RE-SOULING TRAVEL:
AN EXPLORATION OF MEANINGFUL JOURNEYS IN PSYCHOLOGICALLY POTENT PLACES

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ABSTRACT

Re-Souling Travel:
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by

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Travelers throughout time have attested to the profoundly moving and psychologically meaningful impact of their journeys, disclosing travel's potential as a soulful experience. Yet many travel experiences are better defined as "ego-trips," with harmful consequences to host regions, individuals, and even the travelers themselves. Dedicated towards the notion of "re-souling" travel, this dissertation ventures into the typically unconscious aspects of Western travel.

Depth psychological in approach, this study employs hermeneutics and the symbolic perspective towards an interpretation of a few of the travel experiences recorded by two luminary psychological theorists: C. G. Jung and James Hillman. By exploring these guiding examples of soulful travel, this dissertation unearths key facets of meaning behind the impulse to travel, identifies certain ancestral and archetypal travel experiences, recognizes the role of ritual in the engagement between traveler and place, and regards the import of the traveler's relationship with Other.

Archetypal *alienated seeking*, influenced by a mythos of one's "parturition" from the natural world and spiritual belief systems, is an unconscious factor driving much of Western travel. Utilizing the symbolic approach can aid travelers in becoming aware of their consumptive and/or imperialistic behaviors, lack of meaning, the relativization of the ego, and the accompanying labor pains that are embedded in the collective history of

travel as travail. Recognizing the archetypal nature of the journey can assist in uncovering the longing behind the call to explore. To that end, this study identifies archetypal experiences tied to Western travel's ancestry: *the road trip, going south, aesthetic travel, therapeutic travel* and *poetic travel*. Ritual can cultivate the Western traveler's receptivity to the psychological potency of place. Authentic engagement with other people and places can also be fostered through a reverent acceptance of liminality, reclaiming psychological projections, and courageous attendance to that which emerges in dialogue.

This dissertation concludes by positing that the impulse to travel is related to psyche's desire to be mapped as the Western culture moves away from the parturition myth and towards a new mythos of an interconnected world soul.

Keywords: Travel, Tour, Soul, Psyche, Depth Psychology, Archetype, Myth, Place, Ritual, Jung, Hillman

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The style used throughout this dissertation is in accordance with the *MLA Style Manual and Guide to Scholarly Publishing* (3rd Edition, 2008), and *Pacifica Graduate Institute's Dissertation Handbook* (2013-2014).

Chapter 1: Venturing into Travel's Depths

Introduction

> Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts.
> — Mark Twain

> Certainly, travel is more than the seeing of sights; it is a change that goes on, deep and permanent, in the ideas of living.
> — Miriam Beard

> You will, if you're wise and know the art of travel, let yourself go on the stream of the unknown and accept whatever comes in the spirit in which the gods may offer it.
> — Freya Stark

As Mark Twain, Miriam Beard, Freya Stark, and many others well attest, travel and absorption in the psychological potency of new places can radically transform perceptions and facilitate meaningful encounters. By responding to the call to explore in certain ways, the physical and psychological journey can open one to the world of the unknown—leading to an increased ability to relate to the planet's diverse inhabitants, and an enriched sense of one's place in the world. Through exposure to other cultures and landscapes, and through participation in such multiplicity, one's awareness of global interdependencies and the *anima mundi* can increase.[1] Simply stated, there is great potential for a travel experience to have an impact that is profoundly moving and meaningful to the psyche.

Thesis statement.

Using a depth psychological and mythological approach, this dissertation ventures into the depths of travel, exploring and cultivating its potential for soulful impact, by:

[1] James Hillman describes the anima mundi or "world soul" as "that particular soul-spark, that seminal image, which offers itself through each thing in its visible form" (*Thought of the Heart* 101). This notion is discussed in greater depth in Chapter 5.

unearthing the meaning behind the impulse to travel; delving into typically unconscious influences on the experience and circumambulating the archetypes of travel; recognizing those ritual-like activities that seem to encourage a soul encounter; rediscovering the relationship between traveler and place; and regarding the import of the traