh; my flesh overflows into the world flesh as the world overflows into my flesh. From a Dionysian sympathetic flow, flesh re-members itself.

### **Integration of Phenomenology, Hermeneutics, and Depth Psychology**

St Andrews Links by its very name is a place where things seemingly separate link up. These golf links, as shown throughout this work, provides a play-scape for various traditions of thought and research to gather, and in their dialectical interplay, create new visions for old ways of seeing and being in golf’s primordial place. This section gathers texts that integrate the main players of research used in this work: depth psychology, phenomenology, and hermeneutics, creating a phenomenological depth psychology and an archetypal hermeneutics that opens to an ever deepening hermeneutics while calling attention to an embodied Being-in-golf’s primordial place. Roger Brooke’s *Jung and Phenomenology* (2009), along with David Michael Levin’s *The Body’s Recollection of Being* (1985) and *The Opening of Vision* (1988) are featured in this section, for they provide integrative and embodied ideas that stimulate curiosity and exploration.

**Roger Brooke.** Brooke (2009) furthers Jung’s depth psychology through a phenomenology that provides a ground for Jung’s often rich and poetic descriptions of psychic reality. Moreover, he writes, “If our purpose is to rearticulate Jung’s work in phenomenological terms, the main task in doing so is to undercut the Cartesian subject-object split in which much of that work has been conceived” (p. 35). Transcending the

dualistic stance will, according to Brooke, “recover the world as the authentic home of psychological, imaginal life” (p. 35).

Brooke (2009) contends that Jung’s theories too often either fell short of including body, lacked body all together, or separated psyche from body. This situation permeates golf instruction that too often treats body and mind as separated entities. However, Brooke understands that mind and body can be addressed separately while being held by a third entity, what Merleau-Ponty terms the body-subject. Brooke, using phenomenology to complete Jung, writes, “To work with the depths of the psyche, therefore, is to reclaim those significances revealed within the lived body” (p. 113). Brooke accesses Merleau-Ponty to deepen Jung’s embodied psyche: “He explicates existence as the specifically human mode of being, for it unites the physical and the psychic in every human moment” (p. 115). In addition, Brooke asserts, phenomenology returns the embodied psyche back into the world of things. Since the body situates a human being-in-the-world, “there is no human body that is not shaped in accordance with its tasks in the world” (p. 117). Brooke notes that one of Jung’s intentions to overcome a fixedness in a Cartesian epistemology was through his concept of the psychoid, a notion which integrates archetype and earth, and finds “psychological life within the materiality of the body in a way that is not reductionistic, but that that sees the body . . . as the natural face of the mind” (p. 128). Furthermore, according to Brooke, “Until Merleau-Ponty introduced the term ‘flesh’ there was no philosophical category available to express Jung’s intention” (p. 128).

Brooke (2009) compares Jung’s understanding of psyche with Heidegger’s notion of *Dasein*. They are both ways of Being-in-the-world. Brooke explains: “The psyche is both the lived world and the opening of that world. One is ontologically coeval [existing

synchronically] with the other. There is no opening that does not open a world, and no world that is not revealed within a certain open” (p. 133). Within the partnership of psyche and *Dasein*, any ambiguity opens to a dialectical enrichment where each mirrors and deepens not only the other, but also a phenomenon such as St Andrews. Intending to emphasize *Dasein* and psyche’s in-between nature, Brooke writes, “Human being as *Dasein* is not a subject, and not even a relation between subject and object, but is that between that makes relationship possible” (p. 134). Continuing his comparison, Brooke adds, “Both psyche and *Dasein* describe pre-personal existence, that fundamental matrix that precedes and is the condition for personal identity formation” (p. 137). Heidegger and Jung, according to Brooke, “regard the process of differentiation as essential to human fulfillment—individuation for Jung, and authenticity for Heidegger” (p. 137). Brooke also integrates Jung, Hillman, and Heidegger when exploring the archetypal. “The archetypes are the human being’s bodily potentialities which structure being-in-the-world in typically human ways. . . . If the self gathers the world it does so archetypally. . . . Thus a phenomenological understanding of human existence situates the archetypes within bodily life” (p. 213).

**David Michael Levin.** Levin deepens Heidegger’s *Dasein* through his reading of works by Jung, Freud, and Merleau-Ponty, and in doing so senses an emerging body of understanding that requires a return to our primal embodiment, a deep ontological understanding of our embodiment necessary for its opening. Levin’s hermeneutics regarding Heidegger’s “turn” (1985, p. 28), his shift from a focus on *Dasein* to the clearing of Being, a clearing that transcends both human being and a human being’s need to think its relationship to Being, I suggest reflects a turn from an ego-logical being that



is central to a Cartesian epistemology to what Jung understands as the Self, and also where Merleau-Ponty turned to in order to arrive at his concept of flesh. Simply, Levin remembers embodiment as a gift that requires re-membering.

Levin's *The Body of Recollection* (1985), is a "sustained meditation of . . . the process which Jung called 'individuation' " (p. 6), from which is generated the archetypal eternal child, the part of us that is "always becoming, is never completed, and that calls for unceasing care, attention, and fostering" (p. 6). Levin calls on Heidegger's notion of authenticity, "that implicit dimension of our existence which is always and already enjoying a primordial attunement to Being-as-a-whole" (p. 6) to deepen Jung's individuating archetypal child that eternally desires to develop itself. Never completed and always becoming, these ideas are at the core of this dissertation, symbolized through the concept of the hermeneutical circle and through the image of 19 holes.

Drawing on Merleau-Ponty's notion of flesh considered as "the formative medium of the object and the subject" (1985, p. 65), Levin continues his quest "to experience the human body in a truth that is finally free of our tradition of metaphysical representations" (p. 57). Levin affirms that Merleau-Ponty dismembered both the dualism that severed subject and object, and the dualism that sustained "egology" and objectivity of the body. He adds, "The notion of the 'flesh' introduces an ontological dimension to our embodiment which precedes and underlies the socialized and politicized body" (p. 67). And playing off of Heidegger's later and post-turn thesis that emphasizes a return back to our primordial openness, the clearing of Being, Levin adds, "Merleau-Ponty's notion articulates a corporeal schema which roots the human body, as a local opening and clearing, in the multi-dimensional field of Being. . . . 'Flesh' is a notion that clarifies the

existential structure which articulates . . . our most primordial sense-of-being-in-the-world” (p. 67). Ultimately, Levin circles back to Jung and his concept of the unconscious which “in Jung’s depth psychology is called ‘collective’ and which can in fact be articulated very well in terms of the body’s primordial and archaic attunement” (p. 171).

While maintaining his concern that Heidegger’s thinking is not yet sufficiently incarnate, Levin re-members the metaphoric image of the hands that both extend and think as posited by Heidegger. In order to further this image and give it a sense of Merleau-Ponty’s motility, Levin, quoting Heidegger, describes the same hands as having particular styles of gesturing to the world; “The hand reaches and extends, receives and welcomes. . . . The hand holds, the hand carries. . . . Two hands fold into one, a gesture meant to carry man into the great oneness” (quoted in Levin, 1985, pp. 122-123). Here, Heidegger opens a new way of being with a golf grip, a psychological place where hands are imagined in their metaphoric reality, where a receptive grip opens to a threshold play-scape that engenders new depths of Being with golf. Levin quoting Merleau-Ponty grounds our metaphoric image: “It is knowledge in the hands, which is forth coming only when bodily effort is made, and cannot be formulated in detachment from that effort” (quoted in Levin, 1985, p. 122).

With the twosome of Heidegger and Merleau-Ponty, the gesturing hands can play at the same time in both the physical world and the imaginative world. Hands can both calculate and imagine. Levin (1985) could be introducing a deepened receptivity to golf through the way one grips a golf club, writing, “The careful touch, which is open to feeling what it touches and uses, gets in touch with a thing’s essential nature more deeply and closely than the hand which willfully grasps and clings . . . or with the hand which is

indifferent to the beauty of the thing in the wholeness of its truth” (p. 128). As we shall see later in this work, Pressfield (1995) will situate the body’s search for one’s authentic Swing in the hands.

Another text from Levin that integrates depth psychology and phenomenological hermeneutics is *The Opening of Vision* (1988). Here, Levin continues with a search for our primordial attunement, but in this text mainly through metaphors of vision: of seeing the world. He states, “If, in our adulthood, vision is ruled over by an ego-logical subject, what could vision become when it is committed to overcoming this rule” (p. 10). With the term ego-logical both Levin and Heidegger are referring to a subject stuck in Cartesian dualism, a subject that knows only calculative thinking, whereas Levin desires a “visual perception where the seer and the seen meet in the lighting of Being” (p. 401).

Levin (1988) interprets Heidegger’s moment of vision as delineating “what is assigned us as our task and back to what is given us as our endowment” (p. 11). Our task is individuation, according to Levin, “a task which can only be achieved if we are committed, as individuals, for developing our potential-for-being—and to doing this in ongoing responsiveness to the question of Being as it figures in our historical experience” (p. 11). Along with Jung, Levin integrates Freud in this text with the phenomenology of Heidegger and Merleau-Ponty. “Freud, because of his uncanny understanding of adaptive and pathological processes in the constitution of the ego, and Jung, because of this understanding of the Self and his heroic attempt to go beyond a psychology of the socialized ego” (p. 12).

Levin (1988) makes the argument that Nietzsche’s “The death of God” is related to the rise of our ego-logical subjectivity. He contends that we depend on God to reflect

our higher ideals, “of what Freud called the ‘super-ego’ . . . . But if the Self is not the ego, the ‘death of the self’ should only mean the death of the ego-logical structure with which the Self had historically identified itself” (p. 406). Levin’s ideas will stir the play of what is situated at St Andrews’ turn and re-turn, namely, The Royal and Ancient along with Eden’s watery currents, creating a radical hermeneutics of Self, ego, and super-ego. Levin, again inspired by Heidegger, says this: “What is assigned to us as our task is a vision of the next historical Self: A vision belonging, not to the ego, but to a Self whose vision is steered by a guardian awareness of Being” (p. 408). This dissertation will bear out that through rounding The Links and being open to the folds of meaning exuding from each particular surface form and their names, any ego’s limited vision and limited touch will begin to Be-in-the-world-beyond-itself. In other words, it is my thesis that St Andrews Old Course contains within itself the potential for an ego to move towards its Self. And the cost of initiation, the “greens fee” to play deeply at The Links is the willingness to come to terms with, and thus be transformed by the archetypal father, who, as stated earlier, appears physically as The Royal and Ancient on one end of the round and mythically as the Yahweh God in Eden on the opposite end. Each of these symbolic Fathers faces an expression of itself, and we play in their between.

## **Golf**

I have divided the golf section of the literature review into three styles of text: the St Andrews Links layout, The First Tee’s embodied teaching philosophy, and golf’s myth. Each style on their own speaks to authentic ways of Being in a golf-scape. A certain harmony develops when they are placed together, as if they teach and learn from each other and from the whole that is created from their integration.

**St Andrews Links.** On site personal observation and embodied experience plays as the main text for this section. As mentioned earlier, I recently returned to St Andrews with the foremost purpose of interviewing the Old Course itself along with its surroundings. I walked, played, and listened to the course over a two-week period, during which, it showed me many of its faces. This work reveres St Andrews' named obstacles, but its most infamous challenge is the incessant wind that predominately blows fiercely from out of the North Sea, the same sea that birthed this links land also influences its everyday appearance. Each day resulted in increasing amounts of intricacies that I noticed and was shown from this unique place-scape. In addition to this "coursing" land offering numerous subtle physical details and mythic analogies, many on-course workers, those who maintain the course and honor its lore, were more than willing to offer information that included both current and historical details. I trust this occurred because of my genuine and childlike curiosity, along with a passionate appreciation for all that makes up St Andrews. Indeed, the land and its caretakers were warmly receptive to my query on what was showing itself in this clearing of questioning.

Playing the course, I was given a hole-by-hole mapped guide containing each hole's name, dimensions, boundaries, along with target suggestions and hazards to avoid. One day I paired up with an older gentlemen golfer who had spent most of his life living and playing golf in St Andrews. Well aware of my curiosity, receptivity, and passion for the game, he invited me into the St Andrews Club for a visit and a tour that provided historic material and course detail that would have otherwise not been available. I left with a gift, The official 2011 St Andrew Yearbook (Warters, 2011a). Being invited inside

the club was as if I was welcomed into the psychic belly of St Andrews, into its heart, and free to touch its Being from the inside.

Outside the golf-scape, I explored the British Golf History Museum that is located in St Andrews and immediately next to The Royal and Ancient Club House, because it contains many historical visuals and accounts illustrating golf's developmental process, indeed its individuation. More than giving historical golf artifacts, this museum cites true stories that would entice any researcher to look deeper. For example, Alice of *Alice in Wonderland* has a place in this museum that explains her association with St Andrews. In 1862 Charles Dodgson, who wrote under the name Lewis Carroll, while rowing on a boat ride, told fanciful stories to the three young daughters of a close friend. Alice, one of the daughters, became the muse for what Dodgson soon called—*Alice's Adventures Underground*, which eventually became known as *Alice In Wonderland* (1865). Although I found no direct relationship between Lewis Carroll and St Andrews, Alice and her family did visit the course often, for her sister, who was also on the inspirational boat ride with Charles Dodgson, married a one-time captain of The Royal and Ancient Club. There is no evidence that Alice herself played on The Links; however, she was often seen on The Links following golf matches.

Before traveling, I contacted The Royal and Ancient Club to explain my research project in hopes that they could supply pertinent information. Thankfully, they had waiting for me documents and text suggestions that would complement, expand, and deepen my understanding of St Andrews, specifically Scott MacPherson's *The Evolution of the Old Course* (2007). MacPherson renders an elaborate history of St Andrews Old Course that includes its evolution over time. In other words, showing how the course

evolved from its birth into its modern day layout, and the evolution of the naming of the holes and the bunkers.

World-famous golf course architect Alister MacKenzie's book, *The Spirit of St Andrews* (1998), will guide me through the subtleties that the Old Course's layout presents, yet seems to conceal when first walked and played. During the 1920s, The Royal and Ancient elders beckoned MacKenzie to assess and, if needed, re-design their treasured golf links. Upon arrival, he noted "To my astonishment, when I inspected the Old Course I found my ideals in actual practice. I have been a staunch supporter of the Old Course ever since, and have always opposed alterations to it" (p. 7). MacKenzie mapped out what was already present. And even after creating an in-depth map of the course, MacKenzie realized that each time he played the Old Course, more was revealed that was hidden to him previously. According to philosopher Edward Murray, "The object in question far exceeds in its wholeness the perceptive capability of a single perception. . . . Learning never really ends." (1986, p. 44). And because of this truth, MacKenzie concludes, "St Andrews still retains its pristine charm. I doubt if even in a hundred years' time a course will be made which has such interesting strategic problems and which creates such enduring and increasing pleasurable excitement and varied shots" (1998, p. 6). Undeniably, as its many admirers are agreed, St Andrews is too sacred to be touched.

MacKenzie (1998) insinuates that St Andrews Old Course represents the model for authentic golf courses, whereas those that have been ruined from a wanton destruction of the natural features by humans and their machines figure as dulled imitations. This claim notwithstanding, St Andrews has many critics, and MacKenzie warns that if those

critical got their way then “all these fascinating undulations would have been shaved down and the world would have been deprived of the only golf course on real links land that has not been defaced by the hand of man” (p. 143). MacKenzie’s observations will richly accentuate both the overt terrains and the obscure nooks, what Heidegger would consider the play of the revealed and the concealed. Also, his theories on design follow and accentuate the natural contours that each particular landscape shows forth. MacKenzie means to complement nature, similar to Jung’s theory of working with psyche. Here we recall Brooke’s statement, “The human psyche is not ontologically separate from the world . . . it is that open place in which the earth-world can realize herself” (2009, p. 129).

**The First Tee.** The First Tee is an international child development organization that teaches self-discovery through the game of golf, with a psychological philosophy that both supports and finds ground in the works of Jung, Heidegger, and Merleau-Ponty. Being involved with the First Tee as a coach for several years, each year paralleling my time at Pacifica Graduate Institute, and engaging two years of Pacifica’s field work study in The First Tee, I logged multiple observations and experiences with children in golf games on golf sites that supplied fruitful text material for this work.

The First Tee uses golf as a teaching tool for life, and generates healthy child-like curiosity and respect for its participants that extends to oneself, others, and one’s surroundings. The First Tee philosophy encourages authentic creativity while discouraging mindless conformity. Here, the actual activity weaves seamlessly the golf lessons into the life lessons, and their authentic moments light up not so much the coach’s intention as what was hidden in the activity. In short, the mission is to impact the lives of



children by providing educational programs that promote character development and life-enhancing values through the game of golf. From a depth psychological perspective, the ultimate aim of The First Tee is to plant seeds of individuation in children.

Adhering to The First Tee coaching philosophy, I believe that if we expose young people to the inherent values of the game of golf, surround them with caring mentors, and teach them life skills, this experience increases the probability that they will acquire and demonstrate the nine core values: honesty, courtesy, respect, judgment, perseverance, integrity, confidence, sportsmanship, and responsibility, both on and outside golf's region. We prepare golf-like games and activities with the intention that our school-age participants will discover something about themselves, as opposed to directing them to a fixed and pre-conceived golf or life dogma. Depth psychologically, we mean to create games from which children can create authentic ways of Being-in-the-world. We, as First Tee coaches, intend to expose, dismember, and re-form the ego in conjunction with the inner and the outer super-ego. More than just golf, our process of education benefits students because of the "psychic-field" that is created when the student and the coach are mutually rooted in curiosity from what each golfing situational activity presents from itself. This dissertation believes that if adeptly explored, a golf-scape is, at the same time, a learning place where individuation can happen, an assertion that will play itself out more fully when we enter The Principal's Nose section in chapter 6. Since my First Tee life experiences have cleared the way for deepening the way I see, am with, and understand golf, I will make use of these experiences and observations as texts.

On my first day as a First Tee coach, after setting up and prior to the arrival of the class, I was able to spend a few minutes alone. Standing outside on freshly mown grass

with chirping birds drowning out any noise that would distract from the stillness of the moment, and the sun rising above the trees to warm my face, I breathed deep to loosen my nervousness but instead tasted the salty ocean breeze. Spontaneously picking up a golf club and gathering a few golf balls, I receptively gripped the club and began to swing. The rhythm that held me was harmonious with the beauty of the moment. The felt experience of flush contact from club to ball allowed me to feel the immense gratitude for being invited to this dance. Then I looked up from the green earth only to notice the arrival of children, which I eventually came to realize, involved the arrival of the child archetype that would guide me into golf's inherent quality as well as the playful expressions that light up golf in its ecstatic presencing.

I choose *The First Tee* as a text because it exposes the authentic play of children. The paradox was that I teach, facilitate, and nurture authentic awareness to children, yet at the same time the children awaken the child in me, thereby enabling me to see golf through childlike eyes. For example, during a particular class, something beautiful happened; I became aware of my inner five-year-old wanting to play with the others. My self-understanding of the experience was that I was five and 53 years old at the same time, except that my five-year-old was advising me how to be with this class. Even though I was able to hold the role of teacher, I did so in an extremely playful way that resulted in virtually miraculous effects. Reflecting on the experience, was it that I shifted back and forth from my remembrance of being five to me now as distinct moments, or was there an interplay, a melding of my present and past Self? The truth is that what this present moment constitutes is an entirety of all my experiences. The inner five-year-old child is a whole experience, but in relation to now, it becomes a part of the whole. This

class played out in a hermeneutical circle. Even though more on the hermeneutical circle will be forth coming in the method section, here a brief description is necessary.

Heidegger's circle is between what one already knows and what is phenomenologically presenting itself.<sup>1</sup> Gadamer adds, "understanding is always a movement in this kind of circle, which is why the repeated return of the whole to its parts, and vice versa, is essential" (1988, p. 190).

Like a hermeneutical circle, I am a unity made up of parts. Each part reflects and informs the whole. Heidegger writes, "In the circle is hidden a positive possibility of the most primordial kind of knowing" (1962, p. 195). Playing with the class disclosed a part of me that was hiding my inner child, the child that would inform the whole, if set free. Philosophically, the present reflects back on the past with a more inclusive understanding of temporal phenomena, which in return feeds the present moment. My self-understanding is that my five-year-old is still learning, and his knowledge informs my present awareness. He informs my teacher-self to find the ultimate balance of play and seriousness, to create the games that children want to play and can learn from playing those games. Heidegger (1962) refers to the "knowledge of the self." He writes, "Here it is not a matter of perceptually tracking down and inspecting a point called the 'Self', but rather one of seizing upon the full disclosedness of Being-in-the-world throughout all the constitutive items which are essential to it" (p. 187).

Rounding inside the whole, *Dasein* modifies into its authenticity through the individuating play of each Being. I am a singular part informing *Dasein*, and in return, *Dasein* understands itself differently. The hermeneutical circle is a living and continuously developing psychic organism that gathers psyche and soma into its flesh. Its

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<sup>1</sup> For more on this hermeneutical circle, see Martin Heidegger, *Being and Time*, section 32.

vibrancy radiates pulsations of creativity, self-understanding, and ways to be in the world authentically. While teaching, I became a better student, and the teacher-student duality became less divisive. Witnessing myself as a teacher while listening to my students as to their gestures, mannerisms, comments, and subtle communications, taught me through each class how to listen in to the child psyche for what is being asked for in this ecstatic present moment. My texts are my children.

Physically I instruct children as to how to grip a golf club; however, I do so in a manner that allows them to discover a way of gripping that works for them by encouraging experimentation. I understand the depth psychological reflection of how one grips or grasps onto life that mirrors the literal grip. In golf, the gripping hands play as the golfer's connection to the target-world out-there. Whereas my stance, my feet rooted to the ground, plays as my connection to the present. I teach kids that their grip and stance matters—that they set up a future. Following each try, I urge them to learn from what just happened, thus helping the future grip and stance to become enhanced with a past.

**Golf and myth.** *The Legend of Baggar Vance* (Pressfield, 1995), a story that captivates my imagination, depicts a struggling golfer discovering “the field” for the first time, in that he is shown how all things are interconnected. The golfer, the club, the ball, and the target exist in one field. Each part informs the other. Being that Merleau-Ponty's concept of flesh (1968) emerged out of his phenomenological descriptions of the “the field” (1962), I will use Pressfield's field as a link to Merleau-Ponty's flesh. To describe and experience “the field,” Pressfield offers analogies to Alice crossing the threshold into Wonderland, “with the metaphor of stepping through a looking glass. That sense of

inversion of everything being the same and yet its own opposite. . . . The air had intelligence, the grass had intelligence. . . . Behold the Field” (pp. 127-128). He then links the field with the child archetype and authenticity, positioning Pressfield as a link between Merleau-Ponty, Jung, and Heidegger.

The Child’s Swing, according to Pressfield (1995) is perfect. “We marvel at its raw purity and unselfconsciousness. . . . It shames us, in a way . . . It is perfect. It is authentic. It is he. The swing he was born with, the swing that is the true expression of his essence” (p. 68). Pressfield adds, “See how the player’s will searches the field and finds his Authentic Swing” (p. 130). Pressfield places the searching will not in the head but in the hands. “Intelligence does not reside in the brain, but in the hands. Let them do the thinking” (p. 119). Reeling the thinking mind back into the body, more precisely, the hands, evokes both Merleau-Ponty’s flesh and Heidegger’s phenomenological texts on thinking. According to Heidegger, “The hand reaches and extends, receives and welcomes” (1968, p. 16).

Michael Murphy’s fictional work *Golf in the Kingdom* (1997) discovers in the Authentic Swing the potential of “a growing power, rhythm, and grace, a pleasure that had no apparent cause. . . . A body within a body sustained by its own energies and delight, a body with a life of its own waiting to blossom” (p. 86). Heidegger’s (1962) notion of *Dasein*’s authentic potential supports Murphy’s fictional work. Murphy’s work also phenomenologically explores the golf hole and the golf ball. Similar to Pressfield’s story, Murphy posits a person who individuates on the golf course with the assistance of a mystical guide. Although both stories are fiction, they are timeless, mythic, and therefore psychologically real.

### **The Need for Research on this Topic**

Much in depth psychology, especially its imaginal and archetypal strands, employs “the in-between” as a pregnant metaphor that paves entry into psychic space and place. Too often, depth psychology with its emphasis on psyche lacks body. On the other hand, philosophical phenomenology stresses the “lived body” and hence “lived experience” in order to re-member body in its theories. This work is valuable in that it takes rich metaphors from depth psychology and integrates them with phenomenology’s lived body and then implaces their confluence into an actual in-between place: such as The Links, a living place which appears to invite, if not desire, their imaginal embodiment. In this work, both place and person are given the opportunity to individuate. How does a place individuate? My challenge is to show in this dissertation that the individuation of person, Being, and place are seamlessly woven into the fabric of “Individuation as such.”

### **Statement of Research Problem and Question**

I am searching for golf’s contribution to an authentic way of Being-in-the-world. I do so by exploring golf’s lateral depth, and deepening its landscape to let its images shine forth. What lies hidden in golf’s in-between places, its edges, and both its vertical and horizontal thresholds?

What is it to play a fully authentic round of golf? And how can a depth psychology that includes an imaginal perspective perceive the game of golf in a way that allows for a fully embodied round experience? First, I will inquire into St Andrews, golf’s home, allowing its image to show forth, and then see into how this place-field reflects the soul’s journey of becoming whole.

Returning to St Andrews, I began to wonder why golf chose to be born in this place. Moreover, what is in the essence of St Andrews from which golf did emerge? In other words, what is in the pleroma of this place's potentiality that speaks to golf's becoming?

From a Jungian perspective, I am interested in how can golf be re-imagined in order to be understood as a landscape for individuation. From Heidegger's standpoint, I wonder not only what is it to play a fully authentic round of golf, but also, what is it to authentically experience golf? Placing these questions in metaphoric golf terms seems to focus and deepen inquiry by eliciting golf itself. Hence, what is it to play a "whole" round of golf, meaning, what is it to experience one's wholeness playing in golf's original place? How can a depth psychology that includes an imaginal perspective perceive rounds of golf in a way that allows for a fully embodied experience? According to Snyder, "To know a spirit of a place is to realize that you are a part of a part and that the whole is made up of parts, each of which is whole. You start with the part you are whole in" (2000, p. 41). In short, the research problem is that we experience the world in parts. The research question, therefore, is how can we experience, actually play in the world's wholeness?

### **Definition of Terms**

As stated in the introduction, at times I will use the name The Links when referring to what is presently known as the Old Course. By St Andrews, I refer to both the golf links on this course and the outer horizon that includes the city of St Andrews. I assure the reader that this work has not missed spelled St Andrews (leaving out the period after St). I do this in order to stay true to how the name is presented in Scotland.

A round of golf consists of 18 holes; when using the term hole, I could be referring to either the literal hole that is the goal in golf, or the unit that is one of 18 such units. Therefore, the context in which the term is used will clarify to which sense of hole is referred. When necessary for clarity, I will use the term “cupped hole” to differentiate this feature from an entire hole, without intending to diminish the significance of the word hole. However, depth psychology’s premise of the Self is at stake because hole is here used to describe both the circumference and the center. I will define the many other golf terms as they present themselves in the text. In certain contexts, I craft the word “w-hole” in order to link the terms hole and whole to Jung’s Self. Often, I will call the outer nine holes The Outer Links, and likewise, the inner nine holes will also be known as The Inner Links. I capitalize these regions because they need to be understood as whole regions within a larger whole: The Links.

As will be noticed, I often interchange the terms, landscape, play-scape, and golf-scape. Although they are literally the same place, each particular term intends to direct the reader to the perspective of the context. For example, golf-scape is seen from the perspective of one playing golf, whereas when using landscape, I am calling attention to the same land but from the perspective of one who is not playing golf. As for play-scape, my intention is to deepen the golf-scape with a phenomenological understanding of play as elaborated in the works of Gadamer (1988) and Huizinga (1955).



## Chapter 3 Methodology and Procedures

### Methodology

Every golf swing brings its player to new psycho-physical places that evolve in a hermeneutic circle. Golf at the St Andrews Links gives rich metaphors begging for interpretation. This dissertation is a theoretical study, utilizing phenomenological hermeneutics from a depth psychological perspective. Therefore, I have delineated this section into four weaving threads: depth psychology, phenomenology, hermeneutics, and mytho-poetics.

**Depth psychology.** Naively, I began describing St Andrews from books and a distant memory of when I played there more than 35 years ago. My immersion into this project told me that I had to go back to its place, that more than passed-down descriptions were essential. I had to be included in the work, not as an observer, but as a full participant: one that included equally my outer and inner presence, my present as well as my past experience, the me that does phenomenology, and the me that is depth psychological. To discover the fitting method, I listened to golf's original landscape, with its outer and inner arcs, its turnings, its potently named places, and an *apriori* need for human awareness in order to complete an uncompletable round of wholeness: one where earth-body and human body play as if from one enfolded flesh.

Thirty-five years ago, I visited St Andrews to play on the Old Course. But now, after all those years, I poetically dwelled in St Andrews. Avens writes, "Poetic dwelling brings man onto earth, makes him belong to it" (1984, p. 55). Furthermore, according to Avens, Heidegger's "earth is not the empirically observable and exploitable planet earth, but the subtle earth, and ensouled phenomenon" (p. 54). With an open heart and mind, I

walked its course again: this time with my eyes, ears, and feet as interviewers. I interviewed St Andrews for several days, each round leading deeper into Her Being and Her being leading deeper into my Being, what Ackerman (1999) would call deep play. At the beginning of our final interview, I made a private ritualistic offering, leaving half of something meaningful of mine with Her, and bringing the other half home to place on my writing altar to ensure our embodied connection during physical absence. This day She urged me to walk Her course in the reverse. This day She welcomed me in Her womb, and I was able, through my body, to feel Her body. As I walked the golf course, She showed many things; and I felt that these things were metaphorically below the surface, and not available to a casual observer. It felt as if I had stepped from chronological time into a timelessness where golf is forever being born. I sensed that The Links cared that I was there in this respectful, honoring, and curious manner. And She responded as such. Clearly, a full illumination will be forthcoming later in this work. Here, I purely wanted to convey to the reader the way I approached St Andrews.

A phenomenological hermeneutics that at the same time is depth psychological includes the symbolic, the metaphoric, and the invisible when approaching a phenomenon so that it can show itself. Romanyshyn (2007) presents the place that depth psychology and phenomenology converge: in what has been forgotten and in a return to beginnings, respectively (p. 89). In order to keep soul in mind, Romanyshyn affirms that, “A poetics of research, as opposed to an empirics of research, seeks to offer a plausible insight into the work by staying near it, by inhabiting the work” (p. 11).

Coming home to St Andrews felt as if I had been invited to participate in a reverie in re-membling and re-turning St Andrews to itself. Romanyshyn writes, “We realize

that our sojourn here is a journey of departure and return, that all that effort of research has about it an archetypal sense of knowing as remembering, and of this remembering, as a homecoming” (2007, p. 13). In reverie we are in that middle place, an autonomous realm of its own that gathers the past and the future into a timeless moment of vision. “The work becomes many layered and is laden with numerous meanings which require interpretation. It is laden with possibilities, which require understanding” (p. 87).

When choosing research with soul in mind, one continually re-searches which makes it necessary to dwell with the process, a process that houses subject, object, and the unknown inside the ever-vibrant gap, the third that arises to continually shift the psychic landscape. In metaphoric golfing terms, the imaginal also plays by means of a subject following a flying and rolling ball out into yet unexplored territories in psyche’s play-scape. Depth psychological knowing turns for a backward glance, to re-member what was forgotten, and according to Romanyshyn, “a way of moving forward with regard for what has fallen into the gap, for what has been left behind.” (2007, p. 14). Romanyshyn suggests that the research apprehends the researcher in the between, where the researcher surrenders to the work itself.

Romanyshyn (2007) understands myth as essential to see through and de-literalize psychological events. He adds, “Still another foray in Jung’s psychology that one could say leads psychology beyond itself has been the thread of mythology” (p. 23). Inner events connect with outer events. At the St Andrews Links, one folds into each other, and is made richer by a “shift in consciousness towards a metaphoric sensibility” (p. 26).

**Phenomenology.** Heidegger's (1962) ontological notion of *Dasein* challenges us to imagine the world prior to the subject-object duality, enticing us to radically and incessantly re-think the thought of that pre-existing yet apparently concealed realm, thus participate in its re-opening. For Heidegger, this non-dualistic world is not a psychological place to be attained, since it already was and always is a world that both reveals and conceals itself. Entities in the world will illuminate themselves, and we can play as if they were objects for perception. Describing Heidegger's thought, Palmer writes, "For a brief moment the meaning of the objects is lighted up, emerging directly into the world" (1969, p. 133). Phenomenology is, according to Heidegger, "to let that which shows itself be seen from itself in the very way in which it shows itself from itself" (1962, p. 58). Merleau-Ponty (1962) adds that it is a matter of describing, not of explaining the phenomenon. Phenomenological research is "a return to the 'things themselves' "(p. ix). Merleau-Ponty's (1962) goal like Heidegger's is to show forth an epistemology that transcends the Cartesian emphasis that the outside world is determined by the human mind. In the same way, understanding golf differently puts a player back into the play-scape in order to realize one-self as already participating or enfolded in a world. "Reflection does not withdraw from the world towards the unity of consciousness as the world's basis . . . it slackens the intentional threads which attach us to the world because it reveals that world as strange and paradoxical" (p. xv). The concept of flesh emerges as the ultimate notion of Merleau-Ponty's thought in *The Visible and the Invisible* (1968). The paradigm for this flesh is the lived body, as opposed to the objective body. This body's flesh is immersed inside the flesh of the world. "The flesh is the body

inasmuch as it is the visible seer, the audible hearer, and the tangible touch—the sensitive sensible . . . its manner of being is elemental” (1968, p. liv: translator's preface).

**Hermeneutics.** Heidegger (1962) contends that phenomenology must be hermeneutical. Involved in an intimate description of St Andrews, images begging for interpretation and understanding showed forth. The depth of golf was indeed on its surface, and was there for view and touch if approached with a depth psychological love, respect, and openness of Being.

According to Heidegger, “Every inquiry is a seeking. Every seeking gets guided beforehand by what is sought” (1962, p. 24). First one must formulate a question from a not-knowing and curious stance, and “with this the inquiry reaches its goal. Inquiry itself is the behavior of a questioner, and therefore of an entity, and as such has its own character of Being” (p. 24). Heidegger understands that a questioner already has some fore-knowledge of the phenomenon to be researched; otherwise, he or she would not be able to formulate the direction and goals of an inquiry. Some knowledge draws from more knowledge. Packer and Addison (1989) articulate that there is thus circularity in the research process, and this is what Heidegger terms, the hermeneutic circle. They write, “[a] researcher is intrinsically involved in whatever inquiry is directed toward, and should not take steps to shake off that involvement” (p. 12); instead one should take advantage of the conscious participation that enters the field of inquiry. If the circularity of understanding begins with a forward arc, or what we already know, then if we are open, “our attention will be drawn to the projective character of our understanding and—in the backward arc, the movement of return, we gain an increased appreciation of what the fore-structure involves, and where it might best be changed” (Packer & Addison, 1989, p.

34). Heidegger's hermeneutical circle is the appropriate method for this dissertation as it profoundly mirrors my fore-conception of individuation from playing rounds of golf. More concretely, I understand the hermeneutical circle's fore-structure as reflecting St Andrews' Outer Links, and likewise, the circle's backward arc resembles The Inner Links, only to return to the outer arc that was deepened from the w-hole circled journey.

A hermeneutical method sees the whole in its parts. According to Messer, Sass, and Woolfolk (1988, p. 7), Schleiermacher coined the term hermeneutical circle and defined it as "the contextual nature of knowledge. A fact does not stand on its own independent from its context or its interpreter, but rather is constituted by them. The larger structure is dependent on its individual parts" (p. 7). Gadamer adds, "This circle is constantly expanding, since the concept of the whole is relative, and being integrated in ever larger contexts always affects the understanding of the individual part" (1988, p. 190).

Hermeneutics, derived from the Greek god Hermes, is generally understood as a matter of understanding. Hermes is the messenger god. According to Palmer, "Hermes is associated with the function of transmuting what is beyond human understanding into a form that human intelligence can grasp" (1969, p. 13). Heidegger writes that "the poet is the messenger, the hermeneut, between the gods and man" (quoted in Palmer, 1969, p. 155). These definitions challenge me as a researcher to develop a keen poetic sensibility, to see what is hiding at the edges and the caverns beneath. It feels as if Hermes challenges his researchers to become aware of what is beyond human understanding. Furthermore, Hermes as the god of boundaries and thresholds guides the initiate-player

from golf's outer layers into a threshold, the turning place that announces the inner folds of things.

**Mytho-poetics.** Because myth and fairy tale will be used to understand golf differently, a mytho-poetic rendering of the material will enhance, enliven, and lend depth to a hermeneutic journey into golf's unconscious psyche. Whitmont writes, "In mythopoetic fantasy, the soul experiences its own subjective reality. Myth is unashamed subjectivity. It depicts how soul perceives existence" (1990, p. 52). The "once upon a time" in fairy tales implies now, forever, and everywhere. A mytho-poetic eye looks into the interior depths of things, in a way turning them inside out for a soul perspective. Marie Louise von Franz (1997) and Heinrich Zimmer (1971) validate that golf is mythic. For example, von Franz interprets the white ball as a symbol of Jung's Self. Cousineau adds, "Our ancient and modern myths are deep narratives that provide us with the inner meaning of outer events, root stories that allow us to trace things down to their depths" (2003, p. 27). While exploring the British Museum of Golf, and expecting only to learn about golf's evolution through physical time, I found myself facing a pictorial and written description of *Alice in Wonderland's* association with St Andrews. For me, golf's reliance upon holes in the ground had just deepened and amplified with meaning, a meaning ripe for mytho-poetic exploration. Alice will prove to be a valuable guide for our journey into golf's in-between and underneath surface, an inverted world where a poetics of golf rules over its literal and rational understanding, and where trials and self-discovery appear in their mythic dress.

Mytho-poesis shapes stories into new forms, it recalibrates the mythic past into meanings that can be grasped by the modern intellect and imagination. The stories may

be old, but their core is timeless and archetypal. Ricoeur (1970) adds that in the discipline of phenomenology “the myths are not fables but a particular way in which man places himself in relation to fundamental reality” (p. 7). He writes that the symbol, as an expression of depth, both shows and hides itself. “Thus the symbol is a double meaning, linguistic expression that requires an interpretation, and interpretation that is a work of understanding that aims at deciphering symbols” (p. 9). Most basically, according to Ricoeur, “Symbols give rise to thought” (p. 38).

As laid out in the introduction, golf at St Andrews abounds with symbolic metaphors that, from my perspective, mean to challenge the re-searcher with soul in mind to follow Alice down and through the unfathomable depths of the metaphoric rabbit hole. Heraclitus warns in his renowned *Fragment 45*, “You would not find out the boundaries of soul, even by travelling along every path: so deep a measure does it have” (quoted in Giegerich, 1988, p. 1). Hillman adds, “Heraclitus, Plotinus, Augustine, Kant, and Hegel, have each held, in his own way, that soul—its depth, imagination, subjectivity, interiority—is immeasurable” (1975, p. 88). Nevertheless and staying true to the hermeneutical circle that is indeed a hermeneutical spiral, this study understands that the journey itself is the goal.

### **Procedures for Gathering and Analyzing Data**

Having been involved in golf my entire life, and recognizing how its psycho-physical territory nurtures my being even during the darkest times, I began to notice parallels between golf’s coursing and the individuation process. While Pacifica introduced me to various theories on depth psychology and phenomenological hermeneutics, more parallels continued to emerge. However, I just let them appear,



neither denying nor affirming any theories. At the time, they were just interesting—except they did not leave me alone. When I began to explore these general parallels, all mentioned in the introduction, from the generalization of golf and into the particular place of St Andrews, it was as if the analogies between depth psychology and phenomenological hermeneutics found a ground in which to situate and deepen.

Simply put, my procedure was on one track to gather insight from depth psychological texts that had metaphoric analogies to the layout and names in and around the St Andrews Old Course, and on a parallel track to employ phenomenological descriptions of St Andrews. Railroad tracks have ties extending for the duration of their journey; likewise, in my method, hermeneutics acts to provide the ties that connect parallel tracks, keeping texts from each track in a constant dialectic with its other.

### **Limitations and Delimitations**

In that this project is for the most part hermeneutical, it intends to transcend golf's competitive nature, and introduce an enriched way of Being-in-golf's-place. This work does not mean to diminish the goal of achieving a better score, only to understand score from its context in a Western epistemology, while at the same time becoming present to the value and Being-in-golf's-place. I take poetic license in many interpretive areas of this text. Even if I cannot prove them, I can at least enumerate in embodied writing the synchronicities that announced themselves while studying and touring St Andrews through archetypal hermeneutic eyes.

This project is limited to how golf appears at St Andrews. I know that most golf courses do not literally follow St Andrews' outer to inner layout; however, I do propose that the outer-inner dynamic can be experienced in all golf courses if it is understood

metaphorically. I do consider The Links to be the heartbeat of all golf courses, given that this place is golf's mother and father.

To be sure, this is not a study on how to play golf, or a theory on sports psychology. This project is limited to my experience as given through my individuation process, and for this reason, I did not interview other golfers as research participants. My intention was to introduce a deepening way of Being-in-a-golf-place, not to highlight other's experiences, although that too would be illuminating. Also, I understand that many readers are not golfers; as my aim is to construct a bridge from golf to life. I hope to reach them in their own life experience

### **Organization of Study**

I will format this study into five main areas that stay faithful to the layout—to both the horizontal as well as the vertical circular play at St Andrews Old Course. First, Phenomenology of Golf will include but is not limited to the key elements and terms that one would need to know in order to understand and play golf in a golfing place. Second, The Outer Links, will take the reader on a phenomenological and hermeneutical walk through a few of the outward holes, and then continue onto important features on other links that will hint towards what comes around The Turn. To be sure, this study will describe the features that make up the holes from the eyes of one playing the course, for the layout appears differently from inside play than it would from merely observing from outside play's borders.

The Dionysian Turn will utilize both phenomenological hermeneutics and depth psychology, to weave Jung's theory of individuation onto the phenomenological layout of Holes Seven through 11 at The Links, a chaotic region that presents both a physical

crossing and a psychological threshold mirroring Jung's creative illness depicted in *Memories, Dreams, Reflections* (1962/1989). This chapter lays out the Dionysian force that dismembers an overtly one-sided persona through depth psychological imagery. In Jungian terms, this chapter will explore the lived mythology of turning from an ego consciousness that believes itself to be the whole until it meets the Self that is the w-hole.

The Dionysian Turn turns us into The Inner Links, where we will explore the Old Course from the symbols that this region displays. As brought to light in the introduction, St Andrews Old Course, both its internal and external horizons, consists of numerous analogies that invite, indeed I believe beg for depth psychological reflection. Therefore, this chapter shows how the Jungian and Freudian unconscious, along with Hillman's archetypal psyche, play-out in golf's primordial place. Because most of the inner holes share both greens and fairways with their parallel outer holes, this allows for a seamless w-hole where unconscious imagery and surface phenomena are apt to play through synchronicity. Hence, the premise of this chapter is to hermeneutically narrate golf's mythic side in a way that emanates from its physical side.

In the end, we re-turn to the beginning of which I name the 19<sup>th</sup> link (hole). This adheres to Heidegger's hermeneutic circle, in that we return to the forward arc, although this time changed from the knowledge and lived experience attained from the backward or inner arc, and more so, the whole round. I suggested the term 19 as a symbol that the round eternally continues towards but never reaches Jung's notion of the Self. The 19<sup>th</sup> link is playing The Outer Links again, but this time having experienced the surface and depth of The Links. Playing the 19th hole, deepens our human lived understanding of never fully reaching completeness, and that we are always synchronically coming and

leaving home. From the stance of The Return, what is outer and what is inner are merely perspectives upon a w-hole.

The Re-turn chapter's underlying premise is to continue to dismantle Cartesian duality, mostly through Merleau-Ponty's idea of flesh. In poetic descriptive fashion, this section reunites the human golfer with the earth and world within which he and she plays. For example, depth psychological and phenomenological hermeneutic descriptions of the golf swing and its pause will show analogies that gather human player and St Andrews together into a unitive play-scape world.

## **Chapter 4**

### **Phenomenology of Golf**

#### **Golf's Ideal**

One unique feature about golf that First Tee participants immediately recognize is that it is essentially an individual sport. Thus, golf is a sport that provokes individuation, and I advocate, more so than any other sport. I will let Murphy's (1997) words explain:

Golf . . . is slow enough to concentrate the mind and complex enough to require our many parts. In that, it is a microcosm of the world's larger discipline. Our feelings, fantasies, thoughts, and muscles, all must join in the play. In golf, we see the essence of what the world itself demands. Inclusion of all our parts, alignment of them with one another and with all the clubs and with the ball, with the land we play on and with our playing partners. . . . In all of that it is a microcosm of the world, a good stage for the drama of our self-discovery. (pp. 66-67)

At the start of each First Tee class, before introducing the fundamentals of golf's layout and its swing, we discuss in what attitudinal posture to enter golf's place. No other sport places a greater emphasis on the conduct of its participants. The competitive fire burns without the need for taunting and finger pointing. Instead, golf evokes honest displays of emotion born out of respect for self and other. The First Tee philosophy advocates that behavior matters more than score. In other words, the qualitative way of Being-in-golf's-place is valued much more than the quantity or even quality of golf shots. I ask our First Tee participants to point out the differences of behavior practiced in golf compared to that of other popular sports, such as football and basketball. Usually the kids recognize these others sports do not encourage values like honesty, at least to the extent that golf does. In many cases, the overwhelming desire to win encourages just the opposite. Our students realize that popular team sports do not require one to call a penalty on oneself, whereas golf does. Furthermore, these children recognize the inherent courtesy demonstrated while one is playing a golf shot, where partners, opponents, and those

watching on the sidelines, all remain quiet so that each golfer can concentrate on the task that one faces. This is different in other sports where opposing players often try to disrupt each other's concentration, which can destroy desired results. In short, winning at all costs does not exist in golf's ideal.

### **The Golf Hole**

Only after a discussion on golf's ideal do I take our First Tee children into golf's physical domain. Here, we walk a golf hole. On one level of awareness, these children experience the visual appearance of golf's hole; plus they learn or recognize the names of the various features that make up a golf hole (such as tee box, bunker, fairway, rough, hazard, green, sand bunker, green, flagstick, and golf's goal—the cupped hole). On another level, their senses experience, if not discover, the sensual feel of golf's earthy surface. This chapter will unfold a golf hole, and then describe golf's equipment, which of course, includes the human swinging body.

The hole, the actual physical hole in the ground, plays as the ultimate goal in golf. It is interesting to note that golf uses the term hole to name both the hole in the ground and the vast scape that contains the fairway, tee, green, and hazards all making up one hole that obviously includes the actual hole. For clarity, when inferring to the extensive playing field, I will use the term "hole," and will refer to the actual hole in the ground as the "cupped hole." As to the latter hole, I do not want to discard its name, for as will be understood later, its name "hole" leads us both physically and metaphorically beneath golf's surface.

This study has already stipulated that for a hole to exist there has to be a teeing area, which designates from where golfers begin their round, an in-between playing area

that is by far the largest expanse of a hole and where most of the game is traversed, a green, and within the green, a cupped hole made visible from a distance by a flagstick. The green, situated in the far horizon from the tee box, is a rounded area determined by very short grass cut particularly close to ground to make amenable for putting. However, the in-between expanse of the golf hole determines its length, but not necessarily its difficulty. Actually, the length in combination with the placement and severity of hazards determines the hole's difficulty, along with a presentable or suggested path on how the hole should be played. Golf holes are both crooked and linear in shape. Although often these straight away holes are played non-linear because the designer, be it human or natural, has placed hazards in the center to discourage the golfer from playing in a straight path. According to MacKenzie, "In the old view of golf there was no main thoroughfare to the hole" (1998, p. 90), and at St Andrews, he writes, "There is hardly a hole where the correct line is direct from tee to green" (p. 122). MacKenzie is stipulating that because deep gorged bunkers are often situated in the center of a hole's fairway, The Links is challenging its players to aim for and play at the hole's outer edges, thus steering away from the straight away or customary path. This is another example of how golfing on The Links mimics Jung's path of individuation. Jung writes, "The right way to wholeness is made up, unfortunately, of fateful detours and wrong turnings" (1944/1980, p. 6). Hence, walking out to, and playing golf at the edges of any phenomenon might reveal undiscovered fields of place and of psyche, which can only expand and deepen our sense of Being-in-the-world. Hillman (1975) adds, "[Soul] moves indirectly in circular reasonings, where retreats are as important as advances, preferring labyrinths and corners, giving a metaphorical sense to life" (p. 69).

On many holes, the bunkers are not visible from the shot's think/play box. Indeed blind shots abound at The Links, which surmount as visual hazards where the player has "to use his own judgment without the aid of guideposts or other advantageous means of finding his way" (MacKenzie, 1998, p. 90). This is when a golf map delineating the various features of the golf hole, along with measured distances between landmarks, acts as one of golf tools. Chapter 5 will provide a description of the relationship between the golfer, the course map, and the golf hole (link).

Several golf courses have water hazards in play, such as a lake, pond, stream, and even an ocean. St Andrews, as I will describe later, situates only one water hazard inside its bordered playing area, called the Swilcan Burn. "The Swilcan Burn, around which the first hole at St Andrews has evolved, is the essence of the simple but alarming natural hazard, confirming that the approach shot is the greatest test of a golfer's ingenuity, judgment, and nerve" (Ward-Thomas, Wind, Price, & Thomson, 1976, p. 13). Even though the North Sea and the Eden Estuary are not physically inside The Links playing field, Mother Nature's strong persistent wind plays as the dominant obstacle when playing The Links. This encourages a player to formulate a swing that honors the wind's affectivity on a flying ball. In short, a hazard's purpose is to challenge each player into playing risk-reward. However, in order to play risk-reward, one must know his or her capabilities and potentials; one must know "thyself."

The "fairway" is what golf considers the main thoroughfare on each hole. True to its name, it is intended to be the desired path towards the hole, for it connects the rectangular or square shaped tee box to a rounded edged green. Except for the green and tee box, the grass is shortest here, therefore, more amenable to finding and striking one's



ball. A fairway is formed by two parallel edge-lines that meander through the holes center, actually creating a center line, while shaping the common pathway to the green. The edge-lines of which the fairway flows between are supposed to be wide enough to ensure that the game is fair and fun, yet narrow enough to challenge each golfer. Rough grass, bushes, gorse, trees, and hazards line the fairway, often daring one to veer of line and challenge the edges. Golf course architect Tom Doak writes, “Three distinct styles or schools of design have emerged: the penal, the strategic, and the heroic” (1992, p. 65). MacKenzie adds, “Most golfers have an erroneous view of the real object of hazards. The majority of them simply look upon a hazard as a means of punishing bad shots, whereas their real object is to make the game more interesting” (1998, p. 53). Nevertheless, each course is unique, especially The Links.

What is a hole phenomenologically? According to Sartre, “The hole is originally presented as a nothingness ‘to be filled’ with my own flesh. . . . Thus to plug up a hole means originally to make a sacrifice of my body in order that the plentitude of being may exist” (1992, p. 781). Sartre continues, “Here at its origin we grasp one of the fundamental tendencies of human reality—the tendency to fill. . . . A good part of our life is passed in plugging up holes, in filling empty places” (p. 781). Here, it is important to revisit a statement from the introduction to this work that highlighted the use of a stick to strike a ball as a primordial activity for human kind. With that, we now add “filling empty places,” a thought that infers ball and stick as incomplete without a hole.

Originally, the hole in the ground was just that, a hole in the ground. Eventually, for locational and directional purposes, golf fitted its hole with a steel or hard plastic cup that keeps the hole intact, while at the same time, it provides as a brace so that the

flagstick can remain upright. In a depth psychological sense, the cup, limits the holes beneath qualities, which seems to deter an *Alice in Wonderland* metaphoric like journey. However, if we remember the essence of a hole, and not confuse it with the purpose of a cup, that which overlays or hides the hole, then we can maintain its metaphors of downwardness, beneathness, and darkness, thereby breaking through the cup's limitations: as Alice did. Paradoxically, we could imagine that the cup's negation of a descent is the authentic invitation into the golf-scape's psychic unconscious. Using mythic imagery, Giegerich (1999, p. 23) conveys that the gatekeeper's denial is the invitation through the entrance-threshold to psychological thinking. The reader should know that the cup does not totally cover the hole's underside. In fact, it leaves in its center a hole. Even though this is intended to support the flagstick, symbolically it does provide a limitless natural passageway from the surface to what lies beneath the conscious world.

The flagstick, a long pole topped with a flag, identifies the hole for the player who is still in the far horizon from the hole. In a sense, the flagstick guides the seer to what cannot yet be seen. Thus, the partnership of the flagstick and the cupped hole mark out the end of a golf hole, not to mention that both are rooted beneath the earth; respectively, they guide and gather what is playing on top of the surface. The flagstick determines the cup's center, whereas the surface circumference of a cupped hole is known as the "lip." This term connotes the function of a mouth, an opening where a body feeds itself. Amplifying on the mouth analogy, the golf ball feeds the cupped hole, is swallowed by the cupped hole, and it completes the cupped hole. Since the cupped hole is a container for a ball beneath surface level, it is both empty yet supporting; it has both inner and

outer qualities even though its domain is inside or actually underneath. If the flagstick is determined as part of the hole, then its inner and outer qualities are obvious.

Contrasted to the golf ball that is created to fly above the surface and roll along the surface, the cupped hole remains stationary, silent, and dark as it waits for its ball. Indeed ball and cup, like a marriage, complete each other, except one that only lasts for a temporal instant, yet continuously reoccurs. In addition to the cupped hole waiting for a moving ball, it actually ceases the ball's forward and downward movement, and in a sense, the ball ceases the cup's stillness and its emptiness. Because the hole in the ground is cupped, it holds the ball so that, unlike Alice, it will not drop too far beneath the surface. As stated earlier in this sub-chapter, entrance into Alice's hole requires imagination. This study will explore that level of beneathness in chapter 7.

Certainly, ball and cupped hole represent two whole-parts of a greater whole in their play. From an Eastern philosophical stance, the active, penetrating ball with the passive, inviting hole could be understood respectively as *yang* and *yin*. A *yang* ball enters a *yin* receptacle like hole, or, the waiting *yin* hole swallows the activity of the ball. Each exists because of and for its other. Jung writes, "When *yang* has reached its greatest strength, the dark power of *yin* is born within its depths, for night begins at midday when *yang* breaks up and begins to change into *yin*" (1957/1967, p. 13).

### **Golf's Equipment**

**Introduction.** According to Macdonald (1928), some historians claim that golf is derived from the Dutch game *kolf*. Referring to this ancient hockey like sport, Macdonald wonders "why so many historians of the game interpreted *kolf* as golf" (p. 12). Macdonald argues that *kolf*, like our hockey, was played on ice (p. 14). Also, golf differs

from *kolf* and all other sports because when playing golf: each player has his or her own ball, is played from a teeing ground to a hole measuring 4½ inches in diameter, and its target is beneath the surface. Indeed, golf is unlike all sports, including the sports to which it was likened. Warters adds, “The word golf is connected to the German word *kola* (a club)” (2011a, p. 20), thus presenting the golf club as one of golf’s essential features.

In order to play golf, along with a ground to play upon, some equipment is necessary, that being at least one club, one ball, one human body, and a golf-scape upon which to play. Nevertheless, other equipment is beneficial, such as a golf bag, golf tees, extra clubs, and extra balls. Heidegger (1962) understands equipment as presence-at-hand, which is bound up in ready-to-hand. He writes, “It becomes equipment in the sense of something which one would like to shove out of the way” (p. 104). Simply, the purpose of playing golf is to move the ball from the place where my body takes its stance to a place that situates a goal. In the end, however, I follow the ball to wherever it lands, which often differs from my desired path.

Hence, my swinging body, the golf club, and golf ball make up what are both physically and psychologically nearest to me. Indeed, since I carry these things with me, they are always there for my use. Following Heidegger, Jeff Malpas (2008) explains that the things in the world that are closest to us “is the structure of equipment, of things ready for use, that immediately surround us, and this structure is one that is essentially ordered in terms of what such things are for—it is ordered teleologically” (p. 83). Every piece of golf equipment, including the human body, is structured to move forward. Malpas describes this as a “heterogeneous, but ordered spatiality of places and regions in which

proximity and distance are based on relations in the context of activity and task, on relations given in terms of and essentially teleological structure” (p. 84). In short, golf’s equipment conforms to “the ‘toward which’ and ‘in order to’ ” (p. 84). Not only is equipment such as golf clubs, tees, and balls, inside the golf-scape, but “places themselves are ordered in relation to this equipmental structure” (p. 84). In a deeper sense, place and equipment gather each other.

**Golf clubs.** Originally, golf clubs carried interesting names that described a club’s qualitative purpose, whereas today, except for the driver, wedge, and putter, clubs are recognized by their number; the higher the number the more loft-angle on the face of the club. Each club’s purpose is to move the ball to a particular height and distance. Brassie was a more lofted driver (the club used when teeing off), while Spoon, also a wooden club, carried even more loft than the Brassie. Cleek was the original 5-wood, and Jigger filled the function of 3-iron. Other club names were Mashie/5-iron, Mashie-Niblick/7-iron; and a Niblick/9-iron. Also, according to Macdonald (1928), there was a “grass club”, which “had a thin face, well-spooned back; it was used in the soft grass of the hollows, on the downward slope of a hillock, or when there was a dangerous hazard to play immediately in front of you” (p. 49). The British Golf Museum along with the Golf Hall of Fame Museum in St Augustine, Florida, displays clubs that were hand-forged to meet all the various situations in golf. For striking a ball out of a water hazard, one such club was crafted with holes forged through its face. Other clubs were crafted to use for the numerous challenging situations that variant golf surfaces present. Macdonald writes, “The wooden niblick had as short, stocky head with a concave face, and it was used for cuppy lies and divot marks” (1928, p. 49). Today, the rules of golf state that each golfer

can carry up to 14 golf clubs to use in any given round. Before the round, golfers choose which 14 clubs to carry forward into that round. When playing each golf shot, players make a judgment as to which of those 14 clubs best suits the unique situation that presents itself, that is saying, where and how the ball lies in relation to a future target. These judgments are aspects of the think box. To be clear, a golf ball's "lie," refers how the situational placement of a ball on the golf-scape's surface.

Along with each club being fitted for an exact and sometimes unique task, they are also fitted to the personal dimensions for the varying sizes of the human body. Covering the top of every club is wrapped a leathery grip fitted for both human hands. Whereas the "face" is glued to the bottom of each club, and forged to fit the golf ball's various forms of movement. Malpas contends, "Although items of equipment can be crafted to individual needs and preferences, still even the most personalized item fits within a larger equipmental structure that is, at least in principle, accessible to all" (2008, p. 85). Macdonald (1928) suggests that although the modern clubs gain more distance, the older clubs were more adaptable to each unique golfing circumstance. It is easy to surmise that in golf situations the task itself engineers the club and the swing, and gathers both into its fold. Each golf hole on The Links also carries a name, whereas most modern golf holes are merely numbered, which, I suggest, demonstrates a culture that values quantity over the qualities of places.

In golf's beginning, golf club designers and manufacturers were human beings using machines for assistance. People forged clubs out of wood or iron, depending on the clubs use. The woods, such as Drivers and Brassies, were for longer shots, and the irons for shorter distances. Today woods are metal and irons are steel. The new name for what

was a wooden club is “metal-wood.” Technology has obviously had a great impact on how golf is played today. However, technology requires its partner, human hubris, for whom too often we create equipment for the sole purpose of score, rather than soul’s qualitative desire for experience. Harry Slochhower warns, “Gadgets ride man today, conditioning the feverish rhythm and directionless pace of life. They determine his ‘other-directed’ needs and wants, distorting his personal needs and wants” (1970, p. 13).

The essence of a golf club, mimetic to the bow in archery, is releasement; to send forth a golf ball from the place where it was resting. Therefore, by itself, the club has no meaning, its equipmentality is void without the ball, in the same way a bow is useless without its arrow; and I should add a target to this play, not to mention a human player. According to Campbell “The bow, in order to function as a bow . . . must have no meaning whatsoever in itself . . . beyond that of being an agent for disengagement from itself” (1990a, p. 178). Campbell offers a powerful image taken from Mundaka Upanishad describing the dynamics between, what is for our purpose, the club, ball, and hole: “The symbol AUM is the bow; the arrow is the soul; Brahman is said to be the target. Undistractedly (meditating on Aum), one is to hit the mark. One is to be joined with the target, like an arrow” (quoted in Campbell, 1990a, p. 169). Certainly, Campbell is using archery’s equipment and play as metaphors to convey the inherent, albeit invisible interconnectedness that constitutes Being-in-the-world. The words in the above quote reflect the underlying interrelationship that exists between a subjective human player and an objective target. This lived depth is played out in archery, in golf, in life, and in the coming to consciousness of a deepened lived experience of Being-in-the-world. Hence, Campbell has presented us with a sports image that is a key element in the

process of individuation. Merleau-Ponty (1968) calls the underlying lived connection between human players and their targets the flesh world.

It is interesting to notice, if not contemplate that the actual parts of the golf club reflect parts of the human body. Namely, the club's neck is where the shaft connects with the head. The front of the head is called the face. From the perspective of the swinging body, the club-face's outer edge is known as the toe; where as its inner edge is called the heel. The golf club's face substitutes for my body's face by facing the target while my face focuses on the ball.

**The golf ball.** The first golf balls were stitched by hand; three pieces of leather were sewn around compressed goose feathers. A few hundred years later, according to Macdonald (1928), emerged the Gutta-percha ball followed by the "Haskell or rubber-cored ball, which is similar to what is presently used. Each change improved the driving-power of the clubs, increased the number of players enormously, and affected many things from courses to rules" (p. 53). Being hand stitched, the goose feather balls proved very expensive, thus limiting both those who could afford to play and the number of rounds one could afford. The introduction in 1848 of the Gutta Percha ball, or what came to be known as the "Guttie," made golf more affordable. Staying true to its name, this ball was produced by using the sap from the Gutta tree. When heated, the rubber could be easily shaped and then hardened into a sphere. Initially the Gutties came with a smooth surface. Macdonald states, "The first balls, being perfectly smooth had a trick of ducking after they had flown for some distance. Presently it was discovered that after the balls had been cut by the irons they flew much better" (p. 54). From that time on, marks were hammered into the ball using a small chisel, and each ball was marked differently to



conform to each individual player, hence, evolving into the multi-dimpled ball used today. We could imagine this discovery in likeness to a depth psychological understanding that the human psyche individuates by getting “nicked up” along life’s travails. Jung writes, “Man needs difficulties, they are necessary for health” (1958/1969, p. 73).

Murphy (1997), in describing the golf ball, writes, “At rest, it is like an egg, laid by man, for who can tell what prodigies the next shot will bring? In flight it brings that peculiar suspended pleasure which lies at the heart of the game” (p. 136). While von Franz (1997) posits the ball as a symbol for Jung’s Self. Murphy adds, “[The ball] is a symbol for our spirits flight to the goal. It is almost perfectly round. . . . But it is the whiteness that disturbs me more than anything else” (p. 136). Herman Melville (1967) explains why: “Though in many natural objects, whiteness refiningly enhances beauty, as if imparting some special beauty of its own . . . yet there lurks an elusive something in the innermost idea of this hue, which strikes mere panic to the soul” (pp. 203-204). In likeness to the passive-dynamic polarities contained in Jung’s (1916/1966) understanding of collective and individual psyche, while the whiteness of the ball reflects purity, innocence, and nourishment; at the same time it emanates terror, reverence, and awe. Murphy adds, “Only black reminds us of the great unknown: Black and white . . . deep in both their lies a hint of powers unforeseen. Do they remind us of the void, since they represent the absence of all ordinary hue” (1997, pp. 136-137). Having explored the relationship between ball and cupped hole, we can infer that the dark hole in the ground, which is the ball’s goal, represents the black aspect of the white ball. Keep in mind that although modern golf’s hole is cupped, the original hole in the ground was not and thus

appeared dark. The ominous physical and psychological places on The Links to where the golf ball leads its players will become evident as we play onward.

**The golf tee.** Like the golf hole, a golf tee can refer to either the entire teeing area, or the small implement used to elevate the ball while in the teeing area. Both, however, mark the starting point of every golf hole. It appears that with the hole and now the tee, golf is presenting a macrocosmic/microcosmic dynamic.

In present times, a tee is a usually wooden or sometimes plastic implement cupped on its top in order to secure the ball, and sharply pointed on the bottom for easy insertion into the ground. In the beginning, golfers would simply clump up a small mound of earth with which to elevate the ball. With either method, the tee's purpose is elevation. Indeed the tee's verticality links the above with the below. Casey writes, "The distinct potencies of up and down are such as to mark off two cosmically crucial directions into which all the material elements will eventually drift or fall" (1991, p. 296). The tee mediates between two particular things, earth and ball, which compiles a more complex image when considering the earth itself was the original tee. The wooden or plastic tee replaced the dirt-earth; nevertheless, the dirt-earth will always remain in the image of the tee, in the same way that The Links remains inside the essence of all golf courses. From the earth-tee, other materials sprouted, in the same way, from St Andrews all other golf courses surfaced. While remembering that the original tee was formed out of sandy links soil, it is important to remember that The Links itself emerged from The North Sea's womb, the primordial mother image, the Mother of mothers.

We could say that the earth-tee acts as a mediator between itself as surface, and the ball. Casey (1991) announces earth as the ultimate in-between mediator. He writes,

“The middle, or centerpoint, of the universe is the earth, on which we stand, build, and gaze—on which, in short, we dwell” (p. 297). From these descriptions, the tee is developing into a precursor for the human body as a mediating function between heaven and earth. Later in this work, we play with the Freudian notion (1960) of the personal ego that has no rest while being played by the “id” ridden body. From a hermeneutic perspective, a golf tee that means to steady a golf ball on top of earth’s chaotic energies gives an image to Freud’s theory.

To “tee the ball up,” first I implant the sharp end of the tee into the ground, and then place the ball on the tee’s cupped top, which is constructed specifically to stabilize the ball, and to ready the ball for its journey. Thus, golf’s beginning has a below/above synchronic occurrence that hints towards the holes diachronic play from above on the tee to below in the cupped hole. Furthermore, the tee having a cupped head that holds the ball, could be seen as a precursor to the cupped hole that eventually gathers the ball. From this perspective, the beginning points towards and imagines the end. The tee inhabits the tee box, and unlike every other piece of equipment in golf, essentially the tee does not leave the tee box, in that this is the only place, as stipulated by The Royal and Ancient rules giving body, that any elevation tool can be used. For the remainder of the hole, the ball must be played as it lies.

The tee box is a closely mown place-area that is usually square or rectangular. Each tee box contains twin tee markers that are spread apart to comfortably accommodate a human swinging body. Each of these markers is however, equidistant from the cupped hole. Again, The Royal and Ancient stipulates that every golfer must tee the ball between, and no less than two club lengths behind these markers, never in front of them.

Thus, the tee markers, even though they orient my body towards the target, are essentially a rules phenomenon. Nevertheless, it is in this place where my body first orients itself to the near and far horizons already in place because of the distance between the tee box and the flagged hole. More precisely, the golf hole has already positioned a starting and ending point. My body starts on top of the tee box, and ends at the cupped hole.

However, the ball determines the lived experience of what happens between the beginning and the end, which, psychologically, is the birth and death of a hole. After I leave the tee box, I follow the ball until we, my body as ball, falls into the cupped hole.

For the purpose of fairness, or equalizing the playing field for golfers of all abilities, The Links, like every golf course, place tee markers at varying distances. For example, The Links places white tee markers for more advanced golfers, and red tee markers in front the white ones to shorten the hole's distance. The Links designates the white markers for men and the red markers for women. To be clear, male and female golfers can freely choose from which tee markers to play. Nevertheless, the gender specific color for each tee marker initiates a necessary exploration of the masculine/feminine archetypal dyads that appear throughout The Links, which this study will unfold as we play onward. There are another set of tee markers, gold in color, placed even at further distance behind the men's tees. These tee markers are intended for male professional golfers. Thus, The Royal and Ancient designate as masculine the colors white and gold.

**The golf bag.** A golf bag, like the tee, is intended to make golf more efficient; its purpose is for gathering a player's clubs into one efficient carrying container. In fact, each bag comes with a strap so that the walking player can easily carry the bag over one's

shoulder. However today, all too often a motorized cart replaces the human body—it carries both the clubs and the player, a phenomenon upon which this work will continue to discuss.

In between shots, the golf bag while resting on my shoulder acts as an attachment to my body, a tool for my body's use. In the carrying, my flesh is in reciprocal contact the bag's skin. I know it is there without seeing it because of its weighty touch. When I put the golf bag down in order to play my shot, the physical relationship with the bag's outside breaks. Conversely, a relationship to what was inside the bag begins. Instead of a sensed touch of the bags outer skin, I am gripping for what is inside the bag, gripping with both vision and touch. This is saying, my engagement with the bag has reversed from its outer skin to what it holds inside its cover. Because of my equipmental needs as a golfer for what the golf bag holds, that is, a concurrence I have with the golf bag and that which it carries, what the outer surface of the golf bag hid is now in fully visible and ready for my playing—swinging. The bag freely gave what was in itself to my choice, which is necessary for the swing to happen at all.

In a Heideggerian sense, the golf bag's equipmental essence points to both the future and the past, in that it holds extra clubs, balls, and tees that one will either possibly or eventually use, along with clubs that a golfer has already used. Mimetic to human embodiment, the bag while holding physical implements that engage the golf-scape, also holds onto memories from past swings, holes, and rounds along with future hopes. To further honor their golfing history, many golfers collect scorecards, golf tees, and other items that name past played golf venues. We golfers either carry those memorabilia inside our golf bag, and, or, display them on its outside skin. Indeed, from a

psychological perspective, a golf bag is a carrier of memories from past lived golfing experiences. From this, it appears that memories also exist in used clubs, balls, and tees. And if so, equipment too has a soul. Casey stipulates that memory situates soul. “Soul gets into place . . . by remembering . . . and place in turn becomes ensouled” (1991, p. 301). While playing golf, we move into a multitude of place-situations, all the while, carrying equipment, swinging equipment, and following equipment (ball). Playing golf with embodied awareness, we are then, always creating new memories, and in doing so, ceaselessly nurturing soul.

**The human body.** A golfer’s clothes are like his or her second skin, and therefore play as part of one’s body. More than covering human skin, golfing clothes have two important functions that prepare the body for play. First, clothing must be appropriate to the status of golf set by The Royal and Ancient. And secondly, they must be performable so as not to inhibit motion but allow for its freedom. Furthermore, golf clothes have a unique style that is often flamboyant. Indeed, this clothing is meant to be different from “everyday” wear. Thus, golf’s clothing style contributes to the lived boundary that separates as it psychologically protects the golf playing field from the everyday world. It is common for a business person whose work uniform usually consists of dull shades of gray or black to wear brightly colored golf attire such as pink or lime-green. Yes, this is true of both men and women. I believe that the most important item from the golf uniform is the golf shoes, because they are soled with either metal or plastic spikes for assisting the body’s feet to root into the ground. Ultimately, golf’s activity and the situational climate determine my uniform.

This dissertation imagines the body as a dynamic expansive lived body that continuously unfolds through its reciprocal relationship with the earthly place with which with my body has an *a priori* relation. Most golf instructors and players abide by the Cartesian myth that golf is predominately mental, that 95% of golf it is played on an “eight inch course” between the ears. Much of my work with The First Tee has been to dispel that myth, and in its place restore the primordial myth that knows golf as an embodied experience. To do so, we must understand the body anew by remembering its primordial Being. According to Keleman,

We think of ourselves as a living process, continually organizing and embodying what we encounter. This is why journeys and paths are so prominent in myth. The journey is leaving the womb, leaving four-footedness and learning to stand erect. It is being young and following our path to maturity. We are on the path of our life, seeking the Grail, forming the internalized image of our promised inherited somatic self. (1999, p. 5)

Observing a chipping activity during one of my First Tee Coach Trainings, the instructor had us participants swing a club back and forth with the single intention to brush the grass. After a few pendulum swings, the instructor placed a golf ball in the path of my ongoing swing, from which my body reacted with a jerky twitch. In contrast, before the instructor introduced the ball, my body’s swing experienced only flow-like swinging motions. Referring to the twitch, I asked the instructor if he still believes that golf is predominantly a mental game. He reflected for a moment with a confused look on his face, as if I was nullifying a dominant concept that he and most golfers had always obeyed, a conforming to a handed down idea that now asked for reflection. This occurrence, I propose, announces Heidegger’s inauthentic self (1962) and Freud’s super-ego (1960). I state this because the inauthentic self does not question the authority that upholds dominant epistemologies. However, an authentic notion did emerge out of this

teacher/student dialectic that questioned the unreflective instruction; the questioning unconcealed golf's authentic and reflective aspect that was previously hidden in its inauthentic and unreflective aspect. In the same vein, Heidegger (1966) compares calculative thinking with meditative thinking. He writes, "Calculative thinking never stops, never collects itself. Calculative thinking is not meditative thinking, not thinking which contemplates the meaning which reigns in everything that is" (p. 46). Freud (1960, p. 33) explains that the archetypal super-ego institutes a sense of guilt if and when the student or child questions any authority figure. This is why I suggest that in this situation my instructor represented the super-ego. Prior to the challenge, he conformed without reflection to golf's dominant concept that golf is played in the mind. However, the questioning student challenged the super-ego with meditative thinking, and in doing so, revealed this aspect of the super-ego to the individuating ego. Chapter 7 will provide another educational example that also speaks to this problem.

Eventually the instructor along with the entire class acknowledged what the swinging body was showing: a golf swing and a golf shot is an embodied experience. As this dissertation will show, not just the body encased inside my skin plays the shot, but also the earth-world body and the ego-body participates in golf's play on golf's place. From this ecstatic moment, the golf course expanded from being an eight-inch course restricted to my Cartesian mind, to an expansive richly layered golf-scape that included my body and my mind wedded into a whole.

In the same manner, as a First Tee coach I use my body to show my students how to do an activity as opposed to my mind orally telling the instruction. First we play the activity, and only then discuss what the lived experience of the activity revealed. The



awareness that golf is played in and from the body has been building since my first year at The First Tee. Back then, I was at a loss on how to effectively communicate how to judge distances while playing a golf hole. Then, a young girl out of frustration yelled out, “I never know how hard to hit the ball!” Gently taking her aside, we played catch with a tennis ball from varying distances. After numerous successful catches and throws, I asked her how she figured out how far to throw the ball. Her paradoxical reply was instantaneous; she did not cognitively know, but something in her knew—her body knew.

For many First Tee classes following the above “aha” moment from tossing a ball, I created golfing activities that would be played with our eyes closed. My purpose was to invert the attention to inside the body: observe and intimately sense the hands touch on the club’s grip, feel the arms swinging, feet pivoting, and body rotating. One boy spoke up afterwards to say that the blindness silenced the voices in his head, which left his body calm and grounded. He experienced an acute feel of his body’s innate motility. In fact, many kids executed better golf shots when they closed their eyes. Asking why, I just shrugged my shoulders intending to keep their curiosity alive and personal. Murphy (1997) suggests, when you swing, put all your attention on feeling your inner body. Indeed, “Your inner body is waiting for your attention” (p. 28). Cumulatively, I create fun golf-like games and activities that lead towards a harmony between vision and touch, and on a deeper level, between the outer and inner expressions of Merleau-Ponty’s flesh world.

### **Body in Place**

**Introduction.** Casey (1993) recognizes that not only does my body take me into place, “It is at once agent and vehicle, articulator and witness of being-in-place” (p. 48) .

Moreover, he writes, “Our living-moving bodies serve to structure and to configure entire scenarios of place” (p. 48). Links golf brings up an ongoing and seemingly answerless question concerning the delineations of outer and inner, a conversation that will extend throughout this work.

A primary way my body orients itself to and in places, actually finds its way around places, is directionality. The stance my body takes gives place a near and a far surround, along with the directions of right and left, front and back. Places can only know their lateral surface directions from a human body. As previously determined, body and place enjoy an *a priori* link. Casey writes, “We move into place and stay in place with both sides of our body and in such a way that each remains distinct from the other” (1993, pp. 88-89). Although the right and left sides of our body, delineated by our feet, legs, knees, arms and hands among others dual body parts, distinguish themselves from their polar opposite; through the whole body they co-join in mutual activities, like playing golf. These sides of the human body are, in actuality, incongruous counterparts. Casey adds, “Disposing themselves on either side of the body’s vertical axis, left and right hands are alike in every important respect except that they cannot occupy precisely the same place” (p. 89). These appendages that extend out from the right and left side of my body may seem alike, but as we proceed, their individual distinctness enfolded with their unitive qualities will reveal layers of intricate meanings in how we are in golf’s place.

Let us uncover how sidedness orients a golfer’s body when playing on a golf-  
scape. You will notice throughout this work that as my body transitions from the think  
box to the play box it synchronically experiences and creates a co-mingling of opposing

sides and merging horizons; respectively, my body turns them around and brings one side into its other. But as Casey stipulates, “What matters is that the body, in its asymmetrical sidedness, is actively engaged in movements . . . and that these movements are themselves engaged in—and by—certain specific kinds of places” (1993, p. 92).

My body also has a centering dimension that consists of visible features such as my nose, chin, belly button, and my sexual organ that each line up vertically along the length of my body. In particular, the nose is both centering and bilateral, in that it exists in the center of my face, a centering that consists of two nostrils: one on the right side and one on the left side. This suggests that my breathing and smelling capacity is both dual and unitive. Thickening this description, while breathing, my nostrils provide an ongoing two-way passage for the air to move freely in and out of my body. My body positions itself in the center of a world in which I find myself situated. As my body moves from place to place, my center moves along with it. My body is both bi-lateral and bi-vertical whose crossing orients my body in a place. These bi-lateral dimensions, especially my legs and arms, guide me as I move through places, whereas my vertical dimension roots my body in the place that it finds itself. Moving, orienting, and rooting, as we shall unfold, are vital for a walking, thinking, and swinging body to know itself in and on golf’s place.

Many sports direct players to face the target; golf is different. Except for time spent in the think box where I face the target, a golfer takes a perpendicular stance to the target with the ball placed in front of and between one’s right and left foot. These feet have a dual aspect that appears when I address the golf ball; they also serve as the front foot and back foot. An interesting shift of attention occurs when the player re-orientes into

a stance to swing, or in golf terms, “addresses the ball.” Whereas in the think box all the focused attention was on a target out-there, the ball brings my attention to what is here and now. In other words, when transitioning from the think box into the play box, my body moves forward and then it turns at an angle of 90 degrees. From this turn, what was my left foot while in the think box synchronically becomes my front foot in the play box and likewise my right foot acts as my back foot (reverse for a left handed player). The complexity of this turn involves maintaining the memory of my target while I am turned perpendicular from that target. From this turn, the face of the golf club replaces my body’s face as it pertains to the target. Even so, my focus needs to stay with the target even while I concentrate on the ball. That being, the “there” of the target is at this moment co-mingling with the “here” of the ball. We have a doubling linkage occurring when considering that the target is a future not yet realized and the ball at address correlates to the present moment. If this shift goes unnoticed, too often one swings at the ball as opposed to through the ball and extending out towards the target.

Notice how the move into the play box has assimilated two directional polarities: enfolding right/left with back/front, neither losing its distinction. From this, we can understand the think box as a more linear and logical place-phenomenon, whereas the play box likes to mix things up by turning linearity around, actually creating a crisscrossing phenomenon (the front/back line crosses with the right/left line). These phenomenological descriptions of the playing body’s lived experiences while preparing to swing is to bring appreciation to the intricate movements upon which the everyday golf player too often lacks reflection.

Already we have a multiple appearances of doubling, or incongruous pairs that will appear throughout the golf round on The Links, each time giving a more layered meaning to playing golf in this particular place. Again, The Links by its very name points to linking opposing sides. When entering golf's play of directions, my body lights up the polarities of right/left, front/back, here/there, and near/far. By discovering that my body is situated in the center of every surround that I enter, it also becomes the determining factor for the placement of each direction. While my body stands in the here of the think box where I am facing out-there towards the target, at that same time it sustains directionality; front, back, right, and left. Casey writes, "My body is at once the necessary and the sufficient condition of (being) located here. When it comes to the here, my body has plenipotentiary power" (1993, p. 51). When my body turns, directions shift. However, up/down along with in/out essentially do not change when I move, for they are stationary respectively because of our body's upright posture and our physicality.

Describing the tee introduced golf's interplay of the above/below, over/under, and inner/outer dyads. Casey (1991) explains that up and down are independent of our body's arrangement, "The up and the down is then equated with the regionalization of elements by virtue of their 'distinct potencies': fire and light are drawn by the way up, and earth and whatever has weight . . . are drawn by the way down" (p. 296). From each stance, regardless where I stand, the sky will always be above and the earth will always be below. While in play, the ball stays above or on top of the earth for the entire length of a hole until it drops into the cupped hole. Even though my body stays on top of the earth, it reaches below to retrieve the ball from the hole. Hence, up and down rely on their existence not from a human body, but from the earth-body. In summary, each up/down

phenomenon does not rely on the human body for its directionality, even though each body participates, or is drawn into up/down's play. Even though there is an intimately lived relationship between the human body and the earth-body, each maintains its individual qualities. And because of their distinctiveness, one can play with the other. Otherwise, the game of golf would not exist.

I am going to save for when we proceed further into the round the essential descriptive elements concerning "out" and "in" as they appear on and in The Links, a doubling that in this particular place forms an historical dyad with right and left.

**The grip.** One grips a golf club when preparing to swing, which entails folding together the right and left hands around the leathery top of a golf club. It is important to realize that this engagement is the human golfer's only physical connection to the golf club, a connection that energetically extends to the club's face, to the golf ball, all the way to the target. The grip, as it co-joins both club and body, is a meeting between two fleshes, the flesh of the club that intertwines with the flesh of my hands. A golf club's grip is formed by wrapping a leathery material around the top portion of the club's shaft so that while swinging, gripping hands can securely hold onto the club and at the same time surrender control to the swing's activity. In short, the grip is a paradox; its purpose for both is holding and releasing. For this to happen, the outermost limit of the club's leathery grip both welcomes and is welcomed by the outermost surface of my hands. In other words, my hands provide a tightly fitting vessel for the club's grip so that for the duration of the swing, each partner will exist in reciprocation to the other. According to Casey,

A material thing fits snugly in its proper place, a place that clings to that thing, since thing and place act together in determining a given situation, I say "act

together” in view of the power of place to actively surround and to situate what is in it—that is, a physical thing or body, which is not there as mere passive occupant: as actually or potentially changing or moving, and as changing or moving precisely in/to its proper place, it, too, has power. (1997, p. 58)

From Casey’s description, we locate in our gripping hands, place qualities for a golf club. In golf’s domain, a club’s grip and gripping hands sustain their existence from each other. Meaning, their intertwining existence helps to “shape a genuinely conjoint space, a space of mutual coexistence between container and contained” (p. 58).

As I move into the play box, I have already chosen a particular club for the task ahead. When I take my stance, my arms extend downwards to a point in space where the golf club completes the connection to the ground. This puts my right and left hands that have folded around the uppermost section of a golf club directly in front of and facing the center point of my body. While the top of the club points to my body’s center, the bottom part of the club, or club-face, temporarily rests on the earth-ground and behind the ball as if gripping the ball. Even though my hands can only literally touch the club’s grip, they are co-extensively touching the ball through the grip. Remembering the above discussion on the co-mingling directionality that occurs when a golfing human body transitions from thinking to swinging, it is interesting to notice that while my body’s face faces the ball, the club’s face faces the target. Thus the club-face, in a sense, doubles in for, or re-replaces my physical face.

It is important to heed that the individual units of my hands; fingers, palm, and knuckles, each contribute to a unifying grip. My intention is not to give instruction on how to grip a golf club, only to describe how the hands’ multiplicity grips. Intricately, each of my ten fingers plays a different role in the grip-swing. Fingers being supple and flexible contribute touch, feel, and sensation to the grip. My left fore-finger, middle

finger, and thumb unite with the fatty part of my left palm to secure the club, leaving the remaining fingers on both hands to apply a gentle hold in their fitting place of the club, thus playing a more receptive role, allowing the club to freely swing. The golf grip appears mimetic to the depth psychological notion that says, according to Edinger, “Fragments are discovered to be differing aspects of one underlying unity. . . . The fingers are seen as part of a larger unity, the hand” (1994, p. 12).

Golf instructor Bob Toski teaches a swing method that focuses on feel, which he calls *The Touch System* (1971). Before introducing the golf club, he asks each of his new pupils to sign their name. He notices whether one’s handwriting appears free or if it appears controlled. Toski writes, “I do so because I believe—I know—that there is a definite link between the way a person writes his name and the way he, or she, plays golf” (p. 13). Toski knows that we as individuals often identify our personhood through our signature, and our writing hands light up and accentuate our individuality.

Toski’s method understands that my signature changes when I either lighten or tighten my fingers around the writing implement. The same hands that write my personal name also grip and initiate my authentic golf swing. Pressfield adds, the golf grip “is a man’s connection to the world outside himself. The hands . . . are where the subjective meets the objective. Where we ‘in here’ meet the world ‘out there’ ” (1995, p. 3).

Nevertheless, each grip, and each swing will differ because I am always in a different psycho-physical place. I can never have the same shot twice. Every situation I encounter can only happen once. Hence, the world is forever offering opportunities for new beginnings, a thought that points to opportunities for authenticity. I am open to grip the club in a way that conforms to each individual golf shot, opposed to what was done



before by either me or by someone else. In other words, my hands grip the club while I ask, “What does this shot want?” More so, a question that this dissertation will keep open is “what invisible psychological entities influence how we grip our club?” “Who or what is gripping the club through my body?” In other words, is there more than my ego playing golf. If so, what are “Its” qualities? And how can we bring this Being into greater awareness? We already know from Bettelheim (1984) that Freud chose the German personal pronoun “es,” which translates to “it” in English. Therefore, we can surmise that the “it” that also grips, swings, and plays is Freud’s id. As this study continues, another Freudian quality of the unconscious psyche, the super-ego, will join the game. And it is this dissertation’s intention to experience these unconscious entities in such a way so that they can find their way to consciousness.

Phenomenologist John Sallis writes,

My hand “knows” its way around tangible things and moves in a way appropriate for revealing these things because, rather than being something over and against them, something linked to a subject over against objects, it is itself one of those tangible things, is itself already bound up with these things. . . . What distinguishes my hand is that it touches and it is touched, that is, in my hand, touching and being touched overlap, they “cross.” (1973, p. 79)

Lived dyadic directions that the human body’s center usually holds apart are gathered into a fold through the two handed grip. Here two sidedness experiences unity, albeit temporarily. Incongruent hands play together for the common purpose of swinging a golf club. More so than a doubling, when considering the club’s leather grip, the entity that gathers my two enfolding hands, then three entities are in gripping’s play. We could easily imagine that the golf club is the center that draws together opposing sides, and, or, that the golf club doubles for the center of my body. What is true in the body reflects the

grip: right, left, and center line. Indeed, there needs to be polar sides for there to be a center. Merleau-Ponty adds,

Our body is a being of two leaves, from one side a thing among things and otherwise what sees and touches them . . . unites these two properties within itself, and its double belongingness to the order of the object and to the order of the subject reveals to us quite unexpected relations between the two orders. (1968, p. 137)

Furthering Merleau-Ponty's words, I discovered that when addressing the ball, while my arms form a "V" my legs form an inverted V, and out of their co-mingling, an "X" appeared. The X as image, one that it is both binary and unitive, will thicken as we proceed through The Links. We already know that Saint Andrews died on an X cross, and we know that The Outer and Inner Links intersect at the turn forming an X. Now the distinctive emplacement of the human golfer's dyadic grip and dyadic stance have co-joined to form a four-fold, an X. When we enter The Turn, the X of the human body will be playing into and out of the X of the golf-scape. When human body meets earth-body on such an animated place-phenomenon, their interplay will reveal deep pulsating layers of lived experience.

Levin (1985), by quoting both Heidegger and Merleau-Ponty, links body and mind through the hands. Surely the ball toss activity cited earlier alone dispels the outmoded notion that the body does not think, that thinking takes place only in the mind. Merleau-Ponty adds, "It is knowledge in the hands, which is forthcoming only when bodily effort is made, and cannot be formulated in detachment from that effort" (quoted in Levin, 1985, p. 122). According to Heidegger,

The hand does not only grasp and catch. . . . The hand reaches and extends, receives and welcomes—and not just things. . . . The hand holds. The hand carries. The hand designs and signs. . . . Two hands fold into one, a gesture meant

to carry man into the great oneness. Every motion of the hand . . . carries itself through the element of thinking. (1968, p. 16)

It is apparent from the two quotes that my gesturing and thinking hands come alive through the activity, and likewise, the activity comes alive through my intentioning hands. Pressfield (1995) knows that Intelligence resides in the hands. He is teaching, “Let [the hands] do the thinking. . . . The hands do not create the swing, they find it, they remember it. . . . The golfer’s hands are his antennas too, searching the Field, drawing in the Authentic Swing” (p. 119). I suggest that this Field reflects Merleau-Ponty’s flesh. Each presents a rich sense and of intertwining embodiment that this work intends to enhance.

Having uncovered the doubled directionality of my stance (feet and legs), and my grip (hands and arms), which are left/right, front/back, and point to a center, we are poised from this present moment to swing. And at this ecstatic moment, the center comes to fruition as stirring stillness poised for movement.

**The swing.** During the introduction to this dissertation, I described the swing, for the most part, in a depth psychological manner. Here, I will describe the golf swing from a phenomenological hermeneutic perspective. The swing is the play box’s activity. Ultimately, the swing manifests in the visible world what the embodied mind envisioned while in the think box. Therefore, the swing melds the thinking mind with the motile body to create an embodied psychic experience. This experience phenomena honors the idea that the whole is greater than its parts; these parts being a mind and a body. According to Schenk, “Observer and observed form a gestalt, that is, the whole is greater than the sum of its parts. . . . The movement towards wholeness here is not a cumulative process but a transformation to a qualitatively different plane” (2001b, pp. 9-10).

In chapter 1, this study introduced the term “extend-dance” referring to a coming together of the opposites, which in actuality were never apart, as if in a dance. Through rhythmic circular swinging, an isolated ego extends itself forward into a world so that it can ecstatically experience Being-in-a-world. According to Casey,

The body opens out into a world. Thus the “arc of reachability” sweeps out a circle of attainable things located in places belonging to the near sphere, while the “horizontal arc” draws us out of ourselves into increasingly remote places situated in the far sphere. The ‘tensional arc’ sets forth the sheer difference between here and there, whose dialectic teases apart the densely woven fabric of place itself. (1993, p. 110)

The golf swing’s form is circular and its purpose is to release the ball towards a target that waits in the far horizon for the ball and then for the body that follows. Moss and Keen add,

In lifting his gaze to distant horizons, man becomes the first organism to look to the future and await its approach. Within the very act of seeing at a distance is implied the possibility of bridging that distance. For the human being, vision and motility reciprocally require one another. As a motile being, man takes strides toward distant goals, now visible but not yet present. What is now “there” can become a “here” after we arrive there, and from that new vantage our current “here” will be “back there.” (1981, p. 111)

The golf swing requires a human body, golf equipment, and a target for it to exist at all. According to Shoemaker, “The body behaves according to the target” (1996, p. 80), a phenomenon that expands the swing from what initially appears to be a motion around my body to a motion that is in confluence with the target’s placement out-there. Shoemaker’s golf instruction emphasizes that the target in golf is always out-there. “The ball is something the swing passes through on its way to the target” (p. 76). With the out-there firmly implanted and secured in the Swing’s image, we can focus on its circular form, but not before we realize that the swing’s circularity and the golf hole’s linearity are encapsulated in the swing’s intention. The Swing harmonizes two incongruous shapes, one linear, the other round. While the linear directs my body to a future place, the

circular grounds me in the present moment. Hence, the Swing has presented another layer of dyads, this pair being oriented in the temporal domain. I will elaborate more fully on the lateral movement when we proceed outward into The Links. Here we will focus on the movement of the swing itself, the club's journey around my body.

The swing begins out of a vibrant moment of embodied stillness of which my stance and grip, each holding the opposites, participate. This flowing tension shows itself again at the pause-moment at top of the backswing, and then releases into its greatest speed through the impact point, where the ball waits in stillness. As if birthing out from a whole event, we have another co-emerging twosome, motion and stillness. After the impact zone, the swing extends out towards the target as if pointing to the ball flight's image that the body-mind imagined while in the think box. Completing its journey around my body, this swing culminates into another pause-moment that has my body standing posed while facing the target, the out-there where I will soon begin to walk towards. In this posing moment, all tension has been released, the ball has been released, and the club is comfortably wrapped around my body as if an appendage to my arms that was linked by my hands. Indeed the golf swing began in stillness, generated its power through stillness, and ended in stillness, a stillness that could not exist without the opposites of tension and release. Release here is a non-moving body experience that mimics freedom or relaxation. Tension and release, then, are polarities that make up stillness. In other words, the duality and the alternating play of tension and release create the unity that is stillness. This pause dynamic, albeit non-motional, not only generates the golf swing, it holds the swing's image and consequently the swing's motion inside itself. In this way, stillness, or pause, acts as the swings germinating seed. Earlier we revealed

this natural phenomenon imaged in the between tides of Eden's Estuary. We will revisit this mythic Estuary while swinging at The Turn on St Andrews Old Course.

Here we turn to the renowned British golf swing theorist who taught during the first half of the 20th century, Percy Boomer. Boomer stipulates, "The swing is one and indivisible" (1946, p. 25). More particularly, "It is essential to feel and control the swing as a whole and not to concentrate upon any part of it" (p. 25). I suggest here that usage of the word "control" coheres with a European early 20th century epistemology; one this work means to unravel. Nevertheless, let us focus on the swing's qualities as indivisible and whole, because within the makeup of Boomer's indivisible swing exists opposing and resisting motions that cohere to build tension. "The club head moves in response to the body and the body opposes the club head. It is a flow and counter flow of forces with no static period" (p. 26). Boomer describes a club head moving backward with the body's backswing, however, at the top a counter motion occurs; synchronically while the body initiates its turn forward toward the ball, the club head is still moving backwards. In other words, the club head lags behind the turning body for two important purposes. First, this counter-motion creates power, and second, when the lower body turns towards back towards the target it is clearing the way for the upper body and its appendage, the golf club, to swing freely through the impact zone. Although the body and the club head resist each other, their resistance is in service to the swing itself.

Furthermore, on a psychological level, body and ego form an opposition within the swing. The swing path that the club head takes forms an "in to out" movement. More precisely, the club head moves inward (from the railroad track-like lines described in chapters 1 and 3) for its backward journey and then outward as it approaches the ball,

only to turn inward once again until it reaches the swing's completion, its pose. Clearly, this circularity would not be possible without a turning body from which the golf club follows. During the downswing, the club head actually lags behind the turning body, the gripping hands, and thus the golf club's grip. What occurs, then, is a body that turns inward while the club head is still moving outward; both movements are in accordance to the target line. This lag precipitates the outward and inward path, which is a circularity that exists in opposition to mind's linear focus on the target. Boomer (1946) instructs us to trust the body's sensation of "in to out" while discounting the ego's urge to swing down the line. "What usually happens is that before the backswing is completed, the player transfers his attention from the matter of making the correct swing to the matter of where he wants to hit the ball" (p. 37). At least in this instance, Boomer's ideal means to keep primary the swing's circular image over the ego's need for linearity. Even though the playing out of these levels of conflict between circular and linear, along with all other oppositions mentioned earlier, frustrates golfers at every turn and through every round, they do generate curiosity that leads into golf's depths. Furthermore, they keep this game relevant for phenomenological and depth psychological inquiry.

Boomer (1946) describes the feet as the prime initiator of the swing's counter motion. "The arms are near their top, but the wrists have still to break back fully as the left heel returns back to the ground" (p. 28). Again, I am not intending to give a golf lesson, only to reveal that my many body parts are in motion in different places within the one swing. It is important to notice Boomer's understanding of wholeness thrives on opposition; that underneath, opposing parts are different expressions within wholeness. Simply and profoundly, the swing is embodied motion, "and we destroy its continuous

character if we divide it arbitrarily into two parts—‘up swing’ and ‘down swing.’ There is no up swing, and there is no down swing; there is the swing complete” (p. 96).

George Leonard (1974), who explores the energetic body in sports, sums up golf’s play of the opposites by quoting Heraclitus, “That which opposes fits. . . . Different elements make the finest harmony” (quoted in Leonard, 1974, p. 54). We can imagine that this statement could easily refer to the elements that participate in the swing’s circular and back-forth flow that depends on opposing energies, and also to golf’s many whole parts that make up the w-hole of golf, such as: a human walking and swinging body, equipment, and a golf-scape.

Merleau-Ponty adds,

Everything that resembles himself on the outside, such that, caught up in the tissue of things, it draws it entirely to itself. Incorporates it, and, with the same movement, communicates to the things upon which it closes over that identity without superposition, that difference without contradiction, that divergence between the within and the without that constitutes its natal secret. (1968, pp. 135-136)

**Embodiment walks the golf-scape.** Having just described my hand’s primary intention as searching for the authentic Swing, Now, I will describe my feet searching for their place on and with a golf-scape’s surface. This dissertation knows that a body in place sees, touches, and listens to the places that it engages. Casey asserts, “The fact that it is by our bodies that we belong to the place-world” (1997, p. 239). Because golf’s natural environment, all the elements come to play the game. Therefore, it is vital for each player to ground into a communication with golf’s organic nature players. At a pre-reflective level, Langer adds,

There is a primordial flow of existence in which something becomes significant to the extent that it attracts our body in a movement towards it, and our body comes into existence as a body in this very movement, so that the significance of the



thing and that of the body come into existence together and imply one another.  
(1989, p. 50)

I suggest, as do most golf enthusiasts, that this is initiated by walking opposed to riding in a cart. Legendary golf teacher Harvey Penick insists, “If they are old enough to swing a club, they should be walking, strengthening their legs, learning to feel the rhythm of the game that simply cannot be learned in a golf cart. . . . Stop and smell the flowers while you’re on the course” (1992, p. 115). While walking, my body engages the landscape and everything else that nature offers to each of my embodied senses. I suggest that walking with all senses engaged with the surrounding world of things, opens a threshold for the ego-body to deepen into a level of embodiment that remembers its primordial Being-in-the-flesh-world. According to Basso “When places are actively sensed, the physical landscape becomes wedded to the landscape of the mind, to the roving imagination, and where the latter may lead is anybody’s guess” (1990, p. 107). From this psychological place, my body’s skin acts as multi-porous passageway that mediates the in-here with the out-there. All of this can be experienced through acute listening, touching, and seeing. But first, one must honor the Earth-World as an animate Being, which in turn, also touches, sees, and listens.

In order to play, embodied golf needs the earth’s natural landscape. Shaped links holes each have a particular personality, which is why golf holes at St Andrews have names. These holes play with us while we play on them, and each side participates in birthing and nurturing the authentic Swing. To be clear, the golf-scape is a co-player and co-recipient of the authentic Swing. This idea will unfold as we play outward and inward. My sister, professional golfer Janie Blalock, told me that before each competitive round of golf, she viscerally walks golf’s surface in order to place her feet into communication

with the golfing ground. Her feet interview the grass while her body is finding an invisible connective link that exists between her root and the target, a link in the form of an invisible underground authentic Swing.

Casey (1997) stipulates that before I can unify with my environment, “I must first of all unify *myself* before I unify my environs. . . . To walk is to draw my body together . . . to constitute myself as one coherent organism” (p. 224). Walking unifies my incongruent parts, it harmonizes my sidedness while I saunter—exploring and playing from side to side on the course. More so, through walking, I thoroughly experience and appreciate how moving from place to place affects my body-Self. Furthermore, Casey states, “In walking, we move into a near-sphere of our own choosing. . . . In this sphere, we encounter places as much as we enliven them” (p. 228). Following a golf ball, I often find myself in places that were not of my choosing, places that I had never before seen or experienced. Casey adds, “I walk into a world I am not: a world that I, absolutely here, discover as already there” (p. 228). In summary, we have in golf the opportunity to light up the intertwining of undiscovered places and un-experienced embodiment.

This work suggests that walking awakens the psychological body, a vital expression of our whole embodiment. Embodied walking activates my human body to know its Being in concurrence with the earth-body. Depth psychologist Ruth Meyer suggests, “A boundary is somehow crossed in the process of walking” (2007, p. 95). Meyer is not just referring to physical horizontal boundaries. “Normal boundaries of chronological time break down and the moment takes on a vertical dimension as it puts the walker in touch with the landscape of history, the natural world, and with the archetypal realm” (p. 94). Ultimately, Meyer’s thought opens up the horizontal golf-scape

and vertical golf-scape to the embodied sensing walking golfer. She invites the image that co-joins the present with the past. Precisely, not only am I playing on St Andrews Links in this present time, but also those who first forged this course, those whose stories are embedded in these Links, are still playing.

I had such an experience in June of 2004 at The Country Club in Brooklyn, Massachusetts. On my 50<sup>th</sup> birthday, while struggling to find my lost golfing prowess, my sister Janie, who rejuvenated my love for golf a few months prior this occurrence, appeared again. She invited me to play one of the most historic and revered golf courses in the United States, The Country Club at Brookline, Massachusetts, the same course depicted in *The Greatest Game Ever Played* (Frost, 2002). Unable to hit the ball with any satisfaction, my sister gently urged me to allow the club to swing itself. Gradually I slipped into a rhythm that culminated with one magical swing. Along the way while walking slowly up the fairway and after a respectable hit off the final tee, an inner voice began dialoguing with golfing greats of the past who had played on this very ground. It asked them to play a part in this upcoming swing. As I sunk into the moment, a 5-iron chose me. The feeling was that of something swinging through my body. I gazed in awe at the high flying ball heading directly over the target. Janie, knowing my struggles, had tears in her eyes. Consciously surrendering inside the gap, that silent space of ultimate potential allows miracles to happen. To this day, I believe walking greatly assisted in creating the in-between place for this psycho-physical gift to appear. I do not believe this experience could have happened had I been riding in a cart. Walking is telling the golf-scape that I am open for its wisdom and that I yearn to be in harmony with its energies. In walking, I honor my body and I honor the earth's body. In walking, I appreciate

embodiment in its fullest, deepest, and most expansive expression. In walking, I remember my deepest expression of myself, my primordial Self.

This exploration has been describing, actually developing an understanding of an “I” that is individuating on The Links. More precisely, individuation is happening out of the linking between the “I,” this particular place, and the play of golf. As this work progresses, the descriptions and interpretations written from the first person intends an embodied and developing “I.” Brooke (2009) describes Jung’s developing sense of I “as a fertile and hospitable emptiness within which the things of the world could shine forth, and it was through these things that his sense of himself was founded” (p. 150).

Heidegger’s ontological “I” is “that Being which is an issue for this entity in its very Being, is in each case mine. . . . As entities with such Being, they are delivered over to their own Being” (1962, p. 67). With these descriptions and coupled with Merleau-Ponty’s (1968) understanding of the “I” as a whole part of the flesh world, we have a multilayered and motile “I-Being” that gathers within itself more of it-Self, and likewise from the inverse perspective, “place” gather the “I” to be in communion with all the entities, both visible and invisible that appear in a particular place, such as The Links. Deepening this image, Pressfield knows that “the body is also a field” (1995, p. 138).

Conceptually, we could be describing Jung’s conscious ego assimilating the unconscious Self, except his concept falls short of the lived poetic experience of an “I” being engaged by a fertile place-scape that this work continues to describe. Schenk explains, “While Jung’s rationalist mode takes us away from experience in order to derive meaning, phenomenology helps us see a side of Jung that emphasizes experience rather than concept as the ground of meaning” (2001b, p. 10). Even though Jung’s

concepts contribute to this work, it is his poetic lived descriptions of an embodied psyche that stirs the golfing “I” as it courses through The Links. This “I” never ceases in the process of integrating mind and body, thus it is continually experiencing deeper levels of the embodied psyche—wholeness. Schenk adds, “No dualism exists between mind and world. It is not that the psyche functions as an interior mechanism in a world that affects it, but that the lived world is ‘gathered’ as psyche exists” (p. 11). One of this study’s core intentions is to understand and thereby transcend Cartesian dualism. I will do this by exploring the various dualities that playing golf on The Links lights up. While these dyads play on a hole, they also play as a w-hole.

## Chapter 5 The Outer Links

### Preparing to Play Golf

**Brief history.** Golf was born in St Andrews, Scotland during the early 15<sup>th</sup> century. To place this emergence in a historical context, less than a century prior to the birth of golf, Dante traveled *The Divine Comedy*. During golf's first century: Joan of Arc led the French against the English, Gutenberg started printing the Bible, both Luther and Copernicus were born, and Michelangelo discovered the image of David inside a slab of stone. Together these historical facts of masculine/feminine conflict, reformation, circularity, and artistic imagining, depict the psychological environment that birthed the game of golf. And albeit they existed in a distant horizon, the images they project assist this dissertation to develop an understanding of golf on The Links that is worthy of being an image for the individuation process.

In positing St Andrews as both the physical and spiritual center of golf, golf historian Mark Frost writes, "The city takes its name from the ancient cathedral at its center, which accepted relics of the apostle Saint Andrew in the eighth century. Golf appeared not long afterward. Nature, not man, was the Old Course's principle architect" (2004, p. 291). In fact, "The Scots had been playing the game on this long, narrow fishhook of seaside ground a hundred years before Columbus discovered America (p. 291). It is curious that Frost uses a fishhook to describe The Links form considering that this place's namesake was reputed to be the first "hooked" (recruited) apostle by Jesus, the fisher of men, an image that this study will play with at The Turn.

Honoring places, anthropologist Keith Basso asserts, "You must remember their names. You must remember what happened at them long ago. You must think about it

and keep on thinking about it” (1990, p. 127). Historian Raymond Lamont-Brown (2006) heralds St Andrews as one of the holiest places in medieval Christendom. “For a thousand years pilgrims made their way to St Andrews . . . to be spiritually refreshed in the presence of the corporeal relics of the Holy Martyr and Apostle Andrew, a man who the faithful believed had walked with Jesus” (p. 1). Lore has it that in 1279 St Rule transported Saint Andrew’s physical relics from Greece where “he had been martyred on the distinctive cross called a *crux decussata* which has entered Scottish heraldry as the patriotic Saltire” (Lamont-Brown, 2006, p. 12), a significance that will also be explored in The Turn chapter. One such place that supposedly houses these sacred relics, St James Church, is located merely a few hundred yards from The Royal and Ancient Club House; a physical fact that asks which of these entities, if not both, psychologically reigns as this place’s moral authority.

Originally under the influence of the Catholic religion, St Andrews did not escape the Lutheran insurgence in Scotland under the reign of Henry VIII, over 100 years after golf emerged, indeed this Old Grey Town held the occasion for historically significant events that proved to turn Scotland into Reformist hands. Macdonald (1928) writes, “For many years St Andrews was a battle-ground between the Church of Rome, the English Church, and the Presbyterian Church of John Knox.” (p. 4). Today, a mere 15 minute walk takes one from The Links to the ruins of The Great Cathedral and The Castle whose remains remember the history of this place. Clearly, Macdonald adds, “Interwoven with the history and the antiquity of St Andrews are the history and antiquity of golf.” (p. 5).

Witchcraft was hardly an issue in Scotland prior to The Reformation; only afterwards did their detection and prosecution increase. Today, overlooking from a

natural stone platform named Step Rock, “the visitor can still look east along the cliffs towards St James Church to the site of the Witch Lake where tradition has it witches were tested (by water ordeal) until the late seventeenth century” (Lamont-Brown, 2006, p. 94). I mention this historical fact to imply an increasing one-sided movement in favor of patriarchal consciousness, not only in this place, but also throughout the Western world. Nevertheless, there were seeds of feminine power in St Andrews, Scotland, in the name of Mary Queen of Scots. Lamont-Brown notes that this queen visited St Andrews several times during 1561-65. “Wherever she went, the crowds acted with enthusiasm. . . . She made a striking figure in her rich, black dresses with their lace trimmings and billowing skirts. . . . Mary was every inch a queen, and she had inherited all the legendary Stuart charm” (p. 95). At least one of her visits to St Andrews was to play golf, as Mary Queen of Scots is reputed to be the first female golfer. It is interesting to note that Mary’s male predecessors, James II, James III, and James IV, each banned golf because the game was distracting their subjects from archery practice necessary for war. Yes, golf interfered with war! This dissertation suggests these historical facts revealing a conflictual interplay between the archetypal masculine and feminine energies are still playing out in various forms on The Links. These images will continue to unfold as we walk deeper into The Links and its images.

Mentioned in the introduction, Alice of *Alice’s Adventures in Wonderland* (Carroll, 1993), has a place in the British Golf History Museum. In July 1862 Charles Dodgson, who wrote as Lewis Carroll, took the three daughters of Dean Henry Liddell for a boat ride when, while rowing, told the three girls, Lorina, Edith, and Alice, a story which he later called *Alice’s Adventures Underground*. Indeed, Alice Liddell was Charles



Dodgson's model for the heroine of this timeless and mythic story of which he published in 1865 under its current title. Between 1875 and 1878, Alice came to St Andrews to visit her sister Lorina who was married at that time to the reigning captain of The Royal and Ancient, William B. Skene. Thickening its prestige, Prince Leopold, Queen Victoria's fourth son, succeeded his good friend, William Skene as captain of The Royal and Ancient in 1876. In fact, Prince Leopold became Godfather to Alice's second son, whom she named Leopold to honor her close friendship with the prince. These are the literal historical facts describing Alice Liddell's relationship with the St Andrews Links. Later, as promised in the introduction, Alice will be used as a vehicle to venture below this place's surface in order to explore its mythic and often seemingly illogical play-scape. All of the historical facts laid out so far in this chapter are meant to give the reader a sense of the depth and richness that layers the whole of St Andrews.

**The Royal and Ancient.** In 1754, 22 elite gentlemen from the St Andrews region formed what was then called the Society of St Andrews Golfers. Being granted Royal Patronage in 1834 by King William IV, they became The Royal and Ancient Golf Club. Historians Malcolm and Crabtree write, "Today, it is the premier club in the world, governing the game in all countries except the United States of America and Mexico" (2010, p. 2). Ten years prior to their original formation, 13 edicts, or rules for golf, had already been set. Pepper writes, "They were admirably brief—just thirteen edicts in all. . . . This simple set of straight forward principles would prevail virtually unchanged for nearly a century" (1999, p. 24). These original rules covered what to do if a horse, cow, dog, or sheep stopped your ball: play the ball as it lies. If a club snapped apart while taking a swipe at the ball it counted as a stroke. And psychologically illuminating, the

first rule read: “You must tee your ball within one club-length of the hole” (Pepper, 1999, p. 24). The present day golfer should know that in the early centuries of golf there were no greens, merely a hole in the ground. And the next tee, according to the rules, should be one club length to the side from that hole. Macdonald states, “The earlier rules of play always suggested a code of honor. . . . The player must play the ball as it lay. . . . The ball was not to be touched with anything but a club until it was holed out” (1928, p. 17). An obvious exception to this rule would be if ball landed in a water hazard, or was otherwise not findable. In comparison, today’s rule book boasts over 120 pages. This thesis maintains that The Royal and Ancient grew out of golf’s essential need to main itself as honorable and moral. Consequently, I suggest, this all male authoritative organization became golf’s father image, hence, Freud’s super-ego.



*Figure 2.* The Royal and Ancient Club House. James Blalock Photographer. Re-produced with written permission from the St Andrews Links Trust.

From the late 19th century, The Royal and Ancient Golf Club emerged as the governing authority both in the United Kingdom and abroad.

Between 1897 and 2003 it developed three distinct areas of responsibility, namely the administration of the Rules of Golf in conjunction with the United States Golf Association, the running of The Open Championship and other key golfing events, and the development of the game in existing and emerging golf nations. (Lewis & Howe, 2010, p. 2)

The Royal and Ancient Golf Club does not own St Andrews golf, but it does oversee how golf is played. Situated behind the first tee, its authoritarian stature overlooks all who begin to play The Links. The Royal and Ancient, during its more than 250 years of existence, persists in maintaining its all-male status. Even recently, this organization broke one convention in order to maintain its primary convention. Although it is traditional that The Royal and Ancient invite the presiding president of the University of St Andrews for membership, this honor was not extended to the current female president. I include this latter fact to emphasize the dominant male nature that presides over St Andrews' golf, and how that nature must learn to play with the archetypal feminine that looms on, around, and underneath The Links. To be clear, women's access to The Links is equal to that of men. Nevertheless here, women are obviously kept out of the body that devises golf's rules. In depth psychological terms, the super-ego that oversees The Links is one-sidedly masculine. Jung (1957/1967, p. 13) would say that in this institution *yang* has yet to break up and change towards *yin*.

**22 Holes: The original links.** Up until the mid-18<sup>th</sup> century, a round at St Andrews consisted of 22 holes, 11 holes out and 11 holes back. Malcolm and Crabtree describe the original land mass:

The Links consisted of about 50 acres of arable land and 250 acres of sandy dunes covered with thick gorse and scrub. Within this area of dunes was a narrow strip of undulating grassland with humps and hollows interspersed with areas of flat plains. It was a small crook-shaped area of about 12 acres that constituted the golf course. (2010, p. 2)

Pepper adds, “There were no trees, no fairways, and no greens as such, just a hole in the ground every few hundred yards. . . . There was no set number of holes for a round of golf. . . . Each course ran according to the flow of the land” (1999, p. 27). Originally, the number of holes for a round of golf varied and was left up to the preference and land restrictions of each golf course. Eventually, in 1764 St Andrews settled on an 18-hole-golf-round; this set the standard for every golf course to follow. Pepper adds, “And the authority for that decree, as well as countless later rulings on the game, would come from the abiding bastion of golf administration, the town of St Andrews” (p. 27). At this time, The Royal and Ancient ruling body did not yet exist, but we can insinuate from Pepper’s words that the seedling of this organization was, so to speak, growing in the womb.

From then on and for nearly a century, golfers on St Andrews played nine holes out, and on the same track, nine holes back. Yes, The Outer Links and The Inner Links shared the same holes. In other words, the inner holes were the outer holes played in reverse. Macdonald (1928) can only imagine playing St Andrews then “with its unrolled greens, its rabbit scrapes, and its tough whins and its narrow fairways,” (p. 44); never mind playing “before 1857, when every fairway was played both forward and backward. . . . The party first on the green had the right to putt out before a match from the opposite direction could play” (p. 44).

It is important for the reader to pay attention to the several layers of doubling and dyads have already surfaced and will continue to surface. We have just mentioned that the original course consisted of 22 holes, and that 22 gentlemen founded The Royal and Ancient Club. Considering just these two facts, it is evident that the element of “two-ness” underlies the essential structure of golf as a whole. As we play on, other significant

binary pairs will appear: some horizontal and some vertical. A most glaring duality emerged out of a former unity, The Links themselves. Out of the original course, The Royal and Ancient forged an Outer Links and an Inner Links that are at the same time right and left to each other.

**The split links.** Due to over-crowding and the growing frustration of golfers in having to share holes with those playing in reverse, in 1860 The Royal and Ancient decided to widen The Links. First, they expanded the greens to accommodate two cupped holes. Not stopping there, this all men's club, according to Malcolm and Crabtree (2010), ordered the burning and removal of the whins, grasses, and gorse on the sea side of the course. This occurred over a large area that "extended from today's second tee to the intersection of the seventh and 11th fairways, almost the entire length of the northern side of the course" (p. 113). Indeed, however, the clearing away of wild growth did have positive results for golfers, which was, widening the golf ground and making the land fit for golf. In addition, "it would lay the basis for the further extension of the greens and for the outgoing fairways on the modern-day and anti-clockwise course" (p. 113). In fact, for a time following the widening, play was both counter-clockwise and clockwise. That means golf's play circled in two directions until The Royal and Ancient settled on one direction. Here we have an historic occurrence where doubling manifests itself on The Links and actually splits The Links. Although, this phenomenon of splitting is not a complete severance, since many outer and inner linked holes share the same green and fairway. Even holes that are not hinged at the green are still linked because, as we shall see, they are in-play for each other. To clarify, The Royal and Ancient deems that a ball is in still in-play even when it lands on an opposing linked hole, which means that each

hole is in-bounds for its reversed other. In other words, both outer and inner is in-play for the other, and play with each other within the wholeness of The Links. Even though a spitting of the whole was intended, several shared spaces remained.

Earlier, I mentioned that the flagstick identifies the cupped hole. Considering that because of the split, most cupped holes share a green, in order for golfers to know which hole to aim, The Royal and Ancient assigned a white flag to designate The Outer Links, and a red flag to designate The Inner Links. Keep in mind that the tee colors have already signified that red is feminine and white is masculine. Since The Royal and Ancient assigned the color red for ladies and white for men, we can infer that the white flagged Outer Links have a more masculine quality, which turns towards the feminine at the threshold to the red flagged Inner Links. Again, let us remember Jung's words, "When *yang* has reached its greatest strength, the dark power of *yin* is born within its depths, for night begins at midday when *yang* breaks up and begins to change into *yin*" (1957/1967, p. 13). When a human body plays The Links, at The Turn, white changes into red, the quality of inner is born within the depths of the quality of outer.

These colors are another illuminating disclosure that this exploration has unearthed, which point below golf's physical surface, and in doing so, reveal depth psychological symbols of the masculine and feminine. It is this dissertation's belief that the unconscious, which we will root into when The Inner Links play us, chose these flag colors.

**Map and scorecard.** Prior to a golf round at The Links, the official starter hands each player a scorecard and a map-guide of the course so that those unfamiliar with this Links Course can orient themselves to its nuances. Each of these visual tools assists the

golfer by displaying distances and hazards that might not be visible from one's immediate horizon. The scorecard has blank spaces for each player to write their name along with blank spaces to write down a score after each hole. The scorecard also gives important information for each hole, that being, its name and corresponding number, its distance, and its par. Distances vary depending on the tee markers chosen by each player. The Links offers three distances: a front tee that is designated by red tee markers, which is called "Ladies Yards," the middle and back markers intended for men are colored white and gold respectively. Nevertheless, anyone can play any tee. They are there to make the game enjoyable for every level of ability. This forces each player to make a judgment on what distance would suit his or her game.

"Par" is the score that The Royal and Ancient determines what a very good golfer should achieve on each hole. The length of a hole determines its par. A par four is a hole on which a hypothetical very good golfer should be able to reach with two swings, or shots. That leaves two putts to score par. Par on the green is always two putts. Hence, the distance between tee and green designates what par is on each particular hole. To be clear, measured distance rather than lived difficulty determines par. To compensate for that strict goal, The First Tee put forth the idea of "personal par," which means that each individual player, depending on his or her ability, can establish one's own a scoring goal, namely, personal par. This idea is intended to bridge forth into a Life Skill, a way of Being-in-the-world individually and not in comparison to a "they" standard.

One other feature on the scorecard is the rate of difficulty of each hole compared to the other holes. For example, the number one rated hole is supposed to play as the most difficult, and likewise, the 18th rated hole is usually the easiest hole on the Links.

These ratings stay the same every day, which makes them misleading because The Royal and Ancient cannot control the daily variations of wind direction. Often enough, the most difficult rated holes will play the easiest. The rating structure, called the handicap system, is intended to equalize golfers of all abilities. This is in addition to the equalizing factor that the tee markers provide. How handicapping works is: the player with the lower handicap gives strokes to his or her opponent. Except here, giving strokes is actually subtracting strokes, because in golf the lower score wins. Of course, the number of strokes given depends on the difference between the handicaps of each competing golfer. For example, a four-handicapper, who averages four strokes over par on a round of golf, will give two strokes to a six-handicapper. These strokes are given on the most difficult holes as designated on the scorecard. In conclusion, it is common to have achieved the better score and still lose the contest.

Other than informing each player as to the name, distance, and difficulty of each hole, the purpose of the scorecard is for writing down one's score. Therefore, a scorecard is a tool that assists memory. Much has been written already in this study that tries to diminish the importance of score. Let me clarify this point: I want to deepen the quality of scoring, that aspect of scoring that is essential to the game. What I want to transcend is playing only for score. For example, after the completion of a round, golfers are asked by others either what their score was, or how did they play. How I played contains the score, in that, score is one aspect that expresses how I played, but it is not the only quality of play. A number on the scorecard does not contain the lived experience that added up each stroke. Nevertheless, when score dominates all meaning for a golfer's round, it does have the power to dismember its own limited and narrow egoic mode of playing, thus creating



an opening for other qualities of Being-golf's-primordial-place to appear. In the end, score is a paradox; it matters while at the same time it does not matter. While coaching children in golf, I emphasize golf's lived-body. Meaning, I coach kids to place all their attention on the process of swinging a golf club, and on the experience of walking and noticing ourselves in the golf-scape. I want these children to feel the grass beneath their feet and the wind caressing their face: to smell nature's aromas that permeate every golfing land. When we root ourselves in golf's ground, score will happen. What I have described contributes to the discovery of one's authentic way of Being-in-golf, indeed, one's authentic Swing. Paradoxically, scoring is best when it matters least. In this way, scoring is a result of authenticity.

It was only appropriate that the starter also handed out a map that included the history of this place. The British Golf History Museum is located immediately next to The Royal and Ancient Club House and the history of golf at The Links is outlined at the beginning of the map. This tells us that St Andrews means for all its players to value the history while they are trying to score. It means for each player to honor the historic traditions of golf and that style of etiquette behavior unique to golf. Furthermore, the presence of these two archetypal and physical structures reminds us to play by the current set rules of golf, and at the same time, appreciate the rules made by those who came before us, who first played this course using, compared to modern standards, shoddy equipment.

The map is a way for The Links to show itself in a way that is outside and above itself. Assisting the human eye, the map lets us see what is behind the near view that blocks the far view. Within the map are detailed drawings of each hole, giving us a

miniaturized picture of each hole along with every significant physical feature within that hole. More so, the map offers views of critical areas that might be concealed to human vision. In golf terms, these are blind shots. They occur when the terrain and what grows on it, rises up to obstruct a player's vision. In short, Nature's contours and growths often hinder human vision from seeing the target's surface. Thus, the map is like eyes for a vision that is blocked. This map also informs players as to the distance from one feature of the hole to another. In this respect, the course map is a much expanded version of the scorecard. If a golfer new to this course forgoes the course map, he or she will all too often be playing blind. The element of surprise will await these players on many shots, for they will rarely know what terrain or hazard waits in the far horizon. For those players who use the map, they will do so while standing in the think box. Indeed, the course map is a think box implement.

Here in the think box, players will structure a golf shot to a place on the map that matches the place on the respective link. Casey states, "Any such map claims to be independent of the earth it represents; it has departed from that which it depicts" (2005, p. 3). In this context, I take Casey's words to illustrate that the map and the golf-scape are separate entities. On what map can I walk upon, experience, and embrace the natural surroundings of which my body is the center. However, there is no denying that the map upon which I am looking and the actual hole that I can see in front of my body are, in a sense, the same place. This phenomena shows that place has varied ways to be represented and encountered by a conscious body. A map shows me where I am in the context of a vast surround, especially when I feel disoriented from being in a new place. My eyes are rooted on the map while my feet are rooted on the earth. Shifting my vision

between the map and the living hole, a doubling ensues. They are: two ways of being-in-place, and two complementary ways of orienting my body-in-place. The lived function of the course map will become clearer as we play some the links.

As previously stated, the scorecard and map informs us that on these golf links: holes, bunkers, and other significant regions carry names. Indeed, St Andrews names its holes and its bunkers, giving the play-scape storied character. I will wait until we come upon each named surface phenomena to explain how that name came about. Most modern golf courses, in contrast, identify their holes with numbers, a system that orients golfers in a linear fashion, and in which players are in-the-world-linearly. At The St Andrews Links, golfers are in-the-world-qualitatively. Casey writes, “The use of such place-names is no contingent matter. . . . They are the locatory units of everyday journeys, indices of attachment to the land (or sea or air) through which such journeys are made” (1993, p. 280). Hillman (1975, p. 9) begs us to re-member soul in our words and names, an activity that deepens as it embodies both name and place.

**Entering a liminal place.** At this place in our journey, we are moving into the lived layers of nearing and then entering play. When arriving at The Links one is not yet fully inside play. Arriving and readying exist just on the other side of play-scape’s boundary limit, and since the readying process is necessary for play, it is in a sense part of play. Therefore, it is important to describe the lived process between arriving at The Links (which includes the activity of putting on my golf shoes, hat, and other necessary wear) and teeing off on the first hole. Each player that “is getting ready” to experience golf on these links, they do so in a psychological liminal space. In other words, the outer activity of getting ready to play is a place between two psychological ways of Being-in-

the-world: the outside world that the “they-self” considers reality, and play’s domain.

Earlier this work cited Turner (1982), who understood play itself as a liminal space, or an in-between event. For the activity of playing, Winnicott (1971) used the term “transitional space” in order to communicate an lived experience of liminality. This study is laying out a transitional place that exists within a liminal place. These are lived regions within a place-scape. What follows will unfold this lived image.

Readying to play, to enter the body of The Links, I am most conscious that I have stepped into history, a feeling thickened from The Royal and Ancient, the university, and the religious center that each presence from behind, the North Sea is to my right, with Eden’s Estuary in front but at a distant horizon, and the city to my left. Each of these boundary personalities represents powerful mythic energies of which this text has already explored or will explore.

Between the first tee and the North Sea is a practice putting green, a place where those players who will soon begin their round wait and can warm up for play. This area is a physical liminal place, in that these players are inside the bounds of The Links but not yet fully inside play’s grasp. To fully enter, these players must wait for The Royal and Ancient’s starter to officially call their name into play. In a depth psychological sense, he represents the gatekeeper, the personality that guards the boundary. At St Andrews, he stands on the edge of the first tee box. The physical distance of play’s entry is subtle and short; however, the phenomenological and psychological move into play’s space can be profound.

The liminal experience of waiting is permeated with stimulating anticipation, because here, each initiate-player knows that something unique is about to happen,

some-thing that exists on the other side of golf's first born threshold. On the outside, these players sense that the "I" they are now is about to change, because the psychological place they will soon enter exists on a different level of Being. Play is unlike non-play. Gadamer adds, "Play has its own essence, independent of the consciousness of those who play" (1988, p. 102). According to Huizinga, "Play is not 'ordinary' or 'real' life. It is rather a stepping out of 'real' life into a temporary sphere of activity with a disposition all of its own" (1955, p. 8). Indeed, The Links' play-scape receptively waits for its future players to cross into its borders.

I am describing a threshold experience that unfolds its meaning when a human body walks through its edge. Holding a scorecard and a map, and carrying the necessary equipment with which to play, are the requirements to enter its domain. This place asks for double contemplation: being with this threshold-place experience, and thinking about the challenges that Hole One is showing, which is not yet, but soon to be here and now.

The date is October 22, 2011. The time is noon. I hear the starter call our group to the tee box. A few walking movements steps me completely into the psycho-physical play-scape. I have arrived at the place that has been a mere dream for 35 years. Placed in the think box, I search for a swing that will propel the ball from "in-here" on the tee to an intended situational perimeter "out-there" into Burn's fairway (Hole One). On its own, this task should not be difficult because this hole parallels and shares the landmass with the 18th hole. The first and last holes co-share one of the widest fairways in golf.

### **Entering the Golf-scape**

**Burn: Hole One.** When opening either the map or the scorecard in order to start acquainting oneself with The Links, Burn Hole is the first seen. There is no blind shot

here; the fairway, the out-of-bounds, the North Sea, the roads bordering The Links, and the burn are all in plain sight.

Burn Hole, the first born from the expansion and split, “gets its name from the Swilcan Burn which flows for the last few hundred yards of its six mile length out to the sea across the fairway” (Warters, 2011b, p. 52). More so, the map displays that the Swilcan Burn, which comes into play on the first and last holes, is the only water hazard on the course. Shaped like a snake, it slithers through this double fairway ready to swallow any ball that challenges its edge. Still, it should not pose a challenge from the tee box, as we need only not to hit the ball too far. It is the second shot that the burn’s edge looms large in a golfer’s psyche, for it displays a precise edge and one that determines whether or not a ball is in play. Golfers approaching the green must challenge its edge that hugs tightly to the green. Another strict edge borderline that appear on The Links is “out-of-bounds,” which outlines the boundary of all golf-scapes. Even though out-of-bounds is out-of-play, paradoxically it is still part of the game, because if a ball lands out-of-bounds, that player incurs penalty strokes, which is part of the golf’s play. Because the Swilcan Burn flows inside the boundary area of The Links, it differs from out-of-bounds. If a ball lands in the burn, then that player must drop a ball at the point of entry and add one stroke to his or her score. A ball that lands out-of-bounds cannot be struck, one must go back to where that shot was hit, which adds up to a two stroke penalty. Other edges we find on the golf course are less abrupt. For example, if my ball rolls into the rough or a bunker, yes, these are precise edges, but that ball is playable. Thus, the exact edge the burn affords is in a sense limit edge, or, an edge to the nth degree, in that it is an edge on the golf-scape magnified because of its penalty. It is an edge golfers want to avoid at all

costs, yet it is imminently present. Although many of the edges that define The Links, both within and outside its boundary, are beautiful to look at and to walk through, these hazard edges create immense angst for the player. They are there to penalize.

Before the Swilcan Bridge was erected in the middle ages, this water way inhibited people from crossing from one side to the other, an obstacle that disrupted commerce and sheep herding. All this was going on well before The Links became a golfing place. However, the burn linked the city with the North Sea, making the Swilcan Burn both a divisive border and a link. When the Swilcan Bridge was erected on what is now the 18th fairway, the restricted border attribute of the burn morphed into a boundary, a place area that invites movement from both sides. Lamont- Brown (2006) describes the Swilcan Bridge as an intriguing piece of architecture. “This medieval bridge . . . was once the only seaward link between the castle and the cathedral with the Eden Estuary” (p. 226), or in a depth psychological sense, between a historic civilization and its mythic beginnings.

Today the bridge is a landmark for St Andrews, The Links, and for all of golf. More than a landmark, the Swilcan Bridge plays as the iconic image for The Links, thus thickening this place’s linking function. In fact, the first hole, what is now Burn, was originally named Bridge. Keep in mind that before the expansion, the out-going first hole shared the same location as the in-coming final hole, but in a reverse direction. Burn Hole now has its own bridge, albeit an ordinary plank bridge. This bridge does not even possess a name. It is worth noting that the bridge that leads out appears plain and is nameless, whereas the bridge that leads inward towards Home Hole not only appears ceremonial but also is experienced as such. Once more we notice a doubling, this one

created by the split: two bridges, one for each direction. One bridge predates all of golf, the other bridge necessitated when The Links were split. I will continue a discourse on the Swilcan Bridge when we play the final link.

Thankfully, this hole is not long for the average hitter. Nevertheless, nearly every day at St Andrews the wind's force will steer the ball to a greater degree while the ball is in the air and albeit to a much lesser degree, while the ball rolls on the ground. This day the wind is blowing hard from left to right, which encouraged me to aim well into the 18<sup>th</sup> fairway (Home Hole) so that the ball would eventually land in the center of Burn's fairway. If failing to account for the wind's participation, and I aimed towards the middle of Burn's fairway, the wind could easily carry any ball out-of-bounds, which on this hole is the border between Burn Hole and the North Sea's sandy beach. Paradoxically, I was aiming for the end (Home's fairway) in order to land safely in the beginning (Burn's fairway). Giving me a preview of the end, on the far side of the 18<sup>th</sup> fairway, from Burn's tee box perspective, is the town of St Andrews, which is also out-of-bounds.

Some thoughts tell me to avoid the out-of-bounds, other thoughts tell me to avoid the burn, and still other thoughts, those under the direct influence of The Royal and Ancient, whose watching eyes are towards my back, sensed not seen, tell me primarily to follow the rules, and then to swing and hit a respectable shot. Each of these thoughts is thickly concealing any sense of self, or my authentic Swing. Indeed, I find myself overly caring what others think. In short, even though I am facing one of easiest tee shots in golf, thickening the challenge is that both the natural hindrance (wind) and the stated psychological influences tell me that much more than "I" am playing. Nature and psyche are also playing.



Having fully acknowledged these thoughts and challenges as psychologically real, something in me says it is time to sink into my own embodiment and begin to experience this notion of Self in a sensuous dialectic with Burn's flesh-scape. It is time to absorb the textural setting of The Links into the flesh of my body, an occurrence that should temporarily quiet those disruptive thoughts who are my ghosts that also come to play. They too weave into this multilayered setting. Completing the final stage of the think box, I narrow my focus to the first link, Burn Hole, which, according to the scorecard measures 355 yards in length. From this example, the reader will notice the dual function in which the mind/body dynamic is engaged. My body reaches out to the sensuous surface of golf-scape, while my mind measures its linear distances. This interplay of body and mind will play out through each link (hole).

Informed by body and mind, I move across a psycho-physical threshold, from the think box to the place area for swinging. It is important here to trust that the sensuous visionary task fulfilled while in the think box has permeated my swinging body. Addressing the ball while at the same time addressing the envisioned landing area, which is the future stance for my ball and for my body, I sense my legs and feet to be like the trunk of a tree rooted into this links soil. From this, my upper body relaxes in a state of oneness with the golf club that now hangs down from my hands like branches that are growing naturally towards the ground. I swing. From reflection, it was as if my swing swung itself. It is difficult to describe the lived sense of accomplishment, relief, satisfaction, if not euphoria while executing a harmonious swing off from Burn's tee, especially knowing that "Others" (the they-self) were watching.

The lived experience was as if disappearing into the swing. Sports enthusiast and former commissioner of professional baseball A. Butler Giamatti (1989) would describe this as “a moment when something not modern but ancient, primitive—primordial—takes over. . . . In that moment of vision . . . compounded of sight and insight, everyone is centered. . . . The memory of that moment is deep enough to send us all out again . . . to re-enact the ceremony” (pp. 35-36). Von Franz (1997) offers a mythic analogy that I referred to in this dissertation’s literature review, and it speaks to how I experienced this first swing. Here, she interprets a stick as “an extension of one’s hand, and thus an extension of one’s will power or purposiveness beyond the body—a tremendous invention, really” (p. 33). In this story, the boy disappears when he swings the stick. He submits to the swing and allows something numinous to enter and consequently transform his known world.

Walking, feeling, sensing, and smelling, I follow the ball out and into The Links. From Being-in-place both physically and psychologically, I begin to notice the smell and the texture of the closely mown fairway. From the terrain alone with its short grayish green grass rowed in-between thick areas of gorse and scrub bushes covering the sandy dunes, I appreciate the raw authentic beauty of this place. There are no trees, and from a distance the terrain appears starkly flat. However, any golfer who walks this surface will immediately notice its incessant undulations that flow endlessly through every hole. Undulation derives from “Late Latin *undula* wavelet (diminutive of Latin *unda* wave) . . . having wave form” (Barnhart, 1995, p. 846), which is fitting for The Links-scape knowing that its surface emerged out from the receding waters of the North Sea. Indeed, it is like walking on waves, albeit they are solid and non-motional.

Coupled with Mother Nature's display, walking into the depth of the oldest golf course on the Earth in a fully embodied way, I know that the history in which I have just been folded has integrated into and activated my body, mind, and soul. A lived sense tells me that every golf shot I play while in this place will contribute to its soul. Surely, "the body is the vehicle that moves over that ground: the vessel that sanctifies it" (Casey, 2007, p. 227). And like a two-way bridge, as this storied place-body participates in every shot that I play here, it integrates itself into my soul. Together, body and place create soul. St Andrews is in my bones, my blood, and in my flesh. Thickening this embodied consciousness, I am aware that my present self is playing with two kinds of history: the memories of playing here 35 years ago, along with the epic history of the place itself and all the historic personages who have played on this hallowed ground. My present is playing coextensively with my history and St Andrews' history.

In one sense, this is a triple play, in that three temporal eras are playing: my present, my past measured in decades, and this place's past measured in centuries. For sure, two temporal entities are at play, that being, individual and place. These multilayered descriptions appear to be folding into one grand play of a chiasmic world flesh that coalesces around my body. Casey (2007) recognizes that the walking body lights up the intimate link between time and place. Furthermore, "The past is complicit with the present at every point" (p. 226). While walking towards the horizon, it was as if the land spewed forth its history communicating its Being through my walking feet. I am present, my present re-members my past, which brings my past body co-present with my present body. Past, present, and body gathered in a place together walk and play into a future horizon. Indeed this place had me in its multilayered grips.

Approaching Burn's green, golfers face a narrow but menacing burn that hugs and actually contours around the front outer skin of the green. This place-situation calls for a swing that can execute a high arching trajectory so that the ball will clear the burn and land softly on the green. If the ball lands over the green then one will again face the swallowing burn on the subsequent stance. When on the green, it is evident that land-waves are not constricted to just the fairways; they also roll through the greens, which increase the challenge for putting. Most modern golf courses create a boundary area that surrounds the green, called the fringe. Because on most modern golf courses the length of the grass is distinctly higher than that of the green, the fringe displays a boundary texture with clearly defined edges on both sides, between itself and the green and between itself and the fairway. A shot from the fringe usually calls for a lofted face chipping club that would loft the ball over the fringe and onto the green. However, The Links differs; these fairway grasses are clipped almost as close to the ground as the greens. Even though there is a distinction between what is fairway and what is green, it is a muted edge. If my ball bounces over the green, I instantly realize that how I am used to playing these shots on more modern golf holes is not relevant here, since links terrain presents more choices, and each choice awakens creativity and artistry. In short, links golf summons me out of my comfort zone.

In the olden days of golf, a golf club was created for this particular task in mind; it was a hybrid between a putter and a lofted chipping club. If struck properly, the ball would move forward with a slight amount of loft. Because of the flange on the bottom of modern irons, it is difficult to chip the ball from the tight lies that are often found while playing The Links. Therefore, when the ball is off the green, even at a previous

unthinkable distance, a putter might very well be the best choice of club. This choice is almost unimaginable when playing most modern golf courses. I will state here that for the most part, golf courses today promote high flying shots; whereas in most situations, Links golf promotes golf that is low to the earth-ground.

From a psychological perspective, high lofted shots represent the archetypal masculine (*yang*) and spirit (ascension). Conversely, the low to the ground shots represent the archetypal feminine (*yin*) and soul. This study proposes that lofted shots are analogous to Hillman's (2005) archetypal analysis of peak experiences. He writes, "The peak experience is a way of describing pneumatic experience, and the climber of peaks in search of spirit is the drive of the spirit in search of itself" (p. 75). Spirit's reverie soars upward towards the high realms, which are closer to God (p. 75). Hillman is referring to the image of God who resides in Heaven, or Eden, and is separate from all things that live on the earth. Hillman (1975), continuing to describe spirit, writes, "Its direction is vertical and ascending. . . . It is masculine" (p. 68).

Because, Hillman (2005) uses the term "the vale of soul making" (p. 76), we can easily infer that the soul's place is low to the ground, and more so underneath the earth, as in a hole. According to Hillman (1975), "Images of soul show first of all more feminine connotations. . . . [Soul gives] a metaphorical sense to life through words such as close, near, slow, and deep" (pp. 68-69). He adds, "There is a feminine association with vales" (p. 76). There are times when high lofted shots are appropriate, if not necessary when playing The Links. Nevertheless, because of the wind and the terrain, adeptness with the low to the ground shot is more valuable when playing here. Ultimately, the given circumstances dictate what shot is most appropriate.

These descriptions of spirit and soul deepen the tee marker colors that are red for women, white and gold for men. Red is the color of earth and blood (Chevalier & Gheerbrant, 1996, p. 792), whereas white and gold, like the sun, light up the world of things. Let us not forget the flag colors: white for The Outer Links and red for The Inner Links. That is saying, when playing golf here, the outward white spirit ascends, while the inner red soul stays close to the earth and seeks its downwardness. These archetypal color images will be given more attention in chapter 6.

Teaching First Tee classes, I create activities from which each participant must execute both high shots and low shots. When our students discover which shot is their weakest, then it is that shot I encourage them to practice. Jung (1921/1971, p. 450) would understand this as integrating one's inferior function. Indeed, our psychic riches are stored in our darkest places. Yes, through the psychological discussion of high and low, spirit and soul, masculine (*yang*) and feminine (*yin*), this study has revealed another paradox. For example, if the high shot is the weakest link in my repertoire of shot making, it is there where I enter "the vale of soul making" (Hillman, 2005, p. 76).

**Dyke: Hole Two.** Immediately to the right (facing outward) of Burn's green is the teeing area for the second hole, named Dyke. In fact, when golf was first played on these links there were no tee boxes. The rules stated that each player needed to begin the following hole one club length to the right of the previous hole's end. Today, when facing the same direction as the holes are laid out, one walks to the immediate right in order to locate the next tee box, however, they are a bit further than one club length.

Dyke Hole gets its name after an old stone wall that forms a boundary on the left side of The Links from the outward direction. In actuality, the dyke does not come into

play here; although it does on the Road Hole (17<sup>th</sup> hole) that parallels Dyke. Evidently, we have a named hole that re-members its original placement on The Links layout before the split.

Similar to Burn, a player would rather miss the ball left of the target, which transgresses the Road Hole's fairway, than miss the ball to the right where a ball could easily land in the thick gorse or one of the several menacing bunkers that border the right side of the course. According to the map, the prime landing area is just short of Cheape's Bunker. This particular bunker takes the name of Mr. Cheape, the owner of The Links during the mid to later 19th century. Nevertheless, when standing on Dyke's tee, golfers cannot see the desired landing area. To golfers, this situational place-scape phenomenon is named and experienced as a "blind shot." Here, the growth of high fescue grasses and healthy gorse bushes that pile upon top of sandy dunes blocks human vision. If playing this hole for the first time coupled with no human guidance, aimed and executed a straightaway shot, do not be surprised when walking over the mounds and discovering a very unsatisfying result. Therefore, we have an event that either calls for a map or it calls for a blind adventure into the unknown. The map, after all, reveals what nature conceals. According to Casey, "Maps orient us in the practical world" (2002, p. xiv).

Even though standing here with my feet secure on solid ground and knowing where I am located, because the reciprocal vision between my body and the target is interrupted, I am visually cut off from a target that will be the future location for my body. This tells me that embodied orientation requires not only knowledge of my present location, but also a vision of where I am going. In other words, total embodied orientation

necessitates a vision of where I have been, where I am located now, along with a future goal. More so, complete orientation requires reciprocation from the seen to the seer.

How can a target participate in the visual circle event if the seer cannot see the target? In other words, can folding back occur when something, such as a sand dune, blocks the way? If one was familiar with the layout and remembered the landing area, then the mind's eye could replace the physical eye as the seer, which would clear the way for a folding back to occur. But if one is new to the layout, the map can act as a third player that facilitates vision between seer and seen. When I look at the map, it tells me what is beyond my vision, and then my body at least knows the map's version of the layout. And when I follow my ball into the unknown landscape by way of my walking body, what I see and experience begins to integrate the map-scape with the earth-scape. In short, we have a dynamic three way interplay between body, map, and earth. Casey writes, "Maps facilitate our access to the life-world of action. . . . They direct the movement of the whole body as it makes its way to the place on the map that is its destination" (2002, p. xiv) or target. Viewing The Links map induces interplay between what the map shows and what the natural links show to a visual golfer, or in the case of a blind shot, what vision cannot see. In the latter situation, such as what occurs on this hole, the map attempts to complete the vision that nature conceals. Let me explain why I used the word attempt. Reciprocal seeing between player and target means that each side, the here and the there, participates in the think box to visualize a swing that is appropriate for this task. If the horizon that centers the target area is blocked, the swing is deprived of a part of its root. To be clear, a cooperation of past, present, and imagined future lived occurrences participate in the creation of a swing. The map can help, but it cannot replace



the natural terrain. However, a deeper grounding does occur: the rooting into the unknown.

Encountering a blind shot opens the opportunity for a human player to take a stance towards the unknown. Here, invisibility informs my swing. In other words, the phenomenon of concealment assists in forming the swing. This swing opens to a not yet played experience. In addition, invisible archetypal players deepen a swing's circular harmonic motion. For example, mythically, the swing that is blind to its target is mimetic to the Grail Knights who thought it most noble to enter the darkest part of the forest in order to discover their goal—the Holy Grail. For sure, the gods too want to play. Andrew Cooper adds, “Through drama, metaphor, and symbol, sport speaks to us of our deepest yearnings and imaginings” (1988, p. 7).

I also mentioned that a player could forgo the map and swing blindly with limited or no image from the think box. In both choices, one would still walk towards the target area not knowing the ball's location and situation until walking brings my horizon in with the ball's location, in other words, to where my body and the ball again share the same location, one that sets up the next situation. The difference is that playing blind heightens the anticipation, but it also heightens both wonder and angst. Obviously, playing blind increases the chance that one's ball will end up in an undesirable situation. This would be an example of psychologically playing on the edge by choice, a self-created edge that can transform itself into surprise resulting from, using Casey's words, “the unexpected and the unfamiliar and the unknown. . . . [From this stance] I am able to glance out in new ways, and thus be ready for surprise, even embrace it eagerly” (2007, pp. 126-127). MacKenzie adds, “The direct line to the hole is the line of instinct, and that to make a

good hole you must break up that direct line in order to create the line of charm” (1998, p. 18). The Links holds many surprises for all its visitors. Even if the golf ball begins its flight towards open playable ground, a sudden gust of wind could easily carry it off its course. Plus, any of the numerous undulations can bounce the ball into surprising places. Remember that human ingenuity did not create or design the Old Course; rather it emerged from the North Sea and evolved from nature Her-Self.

Every golfer playing Dyke Hole will experience anticipation while walking up and over the sandy dunes, where the little white ball is hopefully visible and not hidden in Cheape’s Bunker, or worse, in the thick gorse bushes that define the right edge of this hole. Cheape’s Bunker does serve a dual purpose; it is a hazard and a protector. This sand trap is a hazard in its own right, while at the same time it can gather a ball before it rolls into the severe gorse, which is a more penalizing hazard.

For the approach shot, the map warns us about the diagonal ridge, a more pronounced undulation that protects the second green. If hitting this ridge, the ball’s bounce is unpredictable, therefore the hole challenges us to hit over that ridge for the ball to find the green.

Putting on slanting and undulating greens provides an interesting aim-target challenge, one that resembles playing with the wind. In order for the ball to fall into the cupped hole, players must aim away from it. They should envision an invisible imaginary precise spot determined by the severity of the slope, which becomes an intermediary target and it acts as a guiding point, one that relinquishes its participation once the ball passes it by. In order to determine the correct spot, what golf terms “reading the green,” the human body crouches as low to the ground as physically possible to be close enough

to the surface so that the green's subtle and obvious features are visible. Notice that when addressing the ball with the putter, its face is now where the green reader's face just was, as if the putter's face plays as my body's face. Or, could we imagine the reverse, that my body's face paved the way for the putter's face. More likely, each face requires the other's face; putter and human play as a two-some on one team.

What perplexes most if not all golfers is that even though I can see the surface, it likes to hide its subtleties. Reading greens is like reading a text, each time I return to re-read, the entity read shows more of itself; it never seems to show all of itself. MacKenzie (1998) acknowledges that even after several rounds played on The Links, in addition to the time he spent mapping the course, "I found my knowledge was of the slightest, and the subtleties which I discovered have always been a source of amazement to me" (p. 7). He adds, "A first class hole must have subtleties and strategic problems which are difficult to understand" (p. 39). Whereas on Dyke's tee box we faced a blind shot, here, the green offers a paradoxical kind of concealment, a concealment that is visible. From MacKenzie's words, we realize that a challenging golf course both reveals and conceals. It shows itself piece meal, it wants to stir our curiosity and urge continuous re-playing. Even though I cannot fully see what is there from my glance, I persist on reading the green the best I can. Studying the ground between my ball and the hole from several angles is both illuminating and confusing, for the slope or slopes can look different from each side. Every direction lights up the subtle complexity of this surface situation.

Walking on the green, my feet sense the ground's hardness. Walking carries me around the green so that I can see and read the green from various directions. More so, I glance outside the near surface to its surroundings, and then out further to the far horizon

in order to receive a sense of how the immediate surface integrates with its surroundings. I have learned from experience that what appears as an up-hill putt may in fact be down-hill, or even side-hill. The green is not the whole; the near is not an isolated horizon. Certainly, the entire terrain that makes up The Links plays into each shot. Other than the slope, the direction that the grass grows influences the ball's movement and its path. In the direction that water runs off during heavy rains, flow-lines are revealed on the green's surface that are not visible during playable conditions. In summary, reading a green requires multi-sensed perception: eyes, feet, and an acute sense of nature's movements.

Playing golf, and in this particular place, putting, keeps me on the edge of the familiar and the new. Open for discovery with an appreciation of the unexpected, the unknown, and the unfamiliar, "I am able to glance out in new ways, and thus to be ready for surprise, even to embrace it eagerly" (Casey, 2007, p. 127). First, I must be sufficiently grounded, and thus oriented in the place that welcomes my body's stance. Rooting my stance into the ground does not just mean acquiring physical balance, but also opening the bottom of my feet for receptivity from the ground. That is saying, while my feet are rooted on the earth's surface, which supports my body, they receive knowledge from both the earth's surface and its depth. To become fully oriented, according to Casey, "means becoming geared into the environing world, anchored there bodily, fitting into its existing structurations by means of an ongoing engagement in double-tracking" (p. 124). Merleau-Ponty adds, "To understand is to experience the harmony between what we aim at and what is given, between the intention and the performance—and the body is our anchorage in a world" (1962, p. 167).

As stated earlier, projecting my outgoing vision while receptively anchored in the layers of my surroundings, is not a one-way projection, instead a folding back occurs. Casey explains, “Instead, the glance loops back onto the subject who emitted it; it folds back on this subject, coils over and falls back onto it” (2007, p. 281). Emitting out and folding back are only possible in an epistemology where the in-here subject experiences itself separate from an out-there object, yet it inwardly knows that its individual existence emerges from a deeper unitive more fluid stratum that is, in essence, the world getting to know itself by playing both with and against itself. It seems that the world expresses itself in rounding qualities and movements; Merleau-Ponty (1968) describes it as flesh, and Heidegger (1962) understands it in the play of *Dasein*. Glancing out from the think box, reading a putt, and walking the course, the world outside my skin responds to my gaze: the gaze from my eyes, the gaze from my hands and feet, the gaze from my embodied wholeness. My body is whole because of the world’s response and my receptivity to the world’s response.

From reading the putting surface, my eyes, feet, and hands attune to its response by taking a stance. My eyes respond by keeping the decided target line and the ball in its vision. My gaze alternates back and forth, here and there, between the ball here and the target there, where I want to send the ball. I swing at the ball from here to out-there. Except, I am not the only influence on the ball; the slope of the surface takes control of the ball’s path after the swing of my putter’s face puts it in motion. My hands feel the line and the distance. By lightly gripping the club, my hands are receptive to what the shot wants. Whereas, if I tightly grasp the club and try to steer the putter face, the folding back will be cut off from its play with the projecting out. According to Levin, “Grasping

gestures . . . cannot reach into the essential nature of things” (1985, p. 126). My feet are receptive by sensing the ground while providing a solid stance for my arms and hands to freely swing. If the ball does not fall into the hole during this putt, I will continue to putt until it does. That is the outward essence of golfing: swing, hit, and follow until the ball falls into the hole; and the round continues.

At this place in *The Outer Links*, we are going to move outward to Hole Five, which goes by the name Hole o’cross. Although, every hole is worthy of description, it is not within the scope of this work to describe each hole. Instead, I chose the holes that best light up to the phenomenological, hermeneutic, and depth psychological themes that this work wants to illuminate.

**Hole o’cross: Hole Five.** The name for this hole, according to Warters, “Either refers to a chasm the players crossed with their approach shot to the green or a cross which some believe once stood here” (2011b, p. 55). In numerical distance, Hole o’cross measures 568 yards in length, a great enough length that *The Royal and Ancient* determines is a par five. However, albeit an accurate linear distance, its lived length will constantly vary. For example, players rarely hit a shot down the fairway’s linear center. Contributing factors to off center shots come from air and land alike, more precisely, wind and land-waves. In addition, errant swings executed by human players more than often force the golf ball off center. For many holes, the center is not even the preferable landing spot. A golf hole’s lived distance varies with each day and with each individual player. A common expression among golfers is “that hole played long today” or the reverse when a hole is playing short that day for that individual. Whereas the scorecard

refers to a set quantitative straight line measurement, these players are referring to the lived experience of playing a golf hole.

One common attribute Hole o'cross has with many other holes on The Outer Links is that its left side is a more preferable landing area for the tee shot than its right side. Warter's map suggests that golfers aim towards this hole's left side in order to avoid at all costs the fairway bunkers on the right side. "So the line is always further left than you'd think" (2011b, p. 55). There is another grouping of bunkers situated on the left side of the fairway that are visible from the tee box, appropriately named The Spectacles. Even though the drive will land well short of these bunkers, The Spectacles give us a visual landmark. If appropriately placed after my tee shot, I will face a blind shot towards the green. Depending on the wind, the green is reachable on my second shot; if not, I must avoid The Spectacles, for, as they were a guiding friend from the tee box, they are a menacing foe from where I am presently situated. Left might not fare well in this circumstance, because The Beardies, another family of bunkers, comes into play. Playing this shot, I hit and hope; dunes, chasms, bunkers, all wait to swallow my ball. However, this green is a massive target, its length measures 100 yards.

The name Hole o'cross carries a fertile image that has the horizontal and vertical linked together; the horizontal surface crosses vertical depth. I suggest that this hole is the first obvious request from The Links to be seen and played through the crossing lens of a phenomenology of surfaces and a depth psychology of symbolic and metaphoric verticality. Merleau-Ponty's (1968) understanding of crisscrossing, chiasm, and flesh honors the surface, while depth psychology's metaphoric eyes honors the symbolism of the cross. I plead that the reader be open, so as to be gripped by the surface descriptions

that follow. These hermeneutical descriptions will pave the way for a more intense deepening of the surface when we encounter The Turn and beyond.

With that said, a curious landmark depicted on the map as a “March Stone” situates in the middle of Hole o’cross. These stones visible on the outward holes were boundary stones determining the former limits of the Old Course, before its expansion. They inform us that what is now in-bounds was then out-of-bounds. These Hermetic stones that once-upon-a-time marked the boundary of The Links now provide a permeable boundary that differentiates the outer from the inner. Indeed these stones announce the Greek God Hermes. Lopez-Pedraza writes, “The stone heap is, in fact, archetypal image of a god. . . . Hermes marks our psychological roads and boundaries; he marks the borderlines of our psychological frontiers” (1977, p. 14). Here, Hermes’ stones delineate the border region between our outer and our inner psychic territory. This boundary binds what it separates, thus Hermes also links outer with inner.

On Hole o’cross, if a ball veers too far left, going out over these psycho-physical stones, we might find ourselves descending into “Hell bunker.” This bunker comes into view on the left edge of the map. In the same way, one notices it on the far edge of their psychic periphery. Aptly named, Hell is a vast and deep formidable bunker that shows itself here, if only as a preview of what to expect during the inner journey. Actually, Hell bunker is located in the center of the 14th hole, an Inner Link that parallels Hole o’cross. Glancing out from the fifth tee, Hell is not visible; we only know it is there because of the map, or from a previous played experience. At this point in the round, my body is unfamiliar with an experience such as Hell, thus inexperienced to discern a path out of its extreme depth. For those golfers playing here before the split, they would have to



encounter Hell bunker both here and on the way in. Nevertheless, and in due part to the map, this devilish obstacle has subtly slithered its way into the initiate golfer's consciousness. Hell lays in wait for when we encounter it head-on after the inward turn and again on our way towards Home Hole. Truly, each player will have to encounter Hell at some point in his or her journey to wholeness.

Merely by its name, Hole o'cross intimates Hell, in that Hell and the crucifixion co-exist in the dominant Christian image, the cross, an image that instructs Jung's process of individuation (Edinger, 1972, p. 150). As this study will mete out, individuation entails a crucifixion, a descent into Hell, and culminating in a resurrection. Soon the reader and the golfer will enter upon the Saltire Cross, an invisible but lived directional crossing formed out from the communion between the seventh and the 11th holes. This crossing linkage psychologically thickens and contributes complexity to The Links' surface and depth. What will be an X shaped cross that is visibly depicted on The Links' mapping, heralds as the threshold to The Turn. That a cross may have stood here at Hole o'cross invites us to see The Links through the symbol of the cross.

I conclude this chapter with Hole o'cross, and will begin the following chapter with Hole Seven, still an Outer Link, but a link that this work places as a link into The Turn.

## Chapter 6 The Dionysian Turn

### Symbol and Archetype

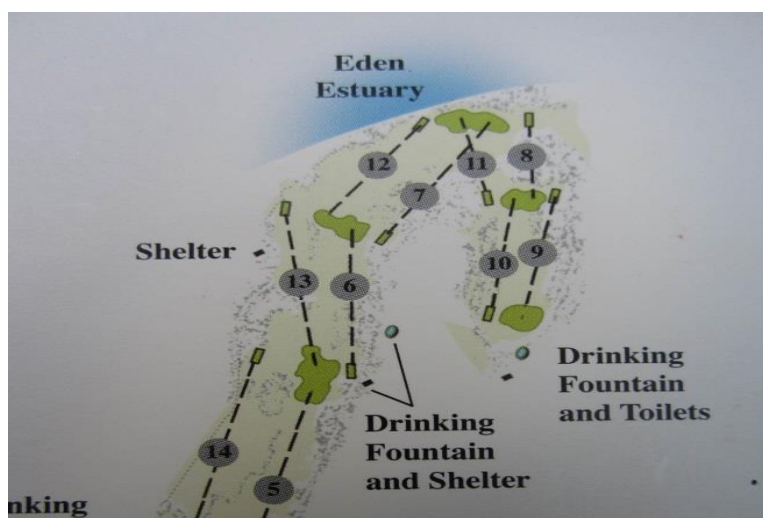
Before playing onward, it is important to understand Jung's notion of the symbol and its relationship to the archetype. For this, I will refer to Jacobi's *Complex, Symbol, and Archetype* (1971). Her work guides this study in interpreting the symbols that appear on the surface of The Links. These symbols are a hidden expression of this ancient playground, and they can wake up our archetypal sensibility. Archetypal symbols can do this here because the coursing golf-scape's imagery mirrors the fluid soul of an individuating player. Better yet, these numinous entities exist in the world, a world that is made up of nature, earth, and psyche. When I met these symbols at St Andrews, it was as if what exists in psyche and what is located on and around The Links anticipated each other—activated each other. What was split is now re-linked.

As we will see, dyadic twosomes continue their play at The Turn's horizontally laid out holes that are co-extensive with this region's symbolic vertical depth. I will let Jacobi explain; "Symbols present an objective, visible meaning behind which an invisible, profounder meaning is hidden" (1971, p. 77). In order to fully appreciate the pregnant meaning of symbols, a two-way reciprocity between human consciousness and the symbol's manifestation must be in place; mimetic to the reciprocity that unfolded between a golfer and the target at the beginning of our round. Jacobi warns, "too many individuals are cut off from the figurative language of their psyche, and these are precisely the highly civilized, the intellectuals. They are no longer capable of grasping anything more than the outward facade" (p. 87). Therefore, to be gripped by a symbol, the human player must have a lived appreciation of the objective realm of the psyche,

which Jung locates in our inner being. The symbol's effect on the subject-player will depend on the observer. Meaning, the individuating golfer, while cognizant of the facts, that is, the holes quantitative measurements and its surface layout, is also open to the hidden meaning of things that show themselves on the surface. What is important here is that symbols are "images of contents which transcend consciousness" (1971, p. 84). According to Jacobi, the symbol unites opposites, thus it points to wholeness. Gathering opposites into a totality "can never be addressed only to one faculty in a man. . . . The symbol as 'image' has the character of a summons and stimulates a man's whole being to a total reaction; his thought and feeling, his senses and intuition participate" (p. 88). Let us remember Levin's (1985) words concerning Merleau-Ponty's notion of flesh; "This one notion alone deconstructs, in just one devastating sweep, not only the dualism of subject and object, but the egology and objectivity of the body" (p. 65). To be clear, this study intends to unfold a paradoxical understanding of a lived duality that is re-membered in wholeness. In the same way, *The Turn* is a densely woven fabric with each thread reflecting many strands. My intention is to explore each thread on its own but in a way that shows how each strand reflects, announces, and gathers with its others into an intertwining w-hole.

From my years of observation, too often golfers play strictly by the numerical distance. This type of golfer, trying to be precise by attending to the map's numerical distances, appears to be a function of our measuring minds. Range finders are the new rage in golf. These instruments tell the golfer the exact distance between here and there. Merely look through the camera lens to capture a desired target, then press a button and the yardage in numbers appear on the screen. Before this technological advancement,

golfers would have to walk the course to find the correct distance. Golf course maps also give the measured distance, but one must walk to and from its designated distance markers. My concern is that too much technology dismisses the playing body. A walking body facilitates an awakening body that can take the body into a deeper level of world. Nietzsche writes, “The world is deep, and deeper than the day could read” (1999, p. 161). Indeed the lived world is mysterious, and this symbol ridden region holds the potential to open each initiate-player that is ready to receive its wisdom, into its depth. This turning-place-scape is the hinge that holds the tension of the opposites.



*Figure 3.* The Eden Estuary, The X crossing, and The Hook. Re-produced with written permission from the St Andrews Links Trust.

The Turn does not display itself as a sequential place, rather as a synchronic out-folding and enfolding textured region. In other words, each phenomenon, such as the hook and the Saltire Cross deserve their own description, but at the same time, the psychic makeup of this region announces that these place phenomenon layer with each other, that is, when describing one thing it calls forth its other. As previously stated, this region wants to be read and played metaphorically. In other words, this study intends to free the depths hidden on the surface of the four holes that make up The Dionysian Turn

through the images initiated by the Eden Estuary, Saint Andrew's Saltire Cross, and the hook. To be sure, we have played into a sacred place imbued with symbol and metaphor.

The seventh hole (High Out, formerly Eden Out) acts as a threshold to The Turn, which this work claims is a hermeneutic region consisting of four holes; Hole Eight through Hole 11. I will begin with a phenomenological description that will lead into a hermeneutical analysis of the region that includes depth psychology and mythology. Actually, the names associated with this place, its coursing (directionality), and its geographical features themselves seem to ask for a hermeneutics enriched by an archetypal imagining that is imbued with biblical and mythic numinous imagery. Casey (1993) cites epic myths to pronounce the value of place names. He writes, "The particular region signified by such place-names as 'Hades' . . . are at once realms of values and virtues as well as mnemonic resources" (p. 277). In conjunction with the human imagination, place speaks its narrative through its place-names. "Memorable journeys consist of events in places" (p. 277).

These four holes shape The Turn because of their paradoxical directionality. The eighth and ninth holes are Outer Links that turn my body inward, and in the same vein, the 10th and 11th holes are Inner Links even though my body turns outward to play them. From a numerical and rational stance, The Turn is encapsulated in the transition between Holes Nine and 10, which designates the literal shift from The Outer Links to The Inner Links. However, because of the paradoxical nature of these four holes, and thickened with appearances of the X crossing and the Eden Estuary, these four holes cohere into a dynamic psycho-physical place-phenomenon. Inside this place that we call The Turn, layout direction contradicts body's direction, outer crosses inner, outer gives way to

inner, and then inner crosses outer; and all of this is in full view of Eden's waters that flow out, pause, turn, and flow in. Simply but profoundly, this region, where literal play crosses religious myth and legend, is richly imbued with layers of ambiguity.

To reiterate, The Dionysian Turn is an edge-fold phenomenon where a playing ego, that sense of "I," is turned around. "Edge-fold" is a term that this work created out of Casey's (1993) description of edges that exist in places; "The limit of place is thus the limit of every actual occasion. . . . Place provides the absolute edge of everything, including itself" (p. 15). Spatially this edge transforms into a fold, in that it turns what was playing the outer course with what will be an inner journey into itself. In other words, The Turn enfolds outer and inner into its mythical place-scape, which is psychologically real from an inner perspective and phenomenologically real from an outer perspective as it plays out on earth's layered surface.

This study recognizes The Dionysian Turn as a center that disorients so that one-Self might discover a deeper more expansive center. The Jungian Self has many centers (Samuels, Shorter, & Plaut, 1997, p. 135). This study displays that The Links, in likeness to the Self, has many centers that are located on many levels, both physically and symbolically. The holes, the cupped holes, and each place that a player takes his or her stance, becomes a center. In The Turn region, each key symbol is a center that amplifies each other center. Nietzsche's (1999) words integrate the above notion into this links-scape. He writes, "Every moment beginneth existence, around every 'Here' rolleth the ball 'There'. The middle is everywhere. Crooked is the path of eternity" (p. 154).

We have unquestionably entered the place-area of our round that displays a deeper metaphoric center. When taking in The Links as a whole, we can see its two ends:

the beginning marked out by the official starter, and The Turn that is highlighted with a cross, Eden's waters, and a hook. At the beginning of our round the official starter, the gentleman hired by The Royal and Ancient, handed out a scorecard and a map. Each of these tools, while imbued with linear and quantitative information, also symbolically represents the rational civilized Apollonic principle. Norman O. Brown tells us that, "Apollo is masculine" (1959, p. 174). Located at the opposite end of The Links, are powerful religious-mythic symbols that this section will explore as the opposing partner to the linear surface, that is, the mythic depth. The Turn is a Dionysian region, and this god activates our feminine depth. Notice that one center is visible yet temporal, while its opposing center is invisible and constant. However, the image of Eden gives us one glaring contradiction; the Dionysian region coexists with a powerful masculine figure—the primordial patriarchal Yahweh God image. This is a contradiction because, according to Lopez-Pedraza (2000) Dionysus is considered the god of women (pp. 46-47), depression (p. 49), and the body. He writes, "Dionysiac emotion . . . is archetypal and makes the connection between soul and body. . . . He lets us know he is there in the body" (p. 34). Dionysus both opposes and completes Yahweh who is masculine, spirit, and above the things of the earth. Edinger suggest that the Eden myth was modified "by a one-sided patriarchal attitude of the Hebrews which depreciated the feminine component of the psyche" (1972, pp. 17-18).

Hopefully, in our mytho-poetic and hermeneutic exploration of this vibrantly symbolic region, we can discover shards if not whole living images of the feminine archetype. After all, the archetypal feminine is grounded in the earth upon which we play golf, and, according to Heidegger's thought, the very nature of earth is to conceal. "That

which enables everything to appear, itself appears merely as the source of all which appears, and therefore appears as that which constantly remains in concealment” (Vycinas, 1961, p. 141). Even though Apollo and Dionysus oppose each other, as we continue to play the links, we will notice that they also play as twosome, in the same way that masculine and feminine energies play as a pair. Again, I repeat Jung (1957/1967): “When *yang* has reached its greatest strength, the dark power of *yin* is born within its depths, for night begins at midday when *yang* breaks up and begins to change into *yin*” (p. 13). Since Apollo is masculine and Dionysus is feminine, these two gods play, respectively, the white and red tees. If Apollo is the god of the white flagged Outer Links, and Dionysus is the god of the red flagged Inner Links, consequently, The Turn is the place where Apollo folds into Dionysus. We can also imagine that Dionysus exists in the low to the ground golf shots, and Apollo rules over the high flying lob shots. In conclusion, the path to know the Self requires integration of polar sides.

As explored in the previous chapter, the placement of white and red flags connotes symbols of masculine and feminine. Red is the color of blood, passion, and wine. The blood announces the blood cycles of the feminine body whereas the red wine attracts Dionysus. We can associate the cyclical blood flows with Eden’s tidal waters. Red exudes the nocturnal female, the mystery of life (Chevalier & Gheerbrant, 1996, p. 792). In chapter 4, we explored the relationship between the whiteness of the golf ball and the darkness of the hole beneath the ground, which is an outer entity whose goal is inner. Keep in mind that white is also the color of the male semen, not to mention Apollonic sun-like light and purity. Within the image of white and red flags we have the twosomes of masculine and feminine, along with Apollo and Dionysus, at play. Up to



this point in the round, white and red coursed parallel to each other. At The Turn they cross.

We need to dismiss if not dissolve a common misconception that opposites are forever antagonistic to each other. Of course this occurs; except that, as Eden shows, the original split from which dyadic oppositions emerged was, at the same time, the birth of consciousness. Polar opposites were born from the same womb. At The Turn, the symbolic cross integrates opposites into a center while the hook hooks opposites into a silent center. Even though Eden births duality (reflective consciousness) its tidal waters that flow as a boundary horizon to The Links displays both separation and integration. Notice that each of these sacred mythic images reveals duality and unity overlaying each other. Patricia Berry (2008) assists us in understanding “the image.” She writes, “Image is a complexity of relationships, an inherence of tensions, juxtapositions, and interconnections” (p. 93). Berry’s image is a psychic body that holds the tension of the opposites. “Image tends to draw one into ‘vertical’ rather than ‘horizontal’ reflection. . . . Depth can also mean a depth within, a penetration of the immediate across and through surfaces” (p. 96). That is saying, the image that shows itself on the surface of a place-scape directs us downward so that we might get a glimpse of a place’s soul. The image has all that it needs within itself to become itself.

Ultimately, this chapter will place in communication the symbolic cross, Eden, and the hook as they show themselves on the surface of these four links (holes). At this point, in keeping with the nature of The Symbolic Turn, I think it is necessary to deeply remember that these golf holes are also links. For sure, these links intend to link humanity’s historical present to its mythical past.

### **Threshold to The Turn**

Walking over to play the seventh link, the body-ego, psychologically stimulated by the religious symbols that The Links has already released, is entering a threshold event of which it is not yet fully aware. High (Out) is the modern day name for this link, the 'Out' is necessary to distinguishes this hole from the 11th hole named High (In). We have not yet walked into the region where The Outer Links and The Inner Links cross. Up to this point, each corresponding inner link coursed parallel to its outer link. Here, this changes. When approaching the latter portion of High (Out), what was expected to be a parallel link is instead a link that crosses. Certainly, I have never witnessed this phenomenon on any other golf course during my 50 years of playing golf.

The name "High" derives from the commanding position of the green overlooking the Eden Estuary. For some reason, I did not yet notice the name Eden written on the map, I merely paid attention to the map's guidance to aim for 11th hole's red flag. The fact that one should aim for the 11th hole should intimate that something odd is forthcoming. Halfway to the green is where the fairway redirects a walking body over to the right, away from High (In), but in doing so, crossing that hole. This place-event results in disorder for the directional body. At least, this is how I experienced it, meaning, the lived experience was, to say the least, disorienting. Nevertheless, according to Jung, "The right way to wholeness is full of detours and supposed wrong turnings" (quoted in Storr, 1983, p. 256). Thickening the plot, the map presents an X to announce this crossing. This dissertation will interpret the X symbol as a depth psychological move that opens the body-ego to experience cross imagery. In other words, the golf course designed and mapped the crossing, whereas our lived bodies walk and play upon the cross. Because

Saint Andrew, the first apostle of Jesus Christ, was crucified on a Saltire Cross, a cross that is shaped in X form, it is an easy leap to interpret this place-marking, the crossing of outer and inner links, as a physical imprint of the archetypal cross. The Saltire Cross laid out on The Turn represents the linking of outer and inner, two contrary lived directional courings. Edinger writes, “The coniunctio of opposites is not generally a pleasant process. More often it is felt as a crucifixion” (1984, p. 20). Profoundly, Edinger’s words announce the lived experience that occurs when one is hooked by the X symbol that is laid out on this place. In other words, walking and playing through the X has the potential to activate a crucifixion like memory harbored deep in one’s personal history. More so, the Saltire Crossing can also activate a mythic memory of the crucifixion image that is imbedded in the human psyche. That is why this chapter will describe the coming together of the opposites, a crucifixion, with a lived example. When I played The Turn on October of 2011, a Dionysian like memory that happened to me on May 17<sup>th</sup> 1998 erupted from the ground of this place and entered my body. It then woke in my body as a conscious recollection. In essence, the X symbol (Saltire Cross) at The Turn played me.

First, the reader should know that the Eden Estuary flows immediately beyond High (Out) and High (In). When I walked off the green at High (Out) the tidal estuary situated in the immediate horizon caught my eye and hooked my body, because it reflected a desperate psychic condition that I experienced during what Jungians would call, mid-life. Here and now, the tide has gone out, leaving the Estuary empty showing its muddy naked bottom. The waters had left. What I am witnessing here reflects back to what I experienced while inside that dark mid-life event. Simply but profoundly, this place brought to life a past psychic lived image. Jungians call this stage of individuation

the *nigredo*. Wikman writes, “Finding a way to suffer more consciously and relate with emptiness and then finding forms that link us fruitfully with the transcendent is half the work” (2004, p. 28). Back then, my hope and trust was that as the water returns my life force would return. Jung provides the guidance: “Your inner emptiness conceals just as great a fullness if only you will allow it to penetrate into you” (1970a, p. 161).

Empirically I know that at this stage the tidal flow is in a condition of stasis, a movement that is no movement, as if the tide is pausing before it turns the other way. Bishop recognizes this “psychological event [as] ‘the touch of the self’ . . . a moment of unforeseen and transformative change” (2011, p. 98).

Facing the estuary in the present moment, I am not aware that the tidal estuary that hooked my attention has the name of Eden. I am also not yet aware that High Out’s first name was Eden (Out). Musing in reverie, I do remember that in the spring of 2007 another tidal estuary, The Piscataqua River, which, from its fluid movements showed me the golf swing. That river is located where I call home. It was at that home when, on the evening of May 17<sup>th</sup> 1998, attempting to ride my bicycle across its Memorial Bridge, I fell, only to wake up in a darkened water. This “bridge of memory” that crosses the Piscataqua River had knocked me unconscious. Admittedly, decades of Dionysian alcohol abuse created the conditions for this to occur. Again, I was very drunk that night. I did not know then that up to that point in my life I was essentially living unconsciously, that low-tide represented my lived existence. Also, I was not yet aware that crossing a bridge is symbolic for one’s individuation process. So it is only fitting that the literal bridge knocked me down so that I could begin the symbolic journey across the river. Already, the reader can understand why the Eden Estuary became so meaningful to me.

With its tidal flow, Eden re-members the fluid golf swing that I first noticed in the Piscataqua River; at the same time, Eden re-members my “fall.” In the first chapter of this study, I related the story of crucifixion and rebirth that happened in my golf-life process. That happened years after my crucifixion on the Memorial Bridge. As I reflect now while writing about these memories, I see them as two crucifixions feeding an individuation process. Like Dionysus, I too am twice born.

Symbolically, my soul was stuck in the mud and weighted down by decades of alcohol addiction. The waters of life had reached their lowest ebb. This *nigredo* experience held me in its trap to where my future provided no escape. Instead, I had to remember and integrate the destruction of the past so that I could re-member the wholeness of my embodiment. It is not a remembering in order to forget, it is a recollecting in order to include. Corbin explains, “The Messenger or Guide will show you how to get through it, because you are a stranger here. It is the inner story of the soul, whose events can only be expressed in symbols” (1998, p. 144). I needed to understand this weighted situation symbolically. This is when I met Dionysus at the turn of my life. Hillman reminds us that “where imagination reigns, personifying happens. . . . We do not invent the persons of myth and religion; they happen to us” (1975, p. 17). Individuation happens.

Dionysus is the god of intoxication. Paradoxically, addiction fires up with the need to control things in the everyday manifest world, whereas Dionysus attempts to destroy control. He represents that part of the psyche that finds life in reverie, of letting go and losing control. Yet, psyche revels in paradox. The same thing that traps also frees. Dionysus lures many followers into addiction. However, instilled in the archetypal

Dionysian pattern lies the madness that destroys the old, while at the same time creates something new to enter consciousness. Dionysus is a vital ingredient for the continuous process of the birth-death cycle. He initiates the transition from repetition of the same to the spiral growth of creativity. According to mythologist Walter F. Otto (1965), this god of the vine, “attends all moments of creation, constantly changes ordered existence into chaos, and ushers in primal salvation” (p. 143). Nothing can return to familiar sameness when Dionysus is present. He can lead us to experience the luminescent light inside the darkness. The lived dark wood of recovery is not upward; on the contrary, the journey is downward. The soul seeks its beneathness, its death, which is a pre-order for its rebirth. For me it is a continuous process of becoming comfortable in the ever changing, always revealing, and eternally hiding unknown world. Now that the waters have returned, I am the author of my story. John Freccero adds, “To tell the story of one’s life in retrospect is somehow to be outside of, or beyond, one’s own life. It is to undergo a kind of death and resurrection, a recapitulation of the Christ event” (1986, p. 216).

The water’s directional movement also remembers the golf swing and the swing of this original links course: each phenomenon has a mimetic outer and inner movement with a place of recollection in-between. In other words, being played by The Dionysian Turn is imagined in the golf swing’s in-between space that this work calls the Pause. Synchronically, the Swing’s Pause and The Turn are reflected in “Slack Tide,” which is the name for a pause-tide that has gone out. Eliade writes, “Choreographed rhythms have their model outside the profane life of man. . . . A dance always imitates an archetypal gesture or commemorates a mythical movement” (1971, p. 28). It is as if the Swing remembers its archetypal heritage whenever a conscious psyche faces this body of water.

And in doing so, the Swing gathers body, mind, and place into a harmonic confluence. Murphy saw the primordial Swing as “a growing power, rhythm, and grace, a pleasure that had no apparent cause . . . a body within a body sustained by its own energies and delight, a body of its own waiting to blossom” (1997, p. 86). If Murphy’s Swing is waiting to blossom, the symbolic depth on and around St Andrews Old Course is the kind of place that can activate such a flowering.

Renowned golf teacher Bob Toski (1971) uses flowing water images for his students to understand the golf swing in an embodied way. Instead of the ego ruled mind structuring a sequential swing, Toski suggests to let the club swing itself. Toski intends to reveal for the player a psycho-physical place from where one experiences the club swinging around a body that is the center of the swing’s movement. All the while, the ego shifts to an observer role by relinquishing its control of the swing to an image of a waterfall. Toski writes, “The feel of the proper downswing is similar to that you would experience if you were sitting in a canoe being gradually drawn toward a waterfall . . . slowly at first, then faster and faster until it swooshes through” (1971, p. 94). The feeling of gradual acceleration can only occur if we give it the space to happen, if we surrender while at the same time we participate in its motion.

### **Short Hole: Hole o’turn**

After completing High (Out), a golfing body must turn 90 degrees in order to play the eighth hole named Short Hole, whose current name describes this hole’s measured length. More so, Short Hole’s original name, Hole o’ turn, links this hole’s directionality with my body’s turning orientation. Although Short Hole is short in distance, experientially it can play long if the wind so desires. As mentioned earlier, the

quantitative distance of each hole is more than often muted by the qualitative influence of the wind. This hole's original name, Hole o' turn, is for our purpose extremely significant because this outer link turns inward. Thus, its name describes the change of direction. Because of its turning properties, when referring to this hole, I will use its original name, Hole o' turn.

Here we play into a region layered with contradiction, where physical direction contradicts the outer coursing. That is to say, we have directionally turned inward while still playing outward. Our minds know that we are still playing The Outer Links even though our bodies have turned inward. This initiates a crossing of the literal and the lived, which is appropriate here because the location of this hole courses adjacent and parallel to the crossing at High Out and High In. This puts Hole o' turn not on the cross, but juxtaposed with it and thus inside its influence. An Outer Link that turns inward definitely thickens the disorientation experience that exists within the image of the cross.

Up to this link, every red inner flagged hole has been, from my body's outward facing direction, to the left of its partnered white flag. Due to my body's turning before the actual beginning of The Inner Links, this hole's white flag stands to the left of the red flag that marks the 10th hole. Another change occurs when I walk horizontally to the left from the eighth green to the ninth tee box, until now all movements from green to tee have been shifts to the right. Even though these directional descriptions might seem insignificant when playing an everyday round of golf, they are not experienced as trivial to a golfer that is deepening through The Turn. Instead of minute details, they constitute an intimate awareness of a body and its orientation to a surrounding horizon, which includes the horizon's living symbols. At this turning, the mental body that knows the



direction by names on the map and the physical body that knows its actual direction are in a disorienting gyration of ambiguity. As we shall continue to discover, the uncertainty and disorientation has a purpose.

Simply, Hole o'turn is an Outer Link that turns inner, which signifies another layered enfoldment of outer and inner. Synchronicity has it that outer events synchronize with inner events. This link-hole appears to be announcing a psychic turn where object and subject, that is, player and world-scape are opening to each other, as if in an enfoldment or a happening that deepens as it heightens the lived experience of Being-in-the-world. Heidegger says, "To grow means to open oneself up to the broadness of the sky and at the same time to be rooted in the darkness of the earth" (quoted in Vycinas, 1961, p. 208).

### **End Link: Hole Nine**

Warters begins his description of Hole Nine or "End" with a directional understanding; "Which ever way round the course was played—and it was often used in the reverse direction—the 9<sup>th</sup> marks the turning point" (2011b, p. 57). Yes, the End is the last hole for The Outer nine Links, even though it faces inward. Enriching the digit, von Franz writes,

In antiquity . . . the number nine is connected with the moon or with any sacred time period associated with the moon. . . . The number nine plays a role in the sacrifices of Dionysus, of Demeter, the earth goddess, and in all sacrifices to Hades and the gods of the underworld. It simply has a lunar and chthonic quality about it. (1997, p. 130)

Von Franz is showing this hole's link to a feminine mythic landscape, a numinous place where the invisible plays with the visible.

Two bunkers located in the center of the fairway split End Hole into two halves. These bunkers and, or, the splitting itself, force each player to make a choice on which side to aim. On another level, the placement of these two bunkers, named Boase's and End, by splitting the hole into a right-side and a left-side, mirrors the split of the entire course; although the latter split as we know has a vertical intimation (outer and inner) yet is laid out horizontally. Facing this hole confuses an ego that relies on there being a right way and a wrong way, because here, one choice is not better than the other choice. Since both sides are equally playable, there is no difference between right and left, or right and wrong. Having to make a judgment or choice, according to Jacobi, frees us from "the paradisaical state of unconsciousness . . . [which is] a sheltered state free from responsibility and decisions, for which the womb is an unexcelled symbol" (1971, p. 90).

Up to this point in our journey, the ego was making several choices as if there was only right and wrong, and as if there was a collectively agreed upon path that it was supposed to follow. In this place-situation, however, that invisible yet real power, what Freud would call the super-ego has left the egoic "I" to decide. Or, is it that since the polarity of right/wrong has dissolved into a play of either/or, the super-ego has lost its authoritative stance? Thus, we have a subtle psychological shift but with profound consequences that pertain to individuation. As the round progresses, we will notice an increasing awareness of the conflict between the part of us that unconsciously conforms to a given or handed down stance, the part which follows the rules without questioning them, and the part of us that is ready to make its own choices, free from authority. In Heideggerian language, I am describing the ongoing conflict between inauthentically following the "they" that feels in opposition with authentically becoming my ownmost

self. In Jungian language, this is when an ego breaks free from its conditioned cultural norms and encounters the Self.

I found myself aiming to End Hole's right-side. What or who was steering my choice? What invisible intelligence or agency was now making my choices? Was the right-side the right choice because of its wording, which would make left connote to wrong? I mention that here, not because I have an answer, but because it raises curiosity towards how much the masculine power archetype of which the direction of "right" is one His symbols, influences my choices. Casey reports that right is associated with normal, good, and order (1993, p. 90). He adds, "One suspects that there is an inner affinity between the privileged members of the dimensional dyads: right-above-front versus left-below-back" (p. 91). Chevalier and Gheerbrant state that according to the Bible, the right side "is the place of the elect at the Last Judgement, the damned going to the left. The left is the direction of Hell, the right that of Heaven" (1996, p. 801). Clearly, right and left are more than mere directions; indeed, they also carry archetypal energy and imagery.

The golf shot to the green could be accomplished by lobbing the ball high into the air, or putting the ball along the ground, or a shot that included both: getting the ball in the air and then allowing it to roll towards the target. Again, either choice works equally well. From a depth psychological perspective, we could imagine that the high lob-shot represents the Apollonian masculine spiritual archetype, whereas the low to the earth shot is played by the feminine earthly archetype. Yet, I mentioned a third choice, one that situates itself in the middle of the two opposites. With this third choice, high and low can both play. In other words, during this dynamic psychic situation that was activated from

being placed outside of a right/wrong dyadic, something transcendent comes into being, that is, the target participates in how this shot is to be played.

Here, at the End of the outer journey, we have been questioning the Western cultural assumption that all intelligence resides in the human psyche. The thought that an earth-bound target was also involved in the think box, possibly engaging in its own think/play box process, and one that was always in confluence to my process, initiated a transformational shift of awareness that thresholds an individuating psyche into a psychological liminal place. The staid border walls erected by our Western culture intending to separate the “in-here” experience of a human psyche from the “out-there” location of an inanimate world, a world that is merely for human use, came tumbling down. In this ecstatic moment, a strict border that allowed only a one-way passage from human to world, transformed into a boundary that allows freely a two-way passage. In other words, a one directional “in-to-out” transformed into a “back-and-forth” play of “in-out-in,” or, a “here-there-here.”

From this transcendent stance, when envisioning a golf target, a folding back occurs, meaning, the target also plays by envisioning its human player. Certainly, we are engaged in a threshold event in which the psychological back and forth creates a different level of place-scape. Consequently, from here on in a different level of Being-in-the-world is playing. Referring back to Warters’ (2011b) historical fact stating that this hole played as the End Hole for each circular direction (remember the course was initially played in both directions post-split), here we can take his words “reverse direction” to intimate a transformational and ongoing relationship between subject and object, that is, player and target. Edinger writes, “The process of becoming conscious requires both

seeing and being seen, knowing and being known” (1984, p. 53). Merleau-Ponty (1968) would deem that through these embodied shifts of awareness we have made the flesh world more conscious of itself.

Jungians would find this psychic occurrence as part of the process of individuation. Stein writes, “[Individuation] seeks to move ego consciousness out of and beyond its established personal traits and habits and its culture bound attitudes into a much wider horizon of self-understanding and wholeness” (2006, p. xiv). Stein’s quote is applicable here in the sense that a new understanding broke through my cultural bonds. Indeed, I was playing towards the “End” of a certain style or phase of awareness. It felt like a metaphoric death, yet I still had more holes to play. This round is only half complete. Perplexity and curiosity follow my body as I turn towards The Inner Links.

### **Turning from an End to an Inner Beginning**

Before returning to St Andrews, I had a preconceived notion that the archetypal energies underlying The Turn announce the Greek God Dionysus. Usually Dionysus conveys a tumultuous psycho-bodily experience, and that was how this crossing region expressed itself to an egoic body. According to Wolfgang Giegerich (1999), another gift from Dionysus is that out of the dismembered ego, one’s authentic Being is unhooked to reconstitute itself. He writes, “Dionysian dismemberment is the image for one’s being permeated by a truth, a knowledge, an insight that revolutionizes my consciousness, my whole being. . . . There is no violence” (p. 256). Giegerich urges us to remember that our primordial Beingness harbors our Truth of which Dionysus unfolds. Furthermore, “Dionysian dismemberment, as the dissolution of an existing being, is the revolutionary move from the realm of ‘existence’ or ordinary reality to ‘pre-existence’: the

transportation of the mind into the status of the logical movement of the soul” (p. 261).

This study will let the liminality of this end-beginning liminal place unpack such a layered image.

Dionysus fooled my expectation at this immediate edge-turn, that is, the edge where the ninth hole ends and the 10<sup>th</sup> hole begins. “Edge-turn” is a term that this study derived out of Casey’s (1993, p. 15) work on edge and place. At this edge-turn, which is also an in-between place, Dionysus exudes a deep calm, like a silence beneath the pause. My best description of the played and walked experience while in this particular turn is “nothingness.” In other words, walking between these opposites was as if in a void. I did not expect, nor did I yet know this side of Dionysus that Lopez-Pedraza describes as “stillness and calm” (2000, p. 2). My suspicion is that the archetypal force of Dionysus means to turn around the egoic body, thereby, causing disorientation, in order to dismember its invisible and purely psychological boundaries. Dionysus ignited my center in such a way that I could bodily sense and identify with this living turn threshold. This dissertation finds that this in-between turning edge-place reflects our True center, a center that is not centered in human consciousness, but in the lighting of Being itself; the primordial spark that lights up Being-in-the-world. Heidegger writes, “ ‘To have seen’ is related to self-illuminating presencing. Seeing is not determined by the eye but by the lighting of Being. Presence within the lighting articulates all human senses” (1975, p. 36). Levin adds, “This process is insight, vision ‘outside’ of ego’s control, vision rooted in the soul . . . our deeper self, the ‘inner light’ of our visionary being” (1988, p. 350). In summary, a Dionysian tumult creates an ecstatic moment from which a human player can

realize a Self-center that gathers in its lighting our embodied inner self along with the world outside. If so, the curse of dismemberment is at the same time a gift.

Silence permeates this immediate turn; it is a lived edge from which the ego can know nothingness. Here is an opening for numinous silence to arise into Being. Indeed the lived world is mysterious, and this immediate turning edge-place holds the potential to activate each initiate-player into the wisdom that is harbored in the depths of this place's Being. This turning-place, being the precise edge that hinges outer with inner, in Jungian language, is the hinge that holds the tension of the opposites. This is where the transcendent appears, where it sneaks into one's being, and in doing so finds its way into the collective Being. Without a doubt, golf, in order to be whole, requires both horizontal rational measurement and vertical irrational mystery. Together they create a style of play where the measuring mind stays in synchronicity with Nature's mystery. They play as a twosome. Since outer is turning into its opposite, inner, Jung (1954/1969a, p. 219) would see *enantiodromia* present in this turning: a psychological law that Jung adopted from Heraclitus that states: "[eventually] everything turns into its opposite" (Samuels, Shorter, & Plaut, 1997, p. 53).

In summary, between the end of The Outer Links and the beginning of The Inner Links, albeit where The Links are divided, rather, bordered off from each other by name, there exists a dyadic feature that is more like an enfolding event; meaning, each side appears as dual expressions of a unitive flesh-scape. In addition to their horizontal confluence, by harboring Dionysus, this two sided edge threshold phenomenon reveals its vertical quality, as if The Links remembers its pre-separation beginning. Clearly, I am not

referring to a historical beginning, but a mythic eternal beginning endowed with entelechy and *telos*.

### **The Nameless Hole that Completes the Hook: Link 10**

Describing this far end of The Links requires many turnings from which the course and the body conflict. Let me explain; the 10th link is both the first Inner link and the first Inner Link that leads out. Because 10 parallels End and was played as the End Hole in reverse prior to the split, we have a double reverse, or a folding back of in/out. More precisely, End Hole is an Outer Link that directionally plays inward, and which overlays with the 10th, which is an Inner Link that plays directionally outward. Furthermore, this outer-end/ inner-beginning region shapes in likeness to a hook, an image that also ignites The Turn's sacred symbolism. For a visual reference depicting this play of directions, I refer the reader to *Figure 3* on page 175.

Until the split, the inner holes carried the same name as their corresponding outer holes that were played in reverse. Thus, the 10<sup>th</sup> hole up to 1865 was called End Hole even though it was End in reverse. Interestingly, End in reverse points to a beginning, in that beginning and end are two ends of one pole. Mimetic to *yin* and *yang*, end and beginning are enfolding ends of a w-hole. On the original pre-split links, End (Out) and End (In) were both different and the same, an image that brings to mind the image Jung (1951/1979) uses when associating the anthropological sign of Pisces with the Christ image; "The two fishes were originally one" (1951/1979, p. 111). Emerging out of original wholeness, the two fishes began to swim in opposite directions. For Jung, the empirical knowledge that arises out of the split fish image is: "consciousness can never comprehend the whole" (pp. 110-111), a notion that is in line with his understanding that



individuation is a process that never completes itself. According to Jung (1939/1969), the unconscious is “a reality in potential. . . . Hence, we must always reckon with the presence of thing not yet discovered” (p. 279).

Jung discovered Christ in the symbol of the fish, more precisely, two fishes swimming apart, which analogizes with The Links split of outer and inner, except in The Links, outer and inner, albeit separated, turn into each other and at one converging region, they cross. In view of that, we have mythic doubling that overlay the various surface doubling appearances on The Links. Ten is an end that is also a beginning. From a hermeneutical stance we need to ask, what form of beginning is this link intending? The map clearly shows that The Links is in the form of a hook, of which Holes Nine and 10 complete one end.

Phenomenologically, a hook’s equipmentality is for hooking or catching something other and separate. In that The Link’s adheres to Christian symbolism, we can say that this particular hook is a fishing hook, thus its purpose is to hook something that exists below the water’s surface and then reel it into the above regions. In Jungian symbolism, the hook could very well be an image of the unconscious becoming conscious, and therefore, a symbol of the individuation process.

Jungian analyst Jerome Bernstein writes, “The Self can inform the ego of realities that have never been part of conscious reality” (2005, p. 57). Sticking to the image, then, this end of the course is the part of the hook that hooks what is being fished. Simply put, these end/beginning links form the sharp end of the hook. If we amplify this image through the mythic imagination as Jung (1962/1989, p. 316) would suggest, we would recognize analogies that are already embedded in this particular region. I am referring to

the relationship between Saint Andrew and Jesus Christ. We already know that Saint Andrew was the first chosen apostle of Jesus, and we remember from Christian lore that Jesus was named the “Fisher of Men.” Consequently then, Saint Andrew was the first fish that Jesus hooked. We can now see that the fisherman represents consciousness reaching into the deep sea of the unconscious to retrieve primordial wisdom. But this is of little value if the ego does not eat the flesh of what is caught, the food that the Self offers from it-Self. Edinger (1984) uses biblical phrases and imagery that associate with, and bear out, the relationship between the ego and the Self. One such image pictures “Christ on the cross as the bait of God’s fishing line which catches Leviathan. This is another symbol of the pious ego which like Christ, willingly exposes itself to the primordial psyche for the purpose of transforming it” (p. 111). Not only does this image show an ego undergoing individuation, “it is an example of continuing incarnation” (p. 111). Hence, too often we understand and teach the Christian story as only a historical event, and thereby omitting its other side, that it is also a continuous mythic re-occurrence.

Having described the layout of this region as taking the form of a fish hook, we continue to follow the image of hook as it submerges underneath the water’s surface, imagery that depth psychology interprets as consciousness fishing into the deep waters of the unconscious for its food, to nourish itself, to integrate The Self. This leads us to ask, since Jesus is an image of the Self, for what is he fishing. Jung (1979, p. 41) asserts that the Jesus of Christian dogma lacked wholeness. The Christian Jesus exists on the right hand of the cross, meaning he is only good, and divested of evil. Interestingly, this study has already presented a level of play at The Turn that rose above and below good and evil. For the purpose at hand, we can interpret The Self as a *telos* towards wholeness that

continuously makes more of it-Self-conscious. We know from Heraclitus and Jung that the sea of unconscious is endless. From this amplification on the hook, we can interpret that the beginning that Link 10 reveals is a primordial beginning, in that it points to the unconscious as the sea from which both consciousness and The Links emerged. The image that Hole 10 lights up is thickened by the fact that after the split, this hole carried no name, indeed stayed nameless for nearly a century. By having no name, Link 10 was able to invite into itself a way of playing golf that is filled with silent emptiness.

Let us return to the question: to what form of beginning is Hole 10 referring? We know it is the human body that walks the length of the hook. And since symbolic images of water and inverting turns are also at play, it is worthy to conceive that this nameless link refers to a beginning that has not yet happened, but whose seed has always been in this place. I am speaking of entelechy, a budding sense of embodiment. This inverted turn edge, this hook point, turns our human embodiment inside out from which our inner flesh is exposed to the world-flesh. Indeed, outer and inner are in a gyrating confluence that intends an End (death) for an outdated epistemology, one that makes way for a deeper beginning (re-birth), in other words, a newly won attitude or meaning. Thickening the enfoldment, Schenk interjects the Jungian idea that posits, “It is now the fish that draws out the fisherman” (2001b, p. 124). In summary, a deeper understanding of human embodiment, one that is in relationship with both its horizontal and vertical surrounding world, is being fished out of the deep waters of the unconscious, our primordial mother, and not to return to what it used to be, but to what it already is and always was.

According to Schenk, “Extraction often is a form of death. . . . Individuation is a series of particular deaths” (2001b, p. 118). The entirety of the above amplifications

reflect as they deepen Merleau-Ponty's notion of flesh, which came to conscious manifestation in this dissertation when the subjective player and objective target teamed together to form a bi-directional dialectic. Clearly, the fish that draws out the fisherman is the target that draws out the human player. And what is drawn out, or extracted, is a deeper and more inclusive sense of not only one's own embodiment, but flesh in its wholeness. Schenk writes, "We would say that consciousness and unconsciousness are not separate and opposed, but both subtly and violently interpenetrating each other through a matrix of contrasting allusions" (2001b, p. 136). At this symbolic End, the hook is a true Jungian symbol that links consciousness and the unconscious.

### **Eden (In): Link 11**

The 11<sup>th</sup> link is currently named High (In) for the reason that, like the seventh, its corresponding outer hole, it too overlooks the Eden Estuary. Being a par three, a good golf shot should reach the green on the first shot. But that means the ball must fly over a horizontally large bunker, more menacing because of its breadth than its depth. If the ball travels too far it will descend over a cliff that drops off into a large tidal body of water flowing immediately behind the green. Interestingly, the front bunker is shaped like a downturned lip, as if it is frowning at us when we approach the green, and in reverse, it smiles as we leave. Yes, we have yet another inverting double surface phenomenon.

Walking from the tee to the green, my body completes the cross that began at the seventh hole. That being, this place calls for an amplification of the cross that sticks to the image that The Links presents. The cross is a symbol of wholeness. In the cross, opposites come alive. The four arms of the cross, while symbolizing unity also portray division. Edinger states, "The cross represents . . . two contrary directional movements. . .

. The union of opposites in the vessel of the ego is the essential feature of the creation of consciousness. Consciousness is the third thing that emerges out of the conflict of twoness” (1984, pp. 20-21). There is an important distinction between the Christian Cross and the Saltire Cross. Lore claims “that the apostle [Andrew] must have asked to die in a special way” (Hall, 2006, p. 31). Because Christ is a symbol for Self-discovery, this style of crucifixion signals individuation. Saint Andrew followed Christ’s mode of death, but in a way that was uniquely his own. Saint Andrew did not imitate his teacher, instead he followed the example of Christ, which is, living one’s own life and dying one’s own death. Most importantly, the four arms of each cross is a mandala of wholeness that associates with the four rivers that flow through Eden. Edinger writes, “The Garden of Eden has certain features of a mandala with four rivers flowing from it and the tree of life in its center” (1972, p. 17).

Playing Eden (In), my ball did fly over the green. As I walked past the hole, and my ball was still not in sight, frustration turned into curiosity. As a result, this natural edge, further demarcated with a fence that guarded my body, but not my ball, from falling over its edge, lured me closer towards its suchness. When my body met this edge-limit, I fell into a timeless moment of awe upon seeing the sign on the fence naming these tidal waters Eden. A doubling of remembering dripped into my being, one that was temporal to this life, and the other a primordial remembering, not to my ego consciousness, but to a part of me that has been touched from its silence. I become aware of a primordial Self. The temporal remembering is of the Piscataqua River, when the water’s swing presented its two-way flow with a prominent pause in-between. The other is an eternal memory, mythic in quality than can only be hermeneutically remembered. It is the remembering of

my body's mythic primordial birth in Eden: a paradise, a mythic place that I unconsciously desire to return to, yet I was never there.

### **A Hermeneutics of Eden**

I know now that this hole (11) was originally named Eden (In) and that the seventh hole was named Eden (Out). While playing Eden (Out), I described the interrelationship between water's tidal movement and the golf swing that a remembering brought into the light of awareness. Here, at Eden (In), we will play with a deeper level of memory, that is, a collective mythic re-membering. From a depth psychological perspective, Eden represents the primordial human being's existence in the womb of God, or, in the unconscious. Edinger explains, "We can say that Yahweh as a psychic reality is a personification of the collective unconscious" (1984, p. 68). At this point, Jung (1952/1969) hypothesized that God was unconscious of Him-Self, and needed the play of humans to become conscious. "Human beings were a matter of first-rate importance to him" (p. 370). Jung suggests that if the human Job "gains knowledge of God, then God must also learn to know himself" (p. 391). Ultimately, God did this by incarnating into the human body of Jesus, which initiated an individuation process that culminated in a crucifixion and a resurrection. Each of those numinous experiences is represented in *The Links: Eden, the Cross, and the Return*.

The Fall out of Eden represents the birth of human consciousness; it which twins with the birth of duality, and is depicted by eating the fruit from the tree of good and evil. According to Edinger, "Consciousness is somehow born out of the experience of opposites" (1984, p. 17). Eden is a mythic place-scape located in a primordial unconscious wholeness. It nevertheless holds in its womb the seeds of consciousness and

oppositions. Mario Jacoby writes, “The world of wholeness, Paradise . . . speaks to a psychic need. So it must be taken seriously as a psychic reality, and it may reveal a deeper meaning” (1985, p. 5). He adds, “But the truth is that separation, the ‘Fall’ from the initial Paradise of the unitary reality, is an essential aspect of human experience and development” (p. 8). The separation expresses our human sense of alienation from primordial nature, that same nature we tend to want to control. Jacoby correlates our macrocosmic separation from nature with our microcosmic separation from our mother’s womb. In each case, the human child metaphorically is birthed out of an unconscious experience of Paradise and into conscious awareness of being separated from Being. According to Edinger, the myth of The Fall “symbolizes the birth of the ego. The effect of this birth process is to alienate the ego from its origins” (1972, p. 18). Jolande Jacobi (1967), interpreting the symbolic Garden of Eden writes,

Man lived then in the blissful state of unconsciousness, of spacelessness, and timelessness, as though in the lap of God, at one with him, in him. With the eating of the forbidden fruit, by which he “knew” good and evil, i.e., became conscious, man’s earthly life as we understand it began. From then on, expelled from Paradise, torn between his conscious, individual ego, and the unconscious depths of his soul still reposing in God, he had to make his way back with toil and suffering to the original unity, in order to reach it, perhaps, at the end of time—but this time in the full light of his consciousness. (p. 103)

Edinger (1972) envisions the Garden of Eden as a mandala; “The mandala garden is an image of the Self, in this case representing the ego’s original oneness with nature and deity. . . . It is paradisaical because consciousness has not yet appeared and hence there is no conflict” (p. 17). According to Eliade (1960), Eden is a mythic memory of nostalgia for paradise. Ever since the mythic fall from the Garden of Eden, or, ever since the human organism found itself in a world where inner appeared divided from outer, there has been an inherent instinct to return to this primordial womb. In a sense, we yearn for a

mythic place that never was but always is. From a stance in the “real world,” how do we remember a place that never existed? Facing the fenced off Eden Estuary, I was grabbed by such a question, which deepened my root in this symbolic place-scape. Eliade (1960) describes the separation, or the birthing of individual consciousness, The Fall, as Heaven and Earth separating from each other. He writes,

The “nostalgia for Paradise” belongs, rather, to those profound emotions that arise in man when, longing to participate in the sacred with the whole of his being, he discovers that this wholeness is only apparent, and that in reality the very constitution of his being is a consequence of its dividedness. (p. 98)

Eden makes it clear that separation came about from the act of eating something forbidden by original wholeness. Nevertheless, the fact that the tree of good and evil already existed, shows that separation and opposites were already implied in original wholeness. This also means consciousness was, from that mythic beginning, always intended. “The fruit is clearly symbolic of consciousness. It is the fruit of the tree of the knowledge of good and evil which means that it brings awareness of the opposites, the specific feature of consciousness” (Edinger, 1972, p. 18). Paradoxically, what was written in primal wholeness as a crime is an act out of an endemic human urge to realize itself, and, according to Edinger, “symbolizes the principle of individuation. . . . Eating the forbidden fruit marks the transition from the eternal state of unconscious oneness with the Self. . . . The effect of this birth process is to alienate the ego from its origins” (p. 18).

As Eden represents the initial move into consciousness, the cross is the way to greater consciousness. Leaving Eden, we leave the realm of an unconscious God. Then, consciously enduring the crucifixion, we enter the Self. The hook represents the continuous individuation process that readies each initiate for the ultimate end/beginning, cross/return experiential awakening. Again, The Links are showing themselves as a play-



ground from which inauthenticity can wring itself free from the mythic “They-Self,” which appears mimetic to original wholeness—the primordial unconscious. In this drama, the human golfer plays the role of committing the original sin, which is knowing and becoming “One-Self.”

These three symbols within one image held by The Turn, in confluence, light up one primordial truth; life could be, possibly should be, a process of re-remembering the depth of our Being-in-the-world, and in doing so, to consciously persevere through our own individuation process. That is our gift to the collective consciousness. Indeed life is lived on many levels, and our temptation is to eat from the fruit of the tree of life in all its fullness and to continually integrate the unknown and the forgotten into lived awareness.

What can Eden mean for us here, at this particular place, and now? Casey (1997) translates genesis as becoming: “A thing that becomes is distinguishable from that in which it becomes, that is, Space; and both in turn are distinguishable from the Form that supplies the timeless pattern of the becoming-thing” (p. 35). Coming from the growth of consciousness through playing The Outer Links, we can understand Eden as urging growth out of the womb of consciousness. Too often we forget where we came from, and that is a crime against psychological consciousness. Eden remembers the inner world, and we must now turn inward to play that linked region.

## Chapter 7 The Inner Links

### **Introduction: Entering the Soul of The Links**

What makes the Old Course at St Andrews worthy of depth psychological description? As already explored, it appears as if the course itself asks for such an exploration. And as mentioned in the literature review, mythology uses golf items and golf-like play in the telling of its stories. Even though this work has already argued these above facts, this chapter will even more-so deepen the poetic psychological discourse in describing golf on The Links. Clearly, the vibrant symbols presented at The Turn readily prepared us for such a discourse. I will remind the reader that Alice of Wonderland anticipated my venture on the actual Links by showing me her relationship to St Andrews immediately before I re-entered The Links, and after a 35-year absence. My sense was that by showing her first, The Links was asking for a fictional hermeneutics that a mythopoetic approach would put forward. Like a white ball, Alice followed a white rabbit into a hole in the ground that led into an inverted and highly irrational perspective of the world. Stein asserts, “Metaphors can help us think our way into new territory. They can provoke reflection and suggest new avenues” (1998b, p. 11). Therefore, let us follow that metaphorical rabbit or ball which leads into the imaginative landscape of The Inner Links.

Certainly, this must be an embodied undertaking. According to Stanley Keleman, “The soma is an ecological system, like the earth. . . . When you say ‘my body’ you are talking about a collage of environments, an organized somatic world” (1999, pp. 29-30). Keleman’s book *Myth and the Body* (1999) reveals myth in our physicality. “For me, mythology is the poetics of the body singing about our cellular truth” (p. xiii). He urges

us to find our myth through body experiences. “In relating a myth, one part of the organism can talk to another. . . . Myth is a way of perceiving inner and outer worlds” (p. 5). Mytho-poeisis enhances, enlivens, and gives depth to any method. Whitmont adds, “In mythopoetic fantasy, the soul experiences its own subjective reality. Myth is unashamed subjectivity. It depicts how soul perceives existence” (1990, p. 52).

According to Cousineau, “Our ancient and modern myths are deep narratives that provide us with the inner meaning of outer events, root stories that allow us to trace things down to their depths” (2003, p. 27). Mytho-poesis shapes stories into new forms, it recalibrates the mythic past into meaning that can be grasped by the modern intellect and imagination. In summary, mytho-poesis “re-creates the ancient stories. And, while mythology presents its stories as if they actually took place, mythopoesis transposes them to a symbolic meaning” (Slochower, 1970, p. 15). Bachofen adds, “Myth is the exegesis of the symbol. It unfolds in a series of outwardly connected actions what the symbol embodies in a unity” (1967, p. 48).

Myth and fairy tale will color in this surface’s golf adventure. The “once upon a time” in fairy tale implies now, forever, and everywhere. A mytho-poetic eye looks into the interior depths of things, turning them inside out for a soul perspective. According to Slochower, “Mythopoetic works . . . arose in periods of crisis, of cultural transition, when faith in the authoritative structure was waning” (1970, p. 15).

If the body of the St Andrews Old Course is both physical and imbued with psyche, then in Jungian fashion we can play on it as if its outer and inner halves are mimetic to outer and inner expressions of the psyche. That is how this study will approach the inner direction of The Links. Except at this intersection, the relationship

between player and place-scape is far more psychically developed than the individual that Jung (1931/1968) posits as embarking on the outer course of life. Meaning, our outer experience was much more than Jung's initial stages of life. Instead of merely strengthening that egoic sense of "I," we played that direction to understand and experience the "I" in communion with the world surround, The Outer Links and golf as a whole. However, I will stick to Jung's thesis: "Whoever carries over into the afternoon the law of the morning . . . must pay for it with damage to his soul" (1931/1968, p. 400). Integrating Jung's words into our discourse, instead of adapting our embodiment to the surface of The Links, now our task is to adapt to its inner surface. Bishop clarifies: "Instead of adapting to the outer world, now it is the task of the individual to adapt to the inner world. . . . Instead of being concerned with the 'attachments of the ego' . . . we should listen for the call of the self" (2011, p. 105). While playing The Inner Links we will meet our demons that appear as both a curse and as a gift. They hold both our destruction and our potential.

At The Turn, instead of succumbing to a mid-life crisis, we played with vital mythological images. All of this was necessary to enter the gates of The Inner Links. In the words of Giegerich, "You have to already be there if you want to get there. You have to have arrived before you set out on the way that is to take you to where you want to arrive" (1999, p. 21). When we play The Inner Links, we have already arrived into soul's perspective. According to Giegerich, "In the Inverted World of the soul, the gatekeeper's 'No!' itself is the entrance. . . . Without the deterrence there would be no opening at all. . . . The entrance or opening is in itself the goal" (1999, p. 23). Paradoxically, the "No Entrance" is the threshold experience. When we approach "No" that means we are

already in soul's place. Already, The Turn delivered us into soul's place, and from this inner stance, we will continue to play golf on the surface of The Links. After all, the golf course's crossing and hooking tells us that outer and inner overlay, integrate, and cross into each other. Therefore, it is only appropriate that we continue to follow the way of The Links, which puts forth a cross flowing continuum of directionality.

Schenk (2001b), a post-Jungian, was concerned that while Jung was describing the inner realm of psychic being, his language was from a Cartesian stance (p. 33). Jung's descriptions conformed to an epistemology that placed a border between the human inner psyche and the world out there. Already this work has replaced that border wall with a two-way boundary that keeps each side distinct while at the same time each side knows itself in relation to its other. Therefore, while describing the inner regions of the soul, we know that the soul is both an outer and an inner phenomenon of which inner and outer are two expressions of its Being. Brooke adds,

Phenomenology articulates an anthropology that situates the body and experience of the world in that single occurrence known as existence, or being-in-the-world. In so doing, it shows that the body is not an essentially isolated anatomical entity that is involved in a set of functional relations with other entities in an environment. Rather, the body is essentially a disclosive presence which mirrors and is reflected by a world. (2009, p. 212)

Phenomenological hermeneutics along with ecopsychology will help ground the archetypal entities that play in this chapter. In other words, I want to avoid an inner psyche that has no relation to the earth. Indeed, the earth too is psyche. The Links have already displayed outer and inner at play, which provided a fluid horizontal and vertical psychic passage for comprehending the entities that will appear. Meier contributes the notion that our inner wilderness and the outer wilderness are reflections of each other. He writes, "Man is estranged from his soul, therefore from his own inner nature, by being

lost in the outer world” (1985, p. 2). So let us play The Inner Links, a surface region, which in turn, reflects our inner nature.

### **Turning Inward: Link 12**

The 12<sup>th</sup> hole initiates the final bodily and link turning for this round; meaning, this is the first Inner Link that is in accordance with the inner direction. Here The Links have turned our continuously deepening embodiment away from Eden. Stein (1998b) warns us not to look back “with regrets and secret longings for an ideal paradise. . . . [but to look forward where] there is an opportunity for a second birth, another beginning” (p. 9). Jung’s initial stages of individuation have the initiate adapting to outer collective life, the religion and culture ideals that we were taught. At this stage of maturity, we are “still bound by the codes of others” (Keleman, 1999, p. 47). But now that we have turned inward, each player-initiate will face what Jung (1916/1966) calls the personal and collective unconscious. Here is the place where the player-initiate turns away from what was collectively given to find his or her truth.

The inner course of life, like playing golf, is a solitary engagement. Therefore, I choose to start the inward links with a Grail myth interpreted by Joseph Campbell (1990b), because it unfolds key aspects of individuation, that is, going inward to enter the dark and previously unfamiliar regions of the psyche, the unconscious. Campbell writes, “The meaning of the Grail and of most myths is finding the dynamic source in your life so that its trajectory is out of your own center and not something put on you by society” (pp. 33-34). Emma Jung and von Franz (1998) state that the Grail “is clearly a projection of the Self as an inner centre, extending beyond the ego, which expresses wholeness and harmony” (p. 333). The Grail myth, along with each myth and tale that will follow in this

chapter, emphasizes that individuation and authentic becoming is discovered when one willingly enters the landscape of psychic wilderness.

The quest began when the knights who were seated at King Arthur's round table saw a vision of the Holy Grail, which incited them to go on a search for it. In essence, the Self called these knights to enter a journey of individuation. It occurred to them that it "would be a disgrace to go forth in a group. Each entered the forest the he had chosen where there was no path and where it was darkest" (Campbell, 1990b, p. 73). The Arthurian Knights inwardly knew that there are vast regions within the Self that exist outside the ego, and crossing into these places will be experienced as dark, dense, ominous, and yet numinous. Notice the associations in this story to *The Links*. There is a "round" table, which correlates with the round of golf. And there is the solitary going into the darkness, which correlates to Saint Andrew dying his own death, instead of imitating Christ's method of crucifixion.

Ultimately, Campbell asserts that in order to become your own authority, you must metaphorically steer away from well-trodden paths, and enter the darkness in order to discover your own unique light, which is mimetic to swinging your authentic Swing. To repeat Pressfield's (1995) ideal, the Swing that each of us was born with; the Swing that is the true expression of my existence (p. 68). In accordance with the Grail Knights, it would be a travesty to conform to another's swing. Pressfield equates one's authentic Swing with the "authentic Self" (p. 69). This dissertation suggests that this expressional movement of the Self, one that comes in the image of a golf Swing, furthers Jung's theory by rooting Jung's Self into a primordial human activity. Jungian psychology posits the Holy Grail as a symbol for the Self, and thus, the search for the Grail is a mythic

expression of one's individuation process. Since individuation entails making the unconscious conscious, we can interpret that the Grail showing itself in a vision correlates to the mythic Garden of Eden, where a pre-beginning (unconscious) yearned for consciousness, thus initiated a search so that the Grail could know itself in consciousness. In summary, the entrance to The Inner Links is analogous to entering the unconscious realm of the psyche, the mythic dark forest.

### **The Coffins and the Lion's Mouth: Link 13**

If I were to play this hole from a rational perspective, I would simply follow Warters' (2011b) map for guidance. He suggests hitting a driver up the left side onto the sixth fairway, which avoids the Coffin bunkers (p. 61). This strategy also gives me the best chance of avoiding the Lion's Mouth bunker that protects the front of the green; it lies in wait to swallow any golf ball that does not fly far enough to reach the green. However, I have been called to play The Inner Links from soul's perspective, with a depth psychological sensitivity. Instead of planning how to play this hole with Heidegger's (1966, p. 46) understanding of calculative thinking, I am curious how the images that appear on this region, such as the Coffins, the Lion's Mouth, and The Royal and Ancient are going to play me. Accordingly, following Heidegger (1966, p. 46), I will be practicing meditative thinking. In order to play in conscious partnership with this hole's unconscious, its imagery, I will follow Jung's (1931/1969) map of the psyche. Jung states, "The unconscious likes to express itself mythologically" (p. 147). In order to enter into a psychic region permeating with unconscious content, Jung suggests that we follow our intuition. He writes, "Intuition is an unconscious process in that its result is the irruption into consciousness of an unconscious content, a sudden idea or 'hunch.' It



resembles a process of perception. . . . It is a process analogous to instinct” (p. 132). For guidance through the inner regions of the 13<sup>th</sup> link (hole), and also for each hole laid out on The Inner Links, Jung (1962/1989, p. 200) suggests that we rely on parallel tales that can unfold the symbols that appear to consciousness. Von Franz adds, “You sometimes also have to use your intuition to perceive the overall structure and to pick the right amplifications. There you must have the lucky eye of the intuitive” (1997, p. 13). To explore the inner psychic regions of this hole, and other holes on the inward links that will follow, this study has chosen mythic stories that deepen and expand how these holes play out. According to von Franz (1997), when you integrate different tales, “then you get a kind of intuitive mapping of the structure of the collective unconscious and possible structures and processes in it” (p. 21).

When I faced this hole, three features flowed to my attention: the Coffin bunkers, the Lion’s Mouth bunker, and The Royal and Ancient’s imposing stone structure. While the bunkers are hidden from view when standing at the 13<sup>th</sup> tee box, The Royal and Ancient clearly comes into view, more so, it begins to visually fold back. Even though I played here in October of 2011, two years later as I write this section, its psychological image continues to unfold.

Hermeneutically, while the Coffin bunkers point to a death, the Lion’s Mouth bunker infers an ego death, and since we are playing from soul’s perspective, a mythic death. Dug by nature into the surface of the 13th link, the Coffin and the Lion’s Mouth bunkers suggest a metaphoric death of subjectivity, but a dying that is necessary for rebirth into a deeper and more expansive sense of the self/world axis. Furthermore, the escalating view of The Royal and Ancient surely thickens the landscape of this hole.

Since we are playing deeper into The Inner Links, coupled with names of these bunkers, I reached to the unconscious psyche for a mythic tale that would speak to this enigmatic scene. With my body rooted in this mysterious play-scape, psyche responded with images and notions that the mythic tales that appear in this chapter represent. This study will use the interpretations of tales from Zimmer (1971) and von Franz (1997) which unfold and amplify the complex textures that course through this hole. After all, Alice guided this work to understand golf through a mythic lens. Saying that, let us follow our white ball down into a deepening w-hole.

Now that we are turned to face The Royal and Ancient, which represents our psychological super-ego, we are indeed in a transition that calls for a transformation. For this, we will rely on the ancient pagan myth called Conn-eda (Zimmer, 1971) that is interpreted by Joseph Campbell's mentor Heinrich Zimmer. I employ this myth because of its analogies to Freud's structure of the psyche; ego, id, and super-ego, and because it is a classic mytho-poetic portrayal of individuation. Levin's (1985) words are appropriate for why Conneda is important to this study. Indeed this pagan earth honoring tale brings Levin's thought to life. He writes,

As bodily beings, we are graced with a sense of the body as a whole. This felt sense can likewise undergo a process of deepening, and as this process unfolds, an even deeper sense of Being in its wholeness may gradually inform our understanding. When we walk with a guardian awareness of our stride, our center of gravity, and our being-grounded, we may realize that we can enjoy a powerfully energizing sense of the body as a whole made whole through our rootedness in the depth of the earth. (p. 291)

I use Levin's quote because it will ensure that the body is included in the interpretation of the tale, after all, Freud's ego is an ego-body. This study asserts that these depth psychological terms and their imagery is embedded in this hole's unconscious. Yes, place

too has an unconscious. In this place, Hole o'cross (In), is a lion's mouth (swallowing), a coffin (darkness in death), and the return visual of The Royal and Ancient structure (super-ego). These features represent the out-worn image of the ruling aspect of psyche that must be swallowed, digested, held in darkness, and reborn anew. In other words, the ego dies so that it can be reborn anew in the Self. We saw this image play out at The Turn. It is playing out again, except here it is the super-ego in the old image of The Royal and Ancient that needs to die. "But if the old attitude of consciousness is renewed through its descent into the unconscious [coffin], then from the latter there emerges a new symbol of wholeness, which is as son to the old King [Royal and Ancient]" (E. Jung & von Franz, 1998, p. 192). Marlan (2005, p. 20) states that the king has to die, whereas Levin (1989, p. 3) urges a transformation of the patriarchal ego.

Zimmer's interpretation of the Irish tale Conn-eda (1971) gives a symbolic understanding of the complex relationship between the egoic player, the instinctual id, and the king-like super-ego, that are, as stated above, the imagery that this hole displays from itself. Conn-eda plays to this hole because it tells the story of an ego being swallowed by instinct. Raff (2000) refers to the alchemical image of a lion swallowing the sun as representing instinct swallowing the ego (p. 111). Paradoxically, Raff understands that this image, at the same time, represents the Apollonic sun principle. Clarifying his interpretation, Raff writes, "The ego has left behind a great many of its previous rules and laws, and moved closer to the spontaneous capacity to follow inner feelings and hunches. . . . It has become more wild and less domesticated" (p. 111). That said, this hole challenges the individuating player to allow the instinctual body to swallow and digest the ruling principle that it is facing. Raff continues: "The lion can

refer to wild desires and to the wildness and chaos of the unconscious, but as a solar animal, it points to the masculine principle of the sun” (p. 111). Edinger (1994) adds, that through the swallowing, “the ego is eventually eclipsed—falls into blackness” (1994, p. 163), but from its death, the Self is born. Surely, Edinger’s description of an eclipsed ego that falls into darkness is analogous with the Lion’s Mouth and the Coffins. Jungian Stanton Marlan adds, “The raw solar energy must darken and undergo a mortification process that reduces it to prime matter” (2005, p. 22). Now that we know why Zimmer’s (1971) telling of Conn-eda underlies Hole 13, let us unfold the story.

Prince Conn-eda, who is the offspring of the ideal king and queen, hails as the perfect successor to continue this faultless realm, except that he suffers from ignorance of evil. Necessarily, something soon goes wrong in the kingdom; the good queen dies and is replaced by an evil step mother. With help from evil powers, the evil new queen concocts a way to expel Conn-eda out of his realm, his comfort zone, the only place he ever knew. A journey is required to restore balance to Conn-eda and to the realm. Upon entering the dark forest, he meets a Druid who helps Conn-eda by presenting him with a shaggy horse to carry the initiate onward. “Conn-eda mounted the unimpressive steed, and let the reins fall loose on its neck so that the animal might take whatever road it chose” (1971, p. 28). The horse instinctually knows to follow a rolling ball that leads into the trials required for Conn-eda’s maturation. Zimmer interprets, “The knight submits. . . . He follows without qualm the lead of his lower wisdom, the inferior and despised aspect of his centauric nature, the unreasonable, instinctive impulses of his complete being” (p. 39).

This tale guides our rational intellectual self to engage body’s wisdom. According to Zimmer, “The symbolic figure of mount and rider represents the centauric character of

man, fatefully compounded of animal instinct and human virtue” (p. 38). This I equate to the image of the lion’s mouth. Here, the ego surrenders to the id (lion) and is swallowed by it. Thus, the ego dies and waits (coffin) so that it can be reborn, but this time in the Self. Remember that Freud’s ego “represents what may be called reason and common sense, in contrast to the id, which contains passions” (p. 19). Freud (1923/1960) compares the relationship between the ego and the id with a rider on horseback “who has to hold in check the superior strength of the horse” (p. 19). Except in this story, the horse guides as it protects the ego as they venture through the trials of individuation. “Conn-eda consents at every turn to the dictates of nature’s wisdom. He recognizes and accepts instinctual guidance under whatever mask . . . may come to him” (Zimmer, 1971, p. 41), which in this story is a shaggy horse and a rolling ball. Zimmer recognizes the modern one-sided reliance on intellect, reasoning, and the rational, or in Jungian language, the outer world. However, Conn-eda follows a different law; “He offers no resistance whatsoever to the guidance of the unconscious. Spontaneously and wholeheartedly, he submits to all the inscrutable commands and outlandish agents that steer him on” (p. 41). Like the Grail Knights, this individuating ego enters the forest where it is darkest. In the same way that Pressfield’s hero surrendered to the authentic Swing by relaxing his two handed grip, Conn-eda’s hands released their control of the reins on the horse so that his ego would be guided into the inner reachings of the soul.

Interpreting a parallel situation in the myth of Parsifal, Keleman adds, “The horse represents the dynamism of nature, the rider represents the control of the horse. . . . Letting the reins fall slack on his horse’s neck, the horse leads him to a castle in a valley” (1999, pp. 51-52). We can easily interpret that the castle represents wholeness, whereas

the valley represents the “vale of soul making.” Thus, we have a symbol of wholeness that is situated below the surface of rationality, not unlike the ball in the cupped hole.

As we proceed, it is important to understand that in many ways Dionysus represents Freud’s id (Hillman, 1972, p. 297). Brown adds, “Dionysus is the image of the instinctual reality. . . . The instinctual reality is Dionysian drunkenness” (1959, p. 175). Furthering Dionysus, Hillman concludes, “Dionysus . . . is soul of nature, its psychic interiority. His ‘dismemberment’ is the fragments of consciousness strewn through all of life, through every erogenous zone and plexus of our physical bodies” (1972, p. 280). Edinger’s Dionysus is “a dissolver of limits and boundaries, bringing life without measure. . . . It is the enemy of all conventional laws, rules, and established forms” (1994, p. 64). Through the image of Dionysus, the id holds the part of our nature that is also nature herself, the part that keeps the super-ego in check. Freud’s id as Dionysus, therefore, “is in the service, not of safety, but of life and rejuvenation” (p. 64). This means that Dionysus is not against The Royal and Ancient super-ego, but that the two are each compliments to the wholeness of human existence.

Certainly the names Hole o’cross (In), Lion’s Mouth, and the Coffins, symbolize a death; in this dissertation they are a death of subjectivity. However, up to now, this cited myth and its interpretation imagines only a death of the subjectivity that desires to control the body’s instinctive wisdom. Zimmer deepens that notion:

Follow your unconscious intuitive forces blindly . . . they will carry you through your perilous trials. . . . Do not frustrate them with intellectual distrust and criticism; but permit them to move and sustain you. They will bear you through the barriers, across thresholds. (1971, p. 45)

Mythically describing the ego’s openness and search for the Self, Zimmer presents a cooperating play between consciousness and the unconscious. “In the perilous quest for

the divine symbols of life, the mute, instinctive faculties of the psyche co-operate with the conscious personality” (p. 50). That being, we have a death of a one-sided subjectivity that is necessary for the birth of a deepened embodied subjectivity, one that has integrated the earth wisdom of our instinctual Self. From the undulating earth waves that dominate the surface of The St Andrews Links, the land remembers and appreciates its birth and vital link to the primordial waters of life, while it hosts the playing subjective mind/body twosome on top of its surface.

### **The “Long” Journey through Hell: Link 14**

The 14<sup>th</sup> link is named “Long.” On the surface it plays long due to its measured distance, and in lived experience it plays long mostly because Hell bunker dominates the hole’s center. The governing image on Long is without a doubt Hell bunker. According to Avens, “The images in Hades are Dionysian. . . . There is a dance of death because Dionysus, the brother of Hades, is the Loosener, the one who sets free, dissolves, breaks bonds and laws” (1984, p. 88). That means Dionysus continues to play here. Hillman concurs, he sees “a zoe, a vitality in all underworld phenomena . . . not fertile in the natural sense, but in the psychic sense, imaginatively fertile. . . . There is a dance in death. Hades and Dionysus are the same” (1979, p. 45).

When I walked the modern course backwards so that I could get a visual and a felt sense of how the original pre-split back and forth links played, I realized that golfers then had to encounter Hell bunker when playing out towards Eden and again when playing in towards Home. The difference was that while walking outward, Hell bunker appeared without warning. Hell was not visible until I stepped, or rather fell into its chasm. In the reverse, when walking inwardly, Hell announced itself visually well before it came into

play. Therefore, Hell bunker used to have two extremely different entrances. Now that the course is one way, we can say that Hell appears significantly different when entering than it does when looking back after playing through it. Thus, Hell's entrance is unlike its exit. This locatory fact correlates with Hell's imaginal layout, which insists that in order for a player to emerge from its wilderness he or she must suffer a difference. This notion will be amplified as we play onward and inward. Nevertheless, playing this hole from either direction revolves around trying to avoid Hell.

For the modern post-split course, a well-positioned drive from the tee box immensely helps in this task. Warters writes, "It is a very narrow driving hole and I take the church spire in the distance as my line" (2011b, p. 61). If following Warters directions, the ball will end up in plateau area called the Elysian Fields. It is from these mythic fields that we face Hell bunker for the next shot. Therefore, aim at the church spire to land in the Elysian Fields, because these fields offer the optimum plateau to cross over Hell.

Church and Hell need little introduction to the reader, however, the Elysian Fields may require a few words. According to Jenny March, this is "the dwelling place of a few privileged mortals after death, where through the favor of the gods they lived for ever in a blissful state" (1996, p. 284). In other words, the Elysian Fields is an alternative death location to Hades. March (1996) states that some mythic writers locate these fields in "a particular part of Hades, isolated from the area where the shades of ordinary mortals lived a dreary life after death" (p. 285). Emma Jung and Marie-Louise von Franz (1998) portray Elysian's mythic place-scape differently. They do concur that it exists in another world; except, this other world is a second Paradise (Eden). The Elysian Fields, they



write, “signifies the second Paradise, the goal and salvation that have to be rediscovered after the loss of the first Paradise” (p. 344). This interpretation surely thickens the link between Hell and Eden.

The Elysian Fields, even though present on the map, are blind to the player when standing at Long Hole’s beginning tee box. Thus, the church spire acts as a directional guide. From a hermeneutic stance, it appears that the church spire, which is a Christian landmark, and the Elysian Fields conspire so that golfers can escape Hell. Even with the mythic landing places and holy site lines, Hell bunker dictates how this hole is played. Meaning, even if my ball avoids Hell, its being there plays with my psyche and my swing. As an instrumental psychic location for Jung’s “Long” individuation journey, Hell bunker is Hades’ expression on The Links.

On Hole 14, Hell appears as a large sand bunker. This bunker differs from the others on this course because of its size, most other bunkers being “pot bunkers,” which is a term that describes their small size. Many of the pot bunkers are merely large enough to fit a swinging body. If the ball lands near an edge of these bunkers, the body may have to stand at least partially outside. Pot bunkers are hazardous but they are easier to avoid than the cavernous Hell bunker. Not only is Hell’s sandy bottom expansive, its surrounding edge consists of high thick grass that likes to hide golf balls. Therefore, not just Hell bunker itself, but its surrounding area is experienced as Hell to a human golfer.

A felt experience of depression and desolation occurs when a player follows his or her ball into this hollowing sandy pit. This trap is easy to enter and difficult to exit. One must endure its depth by playing only the shots that it allows. Miller (1989) suggests that we take advantage of Hell’s lived motifs such as darkness, pit, and hole, because “no

matter how a person may feel about such experiences of being in the ‘dark,’ in a ‘hole,’ in the ‘pits’ . . . that person is encouraged to search such deep moments for their disclosures and expressions of profound ‘soul’ in life” (p. 43).

From a mythical eschatological guise, Hell bunker offers a lived death image that harbors seeds for an ascent. Appropriate to Hell, alternative names for a sand bunker are sand trap and sand pit. Even though countless golfers through the centuries have fallen into Hell’s grip, having a sandy bottom, this bunker takes the form of the uniqueness of the player’s body and ball. In other words, the sand invites each body to form its own unique depression. After all, sand adopts the shapes of the bodies that lie in it, which implies individuation. More so, Miller writes, “The descent into hell has precisely the purpose of restoring the imagination” (1989, p. 54).

Sand here also implies the links land, which, as we know, is also an in-between location, and with the name Hell, this link adds an imaginal dimension to this liminal place. According to Miller, “The descent into the ‘between,’ implies a perspective of both-and. It is ‘between’ death and resurrection, and it brings with it a perspective that is dialectical (moving back and forth), fundamentally ambivalent, seeing all things . . . in the richness of imagination” (1989, p. 60). At Hell’s threshold, we are indeed in the place of soul, and Hell bunker along with the wild thick fescue grasses that surround it is a wild place for in which soul to play. In concurrence, Dante woke up in a darkened wood, an awakening that initiated his journey into and then through Hell. Indeed, the darkened wood is, metaphorically, the wilderness of the soul. According to Casey, “Only by abandoning the assurances and reassurances of the home-place can one begin to settle into a wild place and start to live on its demanding terms” (1993, p. 249).

Because of Hell's location in the center of the fairway, and of its measured depth and vast expanse, this menacing hazard is difficult to avoid. Psychologically, should the initiate golfer aim for the church spire and avoid Hell? On the contrary, if enduring an individuation process the golfing player should engage Hell with full integrity. After all, according to Hillman (1979), Hades is the giver of nourishment to the soul. "Hades is not absence, but a hidden presence—even an invisible fullness" (p. 28). However, if one consciously plays into Hell, then that player is exposed to the mythic symbols, in our case, mythic places that stress, according to Van Eenwyk (1997), "that the ego must maintain its integrity in order to survive the challenges of fragmentation. . . . Initiation rites involve us in the synchronic dynamics of individuation. Tension, conflict, confusion, and suffering characterize our descent into the unconscious" (p. 164).

For Long Hole, as for every hole in the golf world, the fairway is the passage way to the green. Murphy writes, "Life is a long obsession with passageways, we are ever breaking through to the other side" (1997, p. 138). On Long Hole, Hell bunker interrupts the fair passageway, which transforms the horizontal fairway into a metaphoric vertical passageway, a descent. This psycho-physical place provides the image for its golfers to play this descent as an archetypal passageway, one that leads the consciousness carried by the ego-player down into the unconscious. According to Van Eenwyk (1997), when the ego-player approaches the unconscious and this psychic subterranean region's symbolic images "it experiences a tension of the opposites. . . . Tension of the opposites is the precondition for psychological growth, for it provides an alternative to the status quo" (p. 112). Even though Hell connotes suffering, if we can give the suffering a purpose then the descent can also become its opposite, ascent along with ascent's

connotations. Miller offers such a purpose: “When there is a death of ego and its perspectives . . . then a deeper spirit or soul can come to be. . . . One might say that the descent into hell is actually the ascent of soul. . . . The descent itself is a resurrection” (1989, pp. 42-43).

At The Turn, this work portrayed images of crucifixion. Miller reminds us that after Christ was crucified, he “descended into Hades. . . . Christ descended in psyche” (1989, p. 42). Clearly, Christ’s descent was a necessary event for his ascension. This work does not want to minimize the Christian story by comparing it to golf, however this study is trying to link an initiate golfer’s descent into a metaphoric imaginal way of Being-with golf, so that “every time there is a defeat for the ego or the ego’s perspective there is a possibility for a deeper perspective” (pp. 60-61). The depth psychological image of Hell, therefore, holds the opposites, such as, descent and ascent, death and life. According to Miller, “Going into the underworld imaginatively, implies . . . that descents bring a deepening to life, that the sufferings of ego are a salvation for a deeper sense of self, that dying is always and already being born” (1989, p. 85). Supporting this study’s notion that Hell bunker infers a death, a pot bunker named “Grave” digs in between Hell bunker and Long Hole’s green. Nevertheless, because we have more holes to play before the round is complete, surely supports the notion that in this place Hell also connotes a resurrection.

### **The Principal’s Nose: Link 16**

The primary features on Link 16, or, Corner of the Dyke, are again, sand bunkers. “The Principal’s Nose” is a cluster of three pot bunkers that, in likeness to Hell bunker, are located in the center of the fairway. In that their name implies education, what I

intend to present in this section is the learning value of an attentive body in the vibrancy of natural places.

But first, we need a few descriptions of this link. According to MacKenzie, “The point about the hole is that it is so difficult to get into the best position to approach the green, because of the proximity of the Principal’s Nose bunker to the railway” (1998, p. 141). This challenge is increased since all the land-waves surrounding this principle hazard slope towards it. In other words, this cluster of bunkers with the assistance of its immediate horizon will gather any ball that rolls or bounces near their proximity. In likeness to Hell bunker on Long Hole, it is difficult to avoid The Principal’s Nose. It smells out anything playing nearby and captures them into its domain. In fact, the Principal’s Nose is a series of three bunkers that when viewed up close look like a principal’s nose. If we veer too far right of these bunkers, we risk going out-of-bounds. Facing the Principal’s Nose coupled with the fact that this is also where The Royal and Ancient building comes into a clearer view, thus appears to grow in size, doubles and expands the domain of the super-ego.

Since the feature that stood out to me on this hole was the Principal’s Nose bunkers, they brought to mind how The First Tee imagines education. While writing this section of the dissertation and mediating on how to interpret this hole, a synchronicity occurred when I had to leave the writing to teach a First Tee class. Evidently, the work came with me, for it turned out that the golf class showed me how to present this hole. Stein (1998a, p. 200) recognizes a meaningful order behind a burning question in one’s psyche and events that appear in the external world. He writes, “The compensatory phenomena cross over the commonly accepted boundaries between subject and object

and manifest in the object world” (p. 201). That is what happened on this September (2013) afternoon when I was given the gift of witnessing a very special 12-year-old boy who attended my class.

According to his application, he suffered from Attention Deficit Disorder. His mother informed me that golf is the only sport that can hold his attention. More so, golf grips his attention. This past year, during many hours of class that I instructed this boy, he definitely had trouble paying attention to the specific rules of the game; in fact, he was always at a deficit, compared to other students, remembering any instruction. But this day it was evident that he understood fully one primordial objective, to swing a club at a ball and then follow that ball into places that were ceaselessly seizing his attention and furthermore, his curiosity and wonder. He did that perfectly. It was obvious to me that Nature, the nature of golf, and the nature of place was this boy’s most attentive teacher.

Intensity transformed into delight on this boy’s face as he watched his ball fly into a flock of Canadian Geese, which sent them off into a harmonic flight, not disturbed, but as if they too were playing. The boy without haste and held in perfect attention by the ball, the geese, and the earth-scape, followed the ball and swung again. This time the ball rolled up very close to a furry blonde ground hog. The boy told me that he was going to move his ball so as not to disturb the ground hog. At that moment I knew that this boy had no interest in playing by the rules set in stone by golf’s established authority, rather, he was following rules that were instinctive and authentic to each situation. His rules arose and disappeared after each shot, and the boy clearly understood them. I wonder if established education could not hold his attention. Perhaps he was playing to, and asking for a deeper authority. There is something naturally poetic in golf and its land that nurture

this boy's authentic way of Being-in-the-world. The question that this occurrence leaves is what style of a learning environment can best nurture our children? It appears to me that a rapidly increasing number of young people cannot, or instinctively will not, pay attention to what our dominant education system offers. According to eco-psychologists Nabhan and Trimble, "Seeing with a naturalist's eye is neither eccentric nor artificial. Human brains evolve in the natural world. The natural world does not judge. It exists. One route to self-esteem, particularly for shy or undervalued children, lies in the out-of-doors" (1994, pp. 22-23). I intuitively knew the archetypal energies that promote individuation were present, bridging the actual occurrence on the golf course with the quest of describing this hole. Robert Aziz (1989) concurs; "The individuation process extends beyond the psychological realm and assumes the character of a drama that takes the whole of nature for its stage" (p. 165). Aziz continues his discourse to include the primal unity behind inner events of the soul that correlate with occurrences that manifest in the flesh world. He writes, "Inwardly and outwardly nature works . . . to further the movement of the individual towards wholeness" (p. 165). Except in this situation wholeness expanded beyond one individual, it gathered the boy, the teacher, and the golfing play-scape into its creative learning enfoldment. The above story means to lay the foundation for a genuine phenomenological hermeneutic of Hole 16, with soul in mind.

Because much of our exploration has involved both the physical temporal authority represented by The Royal and Ancient along with the archetypal eternal authority who resides in Eden, I am going to take a leap with poetic license and play with the Principal's Nose as the metaphoric representative on The Links of our pervading educational system. Surely, this is a current existing form of authority that golfer's

seeking their authentic Swing must encounter on their path. The educational authority is visible at St Andrews in the form of the University of St Andrews and here on the course as the Principal's Nose. It is also invisibly prevalent as an archetypal dominant, whose negative expression means to mold our minds into a collective that conforms to Western economic and scientific ideals. Nevertheless, I have witnessed that The First Tee's teaching process of self-discovery enhances our educational system; it compensates for rigid structures that might occur in our schools and in our homes. This discussion will include Freud's super-ego an inner voice that guides our decisions and our actions.

During the introduction to this work, I used Heidegger's theory (1962) of "leaping in for" and "leaping ahead for." As to the former, the student conforms to the teacher, whereas the latter creates as space for the student to discover his or her own process. While Heidegger thinks like a First Tee coach, Herbert Read's (1961) ideal for education perfectly captures and deepens The First Tee's ideals. He writes:

The aim of imaginative education has been adequately described by Plato: it is to give the individual a concrete sensuous awareness of the harmony and rhythm which enter into the constitution of all living bodies and plants, which is the formal basis of all works of art, to the end that the child, in its life and activities, shall partake of the same organic grace and beauty. By means of such education we make the child aware of that "instinct of relationship" which, even before the advent of reason, will enable the child to distinguish the beautiful from the ugly, the good from the evil, the right pattern of behavior from the wrong pattern, the noble person from the ignoble. (pp. 69-70)

Jung (1934/1954) blames education's conformity on the lack of education and awareness of the adult educators, whether they are teachers or parents. Jung stresses the necessity that those who teach and guide our children must first be educated. The dominant problem that Jung cites is: "The parrot-like book-learning and mechanical use of methods that is still practiced today is no education either for the child or for the



educator” (p. 168). As a psychologist, Jung believes the adult educator’s primary responsibility is the training and education of the personality. And in order to be qualified to teach, one must, in the first place, be appropriately educated. When out of concern Jung asks, “Who is it that trains the personality” (p. 168), he already knows the answer. “The parents, ordinary, incompetent folk who, more often than not, are half children themselves and remain so all their lives” (p. 168). With the personality, Jung is referring to the complete person—our wholeness. He writes, “Personality is the supreme realization of the innate idiosyncrasy of a living being. It is an act of high courage flung in the face of life, the absolute affirmation of all that constitutes the individual . . . the greatest possible freedom for self-determination” (p. 171). Self-determination is the cornerstone of a First Tee coach’s ideal. In accord with that, our intention is to create golf activities that encourage each student into the educational process of self-discovery. I repeat Pressfield’s words that the game of golf “is a metaphor for the soul’s search for its true ground and identity” (1995, p. 70).

It is important that I inform the reader that the Principal’s Nose wakes up a personal wound that my high school principal inflicted when I was 16 years old. But also, this story supports Jung’s (1934/1954, p. 168) assertion that educators must themselves be educated. This principal stopped me from playing what fired my spirit and nurtured my soul, which was competitive golf. The reason was that my grades were not sufficient to compete on the school team: a tragedy because I had won the individual competition of the state tournament the previous year. Admittedly, my academic Fall was a result of the initial stages of alcohol depressing my spirit and my body. Yes, Dionysus had surfaced. Not only is he the god of intoxication, according to Nietzsche (1967), Dionysus is the god

of tragedy. This was a tragedy since I was at that time arguably the most accomplished and talented junior golfer in New Hampshire. Because of this, the superintendent of schools intervened on my behalf. The result was that if I would attend summer school he would reinstate my eligibility to play on the golf team. Unfortunately for me, the deal was caught up in a political dispute between the superintendent of schools and the principal whom the superintendent was attempting to relieve as principal. This uneducated principal in the Jungian sense, decided to disregard what was in the best interest for a 16-year-old boy, and instead used him as a scapegoat in the local media to fire back at the educated superintendent. Thus the deal that would have been a win-win for a troubled teen died. This principal was indeed a wounding hazard during sensitive years of the outer half of my life. In a strange sense, his one-sided cruelty seeded my vocation. The above story recently took a synchronistic turn, of which I will save for the final chapter.

Because I am teaching from the base of a vocation, how I teach plants seeds of curiosity and authenticity that will sprout into what will be a child's vocation. I create and point out golf-like situations that call for originality rather than conformity. Recently I conducted a class of boy scouts who were using our golf program to acquire a merit badge. Many of these boys had never held, never mind swung a golf club. Having to make the history of golf part of their learning experience, I asked these boys, "who taught the first golfers at St Andrews in the 15th century?" At first confused, they realized that there was no one to teach them because those golfers were the first down this path. Then, in order to experience what the first golfer's experienced, I put a golf club in their hands, a ball beneath their feet, and pointed out a target in the far horizon. There was no

instruction. There was, however, an opportunity to re-enact golf's primal moment, along with a vibrant space for self-discovery. While in that open learning space, there was no wrong grip or wrong swing, nothing to which these scouts had to copy or conform, but much that the body yearned to play with while discovering a swing. Myth knows that conformity feeds the dragon whose name is, according to Campbell (1990b), 'Thou shalt' (p. 75) He explains: "On every scale of the dragon, a law is written, some dating from 2000 B.C., some from yesterday's paper" (pp. 75-76). When we slay our own personification of that mythic dragon, we recover spontaneity and creativity. The experience is, "in Nietzsche's words, a wheel rolling out of its own center" (quoted in Campbell, 1990b, p. 76). I teach golf in a particular way to facilitate and witness a metaphoric ball rolling out of the unique centers of my students. Often, this means allowing them not only to fall, but also for me to be there when they pick themselves up.

I fear that the Western mind is embedded in a one-sided perspective, reflective of the Greek god Apollo. According to Lopez-Pedraza, "Apollo centers modern man's consciousness and we are aware of the danger and pathology in one-sidedness. It takes a great deal of hermetic art and patience to unbind a person from Apollonic rigidity" (1977, p. 78). Hermetic art is a definitive shift out of a teaching that conforms to a repetition of facts, or in golf, a mechanically repeating swing. Pressfield writes,

The path of beating balls defeats the player until he surrenders and allows his swing to swing itself. The path of study and dissection leads only to paralysis, until the player surrenders and allows his overloaded brain to set down its burden till in empty purity it remembers how to swing. (1995, p. 74)

An embodied golf swing that is in complete harmony with the beauty of a golf course's natural surroundings is Hermetic art. Pressfield (1995) would call this discovering the Field. Merleau-Ponty (1968) would call this lighting up the flesh of the world. Kwant

(1966), interpreting Merleau-Ponty, writes “I am part of the world and the world is an extension of my flesh” (p. 54). Accordingly, Merleau-Ponty adds, “The world is wholly inside and I am wholly outside myself” (1962, p. 474).

What if we steered knowledge deeper than known facts, to what is not yet known, to where “the search is ultimately aimed at the discovery of something new that had previously been unknown” (Bohm, 1996, p. 2). To fashion a system of learning that engenders creativity, physicist David Bohm (1996) uses the example of a child. He writes, “A child learns . . . to know his way around the world just by trying something out and seeing what happens, then modifying what he does in accordance with what actually happened” (p. 4), an approach that is similar to The First Tee’s process of “Good, Better, How” discussed in the introduction to this dissertation. Each of these examples of learning is experimental. This style of learning transcends right or wrong and harsh outside judgment, thus favoring open experiential learning over constricted learning. Bohm notices that when in school, what was innately an exploring and experimenting child, is now a child who learns by repetition “so as to please the teacher and pass examinations. . . . One thing that prevents us from thus giving primary emphasis to the perception of what is new and different is that we are afraid to make mistakes” (p. 5).

Instead of focusing on an error, I propose that we teach the value of confidence, which is another “core value” that The First Tee nurtures. During each class, I entice our young golfers to have fun experimenting, all the while generating curiosity about the many facets of the game. Confidence lets a perceived failure be an acceptable outcome as long we put forth an honest effort. In short, I teach our students that there are no mistakes if we learn from every action. The word confidence derives from “with trust or faith,” for

example, trust in one's ability to face and endure challenges that appear in golf as obstacles. Bohm writes, "All learning involves trying something and seeing what happens. If one will not try anything until he is assured that he will not make a mistake . . . he will never be able to learn anything new at all" (p. 5). In contrast, Bohm and The First Tee want to introduce places and spaces for each person to explore the unknown and to bask in the beauty of self-discovery.

Jung (1934/1954) asks and answers, what is it that encourages a human being to venture down their unique but darkly unknown path, "and to rise out of unconscious identity with the mass. . . . It is commonly called vocation: an irrational factor that destines man to emancipate himself from the herd, and from its well-worn paths" (p. 175). Jung's words gather into a unified image the super-ego, education, and individuation. I include the super-ego because "He" is the author of "thou shalt" which is the premise of all commandments forged in stone and handed down to us by our religious and educational fathers. This dissertation has highlighted all along the course that this archetype must be faced for a human personality to flourish into what is its own Truth. It is evident that the epistemology that created or adopted the "Thou Shalt" nurtures what Heidegger terms the "they" and thus, inauthenticity. Depth psychology provides a beacon of light to find our way through the dark, unknown, solitary path of self-discovery: the myths and tales that surface from the unconscious. Just a few holes ago I laid out the tales of Conn-eda and the Grail Knights. These tales are psyche's biographies, and are always here to be our guides into the dark forests of our everyday existence. Situated in the unconscious psyche, these stories never were, but always are.

To conclude this discourse, golfers definitely want to avoid the Principal's Nose, but when passing by it they should face this symbolic educator and ask themselves whose truth (swing) is it that he or she learning and teaching? Is your inner principal "leaping in for" or "leaping ahead for" your inner child? Heidegger adds, "Everyday Being-with-one-another maintains itself between the two extremes of positive solicitude—that which leaps in and dominates, and that which leaps forth and liberates" (1962, p. 159). With "leaping in for," the student becomes dominated and controlled, whereas "leaping ahead for" liberates the student-golfer into a psychological place that nurtures the seeds for the sprouting of his or her ownmost self. Heidegger continues: observing that "leaping in for" another also contributes to conformity, or, the "they-self," "because the 'they' presents every judgment and decision as its own, it deprives the particular Dasein of its answerability" (p. 165), and it thwarts curiosity. "Thus the particular Dasein in its everydayness is disburdened by the 'they' . . . . By disburdening it of its Being, the 'they' retains and enhances its stubborn dominion" (p. 165). We have already discovered that the burdens provided by such imaginal entities as the cross, the hook, and Hell, are burdens necessary for individuation. Thus "leaping in" for another can thwart the lived experience of their unique life process. Heidegger's authentic Self is harbored in the womb of the "they-self," meaning, authenticity must find itself. Heidegger adds,

If Dasein discovers the world in its own way and brings it close, if it discloses to itself its own authentic Being, then this discovery of the "world" and this disclosure of Dasein are always accomplished as a clearing-away of concealments and obscurities, as a breaking up of the disguises with which Dasein bars its own way. (p. 167)

Apparently, for authenticity *Dasein* needs to dismember the dragon who's "Thou Shalt" conceals its authentic core. In this confident act, one's vocation appears.

## Home Hole

Commemorating the architect who split the original links into a dyad of outer and inner, “Tom Morris” is the modern name for this hole. However, for our purpose I will honor this hole’s former and more appropriate name, which is “Home.” Keep in mind that before the split, the last hole carried the same name as the first hole, which was “Bridge.” This is symbolically important when remembering that that Bridge was the original name for the beginning and the end, in other words, birth and death.

Playing the last hole of the round, one can clearly see the town buildings of St Andrews spread out to the right of Home’s fairway and behind its green. This signals that play, at least for this round, will soon end. And seeing the town business buildings reminds me that for the entire round the outside world was lying-in-wait for play to end so that “the real world” could again dominate psyche. Obviously, the real world is not yet aware of the depth of golf that we have been playing, an expansive depth that will seep over and into its boundary. In other words, what the individuating “I” is becoming within the play-scape of The Links will be carried forward into everydayness. This crossing not only infuses one’s individuation, but it also offers the boon attained from the journey to the outside world. The First Tee thrives on this theory; we name it “the bridge from golf’s play to life.” Campbell (1990b) would call the individuating golfer a hero. He writes, “The Hero is the one who has gone on the adventure and brought back the message, and is the founder of institutions—and the giver of life and vitality to his community” (p. 23). However, Campbell (1972) warns, “The returning hero, to complete his adventure, must survive the impact of the world” (p. 226). Even though the return is on my near horizon,

the immediate task before me is to fully be with this hole, which is playing and walking through Home.

I am at the place where I began this journey, except here and now, from the perspective of the first tee (Burn); I am playing in a reverse direction.



*Figure 4.* End and Beginning. Home (18) parallels Burn (1) in Reverse. Re-produced with the written permission of The Saint Andrews Links Trust.

The obvious difference is that instead of at the beginning, I am nearing the end. Playing Home, the sea is on the left, rather than my right, where it was when facing The Outer Links. Playing the inner side, the sea is too far away to be in play, but the town, which was too far away to be in play on Burn Hole, is now in play. On this side of the course and heading inward, the town's border-line has replaced the sea's scape as the hazard. I announce these differences because they exist either because of the split, which necessitated the widening of this fairway in order to accommodate two holes and a two-way direction, or from a body that turned from outer to inner, from facing Eden to facing Home.

Here the map is not necessary because this hole fully reveals itself to visual sight. Mimetic to the beginning hole, players aim down a very wide fairway since Home shares



a fairway with the hole that birthed the round. I aim well into Burn's domain in order to avoid the out-of-bounds that borders closely on my right, and all the way down the length of this hole. The out-of-bounds on the right side is obvious since it is lined with parked cars, and immediately behind them, several commercial golf shops. Even though out-of-play is so close and visually clear, in-play, or still playing, is in control of my immediate lived experience. On another level, the right side of Home is a strict limit border that announces the difference between play and non-play. The border separates this twosome by keeping each in their respective realms. To clarify, when a ball crosses out-of-bounds, or out-of-play, that is still part of the play, meaning, we continue to play out the hole. In golf, non-play and out-of-bounds are distinctly different lived phenomena. Simply, lived non-play is when a player quits playing.

To avoid the penalty that out-of-bounds inflicts, paradoxically I aim at the beginning in order to land safely at the end. According to the local onlookers, golf balls that have flown off course often ding parked cars that line up just on the other side of The Link's boundary. This is caused by golfers aiming down the middle of Home's fairway. These players seem to have trouble imagining and playing in crooked and curving lines. They could very well be obeying an invisible voice that keeps them on a straight-away path, whereas throughout the entire journey of the round, The Links have encouraged each golfer to become conscious of one's own optimal path. Playing towards Home is another such obvious invitation. Admittedly, more than a few links hid their landing areas from visual sight; the dyad that is Home and Burn do not, they are wide open for all to see.

Because Home shares the same fairway with Burn, naturally the Swilcan Burn also flows through this last hole. However, since Home is played in a reversed direction to Burn, the water hazard crosses close enough to the tee box so that it should not cause a problem to any decent golfer. In other words, it should not come into play, but it is there. Nevertheless, the Swilcan Burn gifts golf with its most famous and ceremonial landmark, the Swilcan Bridge. Nearly every golfer who walks onto this landmark stops here to have his or her picture taken. Interestingly, the bridge existed here before the links land became a golf-place. To properly communicate the modern era's ceremonial purpose of this bridge, the World Golf Museum located in St Augustine, Florida built its likeness so that its visitors could at least experience crossing its imitation.

From a phenomenological hermeneutic stance, what is Home showing us about itself in the context of the final hole at Saint Andrews Old Course? Through the journey, to what are we coming home? In order to explore these layered questions, we have to look at the context of the entire round. From the journey that this work has presented, we should think of Home in the context of a lived individuation experience that includes a deepened sense of embodiment.

Eden is the primordial mythic home for much of Western culture. Even though we have never been there, it is always here. Mythical hermeneutics, then, gives each of us a way to play towards a home that has never historically sheltered our body. Usually we think of home as a structure with which we are familiar, yet this work has been presenting a way of becoming aware while being-in uncomfortable places. A home will welcome us after a challenging day on The Links, but for a home to be nourishing, it must send us out again into the wilderness of life. Home in this way is pause in the

individuation process. This Home (Hole 18) enfolds our bodies after traversing through the temporal world, nourishes and shelters our body and psyche, then out-folds us back into the world, albeit this time to a place that will present a different lived experience. Casey (1993) writes that this is so because “more than a mere backdrop, places provide the changing but indispensable material medium of journeys, furnishing way stations as well as origins and destinations of these same journeys” (p. 274). Casey uses the mythic journeys of Odysseus and Dante as an example of leaving and returning home, but a home that is different, and for sure, the journey out and then in towards home has transformed the hero. He writes, “Legwork is the main means by which a journey is accomplished. Whether on a long-legged horse or literally on foot, the journey is made by maintaining bodily contact with the underlying earth” (p. 276). In the introduction to this dissertation, Odysseus’s 19-year journey was used as an image to communicate the hermeneutical return to the beginning, a circle whose end leads to a new beginning, but a beginning that the past journey enriched. Places and human beings are so intertwined that places change because people change, and people change by moving from place to place. Journeys, according to Casey, “not only take us to places but embroil us in them” (1993, p. 276).

At St Andrews, Home is not a dwelling in its common understanding. Home is the end of a round, an end that is intended to be in juxtaposition to a beginning. For one ecstatic moment, let us imagine Home as a *telos* (or *entelechy*) that designed the journey as such to include equipment, golf-scape, and symbols, and to give its returnees an optimum opportunity to discover and realize themselves. This Home would be a threshold, and the price of entrance is realizing one’s depth in Being. A hermeneutic

moment of coming home includes, then, both remembering the past and anticipating future.

Truly coming Home would require a transformation in consciousness that remembers our instinctual relationship with nature, in that, becoming conscious initiated “a distancing from instinct, which is associated with nature” (Bishop, 2011, p. 90). Pressfield presents us with such an image, *The Field*. Pressfield imagines the golf course as a vibrant Field with its “tones, colors, harmonies, chromatic and somatic . . . along with its curvature . . . and all of it organic and all interconnected. Our bodies are also the Field. This was the holiness of sport; that it opened a pathway via the body to the spirit” (1995, p. 133).

This dissertation senses that Home is more than an end; rather it is an open-ended place, in that it forms an open passageway to its entrance and to its exit. Here, I will describe its entrance, and save the exit threshold for when we complete the hole. To traverse Home’s final entrance, the green, one must walk in Dante like fashion through the “Valley of Sin,” which is the name for the depressed land undulation that forms the left front portion of the green.

Historian Scott MacPherson’s (2007) research reveals that during the year 1866 Tom Morris built the new 18th green by using the town’s rubbish; and that the region of the green that deepens into a measurable depression known as the Valley of Sin was originally ground level (p. 31). Thus, from what was a level surface, man designed and built this sin like depression. Having already labored through Hell, why does The Links place the Valley of Sin at Home? Since much of this study focuses on creative ways of re-imagining the world from what it presents of itself to consciousness, Thomas Moore

(2008) gives us a hint. The word sin “in Greek is hamartia, which means ‘missing the mark.’ In classical literature, it is used to mean a failure to live up to one’s character” (p. 316). The notion of sin taught by the Christian word (logos) centers on guilt. Moore writes, “The notion of ‘sin’ creates a psychology of guiltiness, whereas a psychology of hamartia creates an awareness of guilt. These two are different experiences” (p. 317). Moore explains, “Guilt is a maturing initiation; guiltiness is a means of staying fixed in an infantile state” (p. 317). Embedded in the Christian psyche is the first image of guilt, God ordering our primordial parents out of the Garden of Eden, and closing its border to all of humanity for eternity because of their original sin. It appears that Home Hole is issuing a final challenge, one more opportunity for psychic deepening. Also, it is entirely fitting that Home Hole exposes guilt as a psychological phenomenon; indeed, guilt is a primal and integral expression of *Dasein*.

Certainly, guilt is a prime tool used by the super-ego to keep its flocks (golfers) in order. Yet, Moore is challenging us to see through the guilt that the church fathers handed down, and then to re-imagine the motive that guilt plays in our lived awareness. Guilt is a phenomenon that exists in our collective psyche, so then, how can we use it as a meaningful tool with which to play both now and during the next round. Understanding it as an aspect of soul, Hillman (1975) would insist that we “see through” guilt. He writes, “The guilty feelings are more than historically caused; they are psychologically authentic. . . . Guilt belongs to the experiences of deviation, to the sense of . . . ‘missing the mark’ ” (p. 83). Guilt will ensue if or when an individual deviates from a societal norm, or when one breaks free from obeying the “they” by venturing out on an authentic journey through The Links of Life. The way that institutions of guilt are placed on opposite sides of The

Links: Eden and The Royal and Ancient, tells us that guilt is both mythic and manifest, and we play golf in their between.

“Missing the mark” definitely relates to golf, but we should unfold the layers of this phrase. Metaphorically, for whose mark am I aiming? That question points back to our discussion when playing through the Principal’s Nose. Freud writes, “As long as things go well with man, his conscience is lenient, and lets the ego do all sorts of things” (1930/1989, p. 87). But when we miss the mark that is set for us, is when guilt ensues. Therefore, missing the mark sets up a threshold to search one’s soul. When an individual ego attempts something fundamentally different, an activity that, according to one’s inner ruling authority, is off the mark, the super-ego sends out spears of guilt. Nevertheless, the style of round that we have been playing has prepared us to re-imagine our internal and external authorities. For example, The Royal and Ancient as the rule giving body of golf is an imposing structure. As stated, most players on The Links feel its influence throughout the round. But it is also there to create a structure for the game, so that players have established guidelines to follow. From this perspective, its essence is equality in justice. In other words, The Royal and Ancient sets up an equal playing field from which each player must follow the standards of golf. As pointed out in chapter 5, they do this with multiple tee markers, the handicap system, and rules that apply to every golfer. Its essence is equality, except an equality enforced by rules. On the opposing side of The Links, Yahweh’s laws in Eden were simple; eat from any tree except from the one that grew the fruit of knowledge, which denied the play of Self-discovery. In Eden, eating from the Tree of Knowledge was out-of-bounds and carried the penalty of expulsion. Golf’s rules and regulations, albeit precise, give each player the mental space and

physical place in which to experiment, to play, and to be nourished by the game and the places on which we play golf. Consequently, we have one side of the Links (Eden) ejecting the human being, which consequently resulted in the opportunity for the human being to Self-discover himself and herself within the world of things and places. The other side (Royal and Ancient) helps us face our progress. In other words, Home asks its players: where are we still manifesting restriction to authenticity, and where are we nurturing it? This is coming home: coming home to our collective and individual understanding of Being-in-the-world. The super-ego forces us to face the collective rules that we obey, which are often in conflict with our individual conscience.

Since, as Macpherson (2007) informs us, “The home green had been built over the bones of dead men, indicating that perhaps the site at one point had been an informal cemetery” (p. 31), I will explore guilt and its relationship with nearing death, using Heidegger’s (1962) phenomenological hermeneutics of “towards death.” Clearly, death permeates Home Hole. Nearing the end, the death of our round, *Dasein* realizes its finitude. Nevertheless, Zimmerman writes, “Dasein must disclose itself in terms of its own unique and individuating possibility . . . Dasein’s own finitude becomes fully authentic when it anticipates Dasein’s death” (1981, p. 80). Nearing the end of the round, my conscience requests that I own those choices that were made during the round, and that I own those choices that were available to me, but that I did not choose. The First Tee created an acronym called “STAR” that emphasizes choice making situations. From the think box, I “Stop” to allow my present situation to show itself. Then, I “Think” of the task and each option that is available for this task. After each possibility has shown itself, it is time to “Anticipate” what their results might be when considering my

endowment, my capabilities, and my past experiences. Completing this process with meditative thinking (Heidegger, 1966), I choose a swing image, commit, and “Respond.” After executing the final decision, I reflect on how well that choice fit the situation, and whether a different choice would have been more effective. Indeed, The First Tee realizes the confusion, second guessing, and frustration that exists in being human, of being limited to one swing choice out of the several that appear. Depth psychology deals with those choices that did not survive through the judgment process and it honors that they still exist, albeit housed in the dark realms of the psyche.

Guilt exists in this limitation. Schrag adds, “Guilt is understood as an inevitable and universal determinant of human existence” (1961, p. 166). Guilt is a boundary event, in that it exists on the other side of the judgments that I did chose. “Guilt is part and parcel of the existential finitude of man. It attaches to man’s Being by dint of the nothingness which is present in every act of choice” (p. 173). Hence, if we are unaware that guilt is activated from external conditions, such as a judge or a father, then we exist inauthentically with guilt. Conversely, when we enter into a lived existence with guilt, and allow it to deepen an understanding of, and relationship to, our unique destiny is when we live authentically towards death. Schrag adds, “Human existence is finite freedom, through which anxiety, death, and guilt are taken up in the final resolute decision of the ‘courage to be’ ” (p. 174). Even though guilt is an ontological truth of *Dasein*, it can swing our individuality free from the grasp of the ontological “they-self.” Heidegger writes, “Along with the sober anxiety which brings us face to face with our individualized potentiality-for-Being, there goes an unshakable joy in this possibility” (1962, p. 358).



The lived guilt that torments our embodiment, like the burning fires of Hell, is what I exist in when I deny my conscience by refusing the inner call of the Self. Jung (1958/1970) places conscience as the voice of God, and God is, according to Jung, an expression of the Self. He writes, “The mythical assertion of conscience that it is the voice of God is an inalienable part of its nature, the foundation of its *numen*” (p. 453). To summarize, Jung understands that conscience “is a psychic reaction which one can call moral because it always appears when the conscious mind leaves the path of custom. . . . Conscience signifies primarily the reaction to a real or supposed deviation from the moral code” (p. 453). In line with Heidegger, Jung understands that conscience and guilt rise up to lived consciousness when the “I” dares to deviate from the “they,” or, when my personal ethical code conflicts with my duty to society’s moral code. Elaborated throughout this exploration, conflict offers an opportunity for individuation

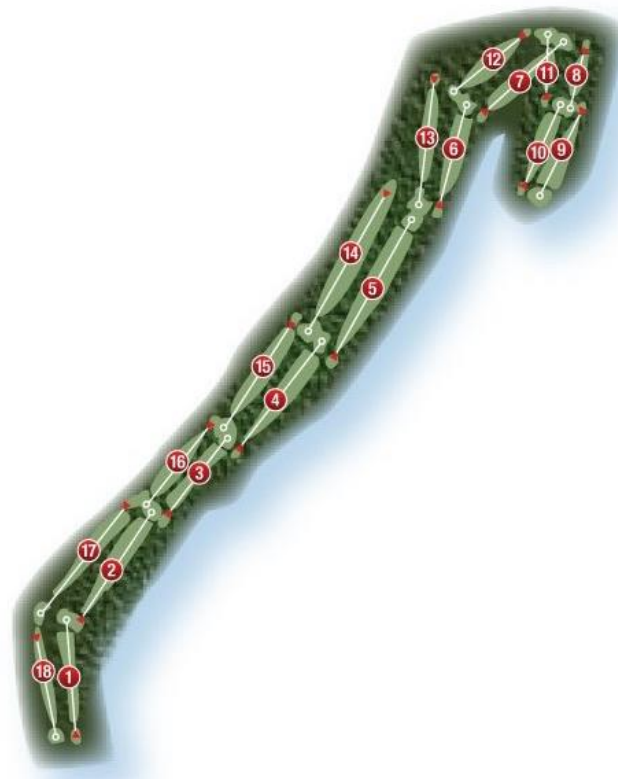
Since we are golfing in a concrete place, the call of the Self unmasks contentment with everyday fallenness, “it points the way to a life of resolve and commitment” (Schrag, 1961, p. 156). The call from one’s unique conscience arrives as a silent voice, but a silence that clearly discloses the truth of one’s existence. However, I must turn towards my-Self in order to hear its words intended for only my Being. Now, as I come facing The Royal and Ancient up close and with the Valley of Sin hollowed out between us, I deeply understand Schrag’s words; “Conscience has to do with inward counsels rather than external demands” (Schrag, 1961, p. 157).

Home’s exit is also the entrance threshold to re-play another round, which I will save for the following chapter. It is important here to know that Home is an end with an exit door to a new beginning, similar to when we turned from The Outer links to The

Inner links. Home also has an exit door that leads to leaving the hermeneutical round. Each golfer has to choose whether to continue the play of psychic deepening or to exit into what Heidegger refers to as “everydayness.” At Home, the mark I wish to hit is the one chosen by my Truth, my authentic Self. And to reach that mark, I need to swing my swing, not some hypothetical perfect swing, and definitely not someone else’s swing. Any mark other than one constituted by my Truth, and any swing other than my own is missing the mark, which is a sin to the individuating Self. This speaks to the core of Jung’s (1916/1966) understanding of individuation. Jung imagines individuation as becoming an individual. He writes, “As far as individuality embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. We could therefore translate individuation as ‘coming to selfhood’ or ‘self-realization’ ” (p. 173). A sin, therefore, is conforming to a “they-self” ideal that compromises one’s authentic process of individuation, one’s authentic Swing. In order to hit one’s authentic mark, Jung (1957/1967) would coach golfers in “the art of letting things happen, action through non-action, letting go of oneself. . . . We must let things happen in the psyche” (p. 16). The super-ego aspect of psyche likes to interfere with an individuating Swing by correcting and negating one’s authentic Swing.

Thickening the fact that Home’s green is built on buried bones, is the fact that the town of St Andrews harbors the bones of its patron Saint-Apostle. A Catholic Church located a golf hole’s distance away from Home’s graveyard, keeps safe Saint Andrew’s relics. Hermeneutically, we could envision the walk from Home’s green (remembering that its surface conceals buried graves) to the church holding the apostle’s bones as being inclusive in the image of the 19<sup>th</sup> hole that this study continues to unfold. In this way, we

deepen the experience of Being-in-St Andrews, and we deepen the lived experience between death (Home) and rebirth (re-turn to Burn). Concluding this round, but not completing the journey, I am approaching where I began, yet this place appears different from when I was here before; indeed I am different. Synchronically, my embodiment in this place is different. Beginning has transferred to end. The sun's rays agree. Before it was rising over the sea; now it is setting over the town. Even though my body is located at the same place where I started the round, the journey has moved me to a deeper and more expansive psychological place. Appropriately, we end this chapter with a question: Does place individuate alongside and parallel to the initiate golfer—like railroad tracks?



*Figure 5.* The Links at St Andrews. Re-produced with the written permission of the St Andrews Links Trust

## Chapter 8

### The 19<sup>th</sup> Hole: Re-Turn to a New Beginning

To convey the mystery of place, Casey (1993, p. 271) provides an excerpt from a T. S. Eliot poem that wholly captures this dissertation's image of the 19<sup>th</sup> hole, the Re-Turn.

*We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.*

Hillman (1975) interprets soul's understanding of the rounding; "[Soul] moves indirectly in circular reasonings, where retreats are as important as advances, preferring labyrinths and corners, giving a metaphorical sense to life" (p. 69). Jung adds, "Hence, we must always reckon with the presence of things not yet discovered" (1939/1969, p. 279). A vital knowing achieved by walking and playing through the centers, edges, crossings, and depressions is that there will always be more mysteries to discover in psyche's places, including The Links. Heraclitus states in his renowned *Fragment 45*, "You would not find out the boundaries of soul, even by travelling along every path: so deep a measure does it have" (quoted in Giegerich, 1988, p. 1). Hillman adds, "Heraclitus, Plotinus, Augustine, Kant, and Hegel, have each held, in his own way, that soul—its depth, imagination, subjectivity, interiority—is immeasurable" (1975, p. 88). Nevertheless and staying true to the hermeneutical circle that is indeed a hermeneutical spiral, this study understands that the journey itself is the goal. This is why psyche continuously calls its players to return to its place of Being. According to Jung (1957/1967), "All this is a step in the evolution of a higher consciousness on its way to unknown goals" (p. 54).

The Re-Turn is in one sense returning to play again, but it is also taking the life metaphors that The Links revealed, and of which psyche integrated through the past round, outside of golf's boundary and into the "real world." Phenomenologically, The Re-Turn is the continuing story of a unity that plays as a twosome: right and left, above and below, outer and inner, player and place, thinking and playing, to name a few. Psychologically, The Re-Turn is a story of body and world, psyche and soma, ego and Self. Personally, this is the story of an egg, both real and metaphoric, which, mimetic to The Links, was whole, broke in half, and is whole again, but this time on a different level of Being.

After completing one round of golf on The Links (October 22, 2011), I returned one week later to play the Old Course anew. In-between these two rounds, I walked the course several times, and with each walking, The Links revealed more of itself. More so, each return resulted in a continued deepening of body, place, and Self. This particular morning (October 29<sup>th</sup>), I walked onto the Old Course to make a ceremonial offering. Although mentioned in chapter 1, here I will describe the ritual in more detail. It was early in the dark morning, and with the moon's light as guide, I placed one half of a Celestite Crystal Egg underneath and inside the iconic Swilcan Bridge. The egg's other half presently rests on an altar at my home in Kittery, Maine. More than a few years ago, this egg that used to be whole, accidentally broke. According to Judy Hall, an expert and author on crystals, "Psychologically Celestite imparts gentle strength and enormous inner peace despite urging toward greater openness to new experiences. . . . It brings a vision of peaceful coexistence with the whole of creation and holds the possibility of total harmony" (2003, p. 97). Melody, also an authority on crystals, adds, "It is a stone for

balance, acting as an equilibrium to outside forces, and stabilizing the yin-yang values within one's energy field" (1995, p. 188). I cite these quotes because they engender the crystal egg as a symbolic encapsulation of how this dissertation is playing out. Here, I will remind the reader of Murphy's words when referring to a golf ball, "At rest, it is like an egg, laid by man, for who can tell what prodigies the next shot will bring? In flight it brings that peculiar suspended pleasure which lies at the heart of the game" (1997, p. 136). There was no preconceived plan to bring the crystal egg; it only came to mind as I was preparing for the trip to St Andrews, as if it asked me if it too could join the pilgrimage. Suddenly, at the Swilcan Bridge, it came to me what to do. I described during the introduction the beautiful sense of being welcomed by The Links. This, I trust, happened out of the offering.

The egg broke from wholeness into two pieces. Both egg locations connote for me a sense of home; the bridge being a transitory home, a home that holds me in continuous crossing from one psycho-physical place over to another. Furthermore, the bridge plays as an in-between symbol that links dyads, such as, outer and inner, here and there. I remind the reader to remember from chapter 6 that it was on the Memorial Bridge where I began a journey home to re-member the primordial Self. My physical home exists as a shelter. It takes me in after the day's transitions and allows me the generative space and place within which to integrate those transitions. Referring to Hillman's (1975) notion of soul's movement, "where retreats are as important as advances" (p. 69), the image of home exudes the kind of retreat that prepares an individuating player for a return-advance. More so, we must not forget the image of Home that amplified itself while describing the final hole in the previous chapter. As I write this chapter, the egg is here,

always in silent communication with its other half there. This allows me to be home writing about St Andrews as if I were there and it was here. Indeed the Celestite Egg re-imagines the idea of a duality in harmony—as it exists in two places at once. This Egg is a prime symbol of wholeness playing as a twosome, not unlike Eden that birthed the human temporal twosome. The egg being both here and there gathers Dionysus, the god of immediacy, and Apollo, the far darter, into its dual transitive unity.

After the egg-bridge ceremony, with the moon still present, I proceeded to place my name on the wait list to play golf this day. With only a few names ahead of mine, I expect to tee off in about two hours. This gave me time to re-walk and re-see the surrounding region. We already know that ceremonial landmarks exist inside and outside The Links. Inside, just to name a few, are the Swilcan Bridge, the Valley of Sin, Hell bunker, and the Saltire Cross. Immediately outside are The Royal and Ancient and Eden's Estuary. And a bit further away, yet still in view, are several religious buildings that this study believes reflects Eden, as the University of St Andrews which reflects the Principal's Nose. Also, linking golf with education is the historical fact that both the University and golf at The Links emerged into Being at the start of the 15<sup>th</sup> century. These religious, educational, and rule making buildings that I visited just a week ago, before the first round of golf, appeared differently to me following that round. In other words, after that round, I re-visited these prominent and historical places in the town, but this time I did so from a deeper reflective stance, a more rooted Being-with-place that resulted from already playing an intensive hermeneutical round. Psychologically, my perception of these structural phenomena has unfolded their outer appearance to engage their inner character. Emma Jung and Marie Louise von Franz explain:

The psychic totality which comprises the conscious and unconscious parts of the personality is naturally present, as an entelechy of this individual, from the very beginning. In the course of the process of maturation, however, the various aspects of totality enter the field of consciousness, thus leading to a widening of the continually changing horizon of awareness. (1998, p. 98)

Indeed, places change as individuation happens.

Returned to The Links, I know that it is almost time to play. Again, I am back in that liminal space-place between non-play and play. Here, something numinous catches my eye; it is the sunrise. Having traversed the hermeneutical round and now back at its beginning, I am rooted into a psychologically different stance. To remind the reader, the “I” that this work writes from is more than an everyday subjective me encased in skin, rather, it is an ever individuating “I” that intends to discover authenticity in it-Self and in the places where “I” finds himself or herself. This “I”, to re-quote Sardello “is at the same time subject and object, activity and the content of that activity. . . . The I is continually creating itself as a content” (1995, p. 37).

Orienting myself to Being-in-this-place, I glance behind and noticed that the rising sun is lighting up the North Sea with an orange glaze. This scene presents a colorful beginning and brings to my mind that the first tee (Burn) is also a beginning. Synchronicity has it that as I begin my foray again into The Outer Links, the sun is beginning its ascension, and in doing so, it is lighting up the surface of these storied links. Sensing the future, I know that when playing Home on The Inner Links, the sun will be descending. Indeed, it is as if the turning and rounding of The Links follows the sun’s journey both physically and metaphorically. I sense that my-Self is in partnership with the sun, and together we will continue to light up the depths that show themselves on the surface of St Andrews.



My gaze transfers from The Links in the near horizon to the Grey town of St Andrews, the North Sea, and the Eden Estuary in the far horizon; each coming into the light of vision and in immediate presentation from my stance. What seemed separate to a staid human stance, the hermeneutical sun bestows as one poly-sensuous domain, a field of relations linked by my waking body and gathered by vision's ontological Being. Casey explains: "While juxtaposition acts to set objects merely next to each other—i.e., as simply located at contiguous points in planiform space—envelopment arranges objects around each other in a sense of mutual implication and simultaneous presence" (1993, p. 68). Each particular place does have its edge, but now we can understand the edge of a place and of a phenomenon, not as a border limit where something is cut off from that which exists next to it, but "where one thing becomes the next" (Sewall, 1999, p. 135). Heidegger says it brilliantly: "A boundary is not that at which something stops . . . the boundary is that from which something begins its presencing" (1971, p. 154).

Turning back, I noticed that the sun was rising behind The Royal and Ancient's gray stone structure and shining a halo around it, as if the solar hero was playing with the super-ego. The solar hero is the aspect of psyche that defies the super-ego. Consequently, the solar hero assists in revealing one's authentic Self. Jung (1962/1989, p. 179) envisions the solar hero as portraying the drama of death and renewal. Samuels (Samuels, Shorter, & Plaut, 1997) adds, "The wholeness of the hero implies not only the ability to withstand but to hold consciously the tremendous tension of the opposites" (p. 66). Therefore, the solar hero, the sun forging out of the dark below, mimetic to the white ball rising out of the dark hole to play anew, is the relevant archetype to accompany an

individuating golfer who has completed one round, paused in the dark to reflect, and is now rooted at the new beginning.

According to Bernstein, “Characteristic of the western ego is a consciousness not merged with nature, but wholly cleaved from it. Therefore it is not a diffuse consciousness, but rather a primarily ‘solar’ consciousness . . . wedded to linear time” (2005, p. 33). Mythically, Bernstein is describing the Greek god Apollo. Except having played the round, I know now that underneath Apollo travels Dionysus. Both are here. The sun is rising from the dark abyss of the North Sea, more precisely, out of Witch Lake (described in chapter 5). This body of water represents the repressed feminine. Wholeness invites, essentially needs Her to join the play of the hermeneutic round.

Having already played a phenomenological hermeneutic round, I stand again at the beginning, but this time with increased awareness of embodiment in a place that is permeated by psyche. At the previous round, I came seeking answers. But now, with a deepened understanding, I am poised to play in the unanswerable question of which the poet John Keats calls “negative capability.” Avens explains: “According to Keats, there is a kind of imaginative questioning that is more rewarding than finding ‘fact and reason’—a questioning that involves the questioner in the manner of thought so deeply that he becomes . . . one with it” (1984, p. 2). Allowing negative capability to choose me, I can be harmonious with uncertainties, mysteries, and doubts. On this 19<sup>th</sup> hole, questions do not lead to answers; instead, they lead to more questions. This is soul’s response. Soul deepens not by completing a round, but by continuing to play into its own linking.

Returning to play The Links again is not starting over; rather, it is a deepened continuing. In other words, we are always on the way to individuation, to authenticity,

and to wholeness. Re-turning is remembering our primordial embodiment, its attunement to Being. According to Levin, “Recollection is much more than a process of contacting and retrieving. It is also a process of developing our bodily awareness and cultivating its capacities” (1985, p. 53). As we transcend our ego-logical dimension of our Being-in-the-world, Levin emphasizes the need to “going down still more deeply into the bodily felt sense of our visionary being, so that we make contact with its more open dimension” (p. 53). This deeper place was always ours, was always present, because it was gifted to us at birth from Mother Nature “as a gift of nature, a gift to our bodily nature as human being. But we naturally received this gift without awareness and understanding” (Levin, 1985, p. 53). The round sends us out again, indeed welcomes our return so that we might open with appreciation the gift of being vibrantly conscious of our primordial Being-in-the-world. It is being born again, but this time conscious of the womb and conscious of the birthing process. Merging together a Jungian and a Heideggerian sensitivity, Levin (1985) adds that this move to a deeper sense of authenticity involves “commitment to developing the deepest truth of one’s Self-hood, namely: an individual realization of the universal relatedness-to-Being: which defines every one of us in a primordial way” (p. 95).

Returning to Burn’s tee, I remember the previous round, it’s lived symbolic playing, how I played, and how it played me. The past round that consisted of outer, inner, and their crossing, is remembered at this new yet deepened beginning, and it is my body that walks that re-membrance to a new round. According to Schenk, “Individuation here is not communion with something inner-most, but an openness to worldly being wherein inner and outer are in mutual coexistence” (2001b, p. 11). Jung

adds, “Widened consciousness . . . is a function of relationship to the world of objects, bringing the individual into absolute, binding, and indissoluble communion with the world at large” (1966, p. 178). My walking-golfing body deepened The Links by such a hermeneutic and meaningful traversal. Nabhan and Trimble agree; “Mental map-making increases with active participation—with walking through an environment. Tying together a sequence of places works even better if those sites are connected by stories” (1994, p. 20).

How does The Re-Turn appear after playing a fully embodied round of golf through The Outer and The Inner Links? Casey writes, “When Thoreau ambles into the surrounding wildscape, he thickens the scene into which he walks. . . . His ambulatory activity subtly reshapes the natural world through which he moves” (1993, p. 253). Levin adds, “The ground is not individuated, because it is earth, the elemental, but it is the source of our individuation, since it let us stand becoming ourselves” (1985, p. 289). Even though the layout has not shifted, it shows itself from itself differently than before. Now permeated with archetypal luminescence, indeed it is even more beautiful.

The hermeneutic round thickens the flesh that is psyche-soma. According to Merleau-Ponty, “We have no idea of a mind that would not be doubled with a body. . . . There is a body of the mind, and a mind of the body and a chiasm between them” (1968, p. 259). The round, deepened through phenomenological hermeneutics with an imaginal archetypal sensibility, thickened the double layering between psyche and soma, body and place. In the round, polarities remember their primal unity. The Turn and The Re-Turn also play as hinges that link what is outer with what is inner. These linking regions complete each side, with each direction playing as the beginning of the other direction’s

ending. Simply yet paradoxically, each linked direction relies on its opposite's beginning to complete its end.

The psycho-physical region between the final hole (Home), and the first hole (Burn) can be construed as a pause-place, because it exists between the round just played and the round not yet played. In this way Home Hole's hermeneutic death provided a threshold to a new beginning, a new rounding of a body walking and playing The Links. This temporal between place and present moment shelters, and at the same time its door will open back to the past and front to the future.

This between is a liminal place for reflection on the past and anticipation for the future. These opposites, like the others we have revealed, consist of each other. I reflect because I anticipate; and in the reverse, I anticipate from reflection. When I started the previous round, I appreciated that this place was imbued with history. Having played through the history and having embodied these surroundings, I can now play with the truth that this place is part of me as I am part of it. Kwant concurs; "I am part of the world, and the world is an extension of my flesh" (1966, p. 54). Indeed, *The Links* draws me out to re-play through its place-images. Erich Neumann asserts, "Ego consciousness evolves by passing through a series of 'eternal images,' and the ego, transformed in the passage, is constantly experiencing a new relation to the archetypes" (1954, p. xvi). These archetypal images, such as Eden, the Saltire Cross, the hook, and Hell, are archetypes in the place-world just as they are a part of my personal and collective soul. These images call out for human consciousness to re-play them so that these archetypes may be awakened more fully. The rounding play is for psyche itself. And as the

embodied psyche individuates, it designs an individuation place-scape for individuals upon which can play.

Today I play a different game; after ending, I am beginning again, this time to play the 19<sup>th</sup> hole. The sunrise also provides a metaphoric luminescent light, one that can light up Heidegger's notion of Being. For Heidegger (1993), the human being "stands out into the openness of Being, Being itself . . . is as this openness. . . . 'World' is the clearing of Being into which man stands out on the basis of his thrown essence" (p. 252). The lighting of *Dasein* is an event, an event that is not the physical light, but the lighting itself. The lighting of consciousness out the primordial darkness is such a happening. According to Brooke (2009), different from Jung's "first sunrise after the primal darkness, when that inchoately conscious complex, the ego, the son of darkness, knowingly sundered subject and object, and thus precipitated the world and itself into definite existence" (p. 108), this second sunrise lights up a "gathered world of meaningful relations. . . . The establishment of 'ego boundaries' does not constitute an ontological separation of oneself from the world but a certain sense of oneself and one's separateness within the world" (Brooke, 2009, p. 162).

At the second beginning, I am experiencing and describing a re-awakening, a re-lighting of the world and its flesh. Gathering my-Self in the ecstatic moment constitutes "glancing ahead at what is assigned as our task and back at what is given us as our endowment" (Heidegger, 1984, p. 182) . Levin adds, "What is assigned to us as our task is a vision of the next historical Self: a vision of belonging, not to the ego, but to a Self . . . whose vision is steered by a guardian awareness of Being" (1988, p. 408). Phenomenology, hermeneutics, and a depth psychological sensitivity are the endowment

of this dissertation. The task is to take that stance out onto The Links at St Andrews in order to see the depths on golf's primordial surface. Indeed the past round has brought this "I" to a new presence in-place, one that is fed from the unknown round that waits in front my stance. Once again as I look outward, this time having known inward, and more so, having known outer, inner, and their between.

As I write these ending lines, another return has occurred. When describing the Principal's Nose, I told the story of myself as a teenager whose principal stopped me from returning to the state high school golf tournament. Recently, I have been coaching a neighboring high school's golf team that gifted me the opportunity to accompany this golf team to the same competition that my principal kept me from playing decades ago. Here, I experienced a definitive return that integrated the remembered wound of the past with the prophetic knowledge of the future. Upon arrival, I walked into the coaches' room where I was immediately greeted by the same trophy that I had won decades ago; carved into it is my name. That I knew. What I forgot was the logo carved out on the front of the trophy: an X formed by two golf clubs crossing, and which contains a male face on its right that is juxtaposed to, and in communion with, a female face on its left. I remembered that The Links employs a similar image for its logo: two golf clubs crossing over the image of the apostle Saint Andrew. Furthermore, The Links has a male side (right) and a female side (left) that are respectively The Outer Links and The Inner Links. Captivated by this ecstatic moment, I knew that my wounded teenager was at all times held by the mystery of the Saltire Cross. Indeed, the future holds the past. The egg that broke is on its way to becoming W-HOLE.

On another level, an integration of my inner teen and the principal has occurred. Today, in addition to teaching children, I am now teaching teachers. As part of my First Tee responsibilities, I travel to various golf and educational institutions in New Hampshire to coach golf pros and school teachers on how to implement The First Tee philosophy. I coach instructors to veer away from the habit and temptation of passing on facts and established epistemological understandings of phenomenon, and in their stead, to create more spaces and places for self-discovery. In these open spaces, student, teacher, and place evolve. In other words, “they” individuates into authenticity.

After much description, I would like to leave the reader with a lived experience of a golf swing that can only happen in a place and with a place. Rooted in my endowment and viewing my task, I gently grip the golf club. My two hands search for and listen to the task known by my authentic Swing. I let the Self play. Poised in stillness, I sweep the club-face back away from the ball. At the top of my backswing, silence again emerges out of the harmony; this is pause’s home-place. Here, while captured inside the lived experience that the pause creates, my body is taut with tension. I watch as my upper body turns against its rooted lower half. Even though silence prevails during the highest reaches of this swing, my body intimately knows the tension of the opposites. My hands remember the thinking/playing body’s place in “The Field of Being” that a split body and mind forgot. All whole parts culminate for an embodied experience, sheer exhilaration, indeed ecstasy from the lived sense of witnessing my body accelerating with increasing speed down and through the ball, like a tidal estuary’s flow when it emerges from its pause. In the end, I find myself facing the target in perfect balance. On another level, I have turned back to my past in order to turn forward to my future, with a pausing present



to link each direction. All exists in one ecstatic Swing that is found by my hands searching for a goal that is w-hole. Could that whole be an integration of opposites? Could that goal be embodied and lived wholeness? Again, I walk into the flesh of world re-searching for the W-hole.

The goal is the Re-Turn—a continuum of creation (individuation). When individuation becomes my home, when I advance and deepen to that level of Being-in-the-world, then home walks with me, especially into the dark wood of soul.

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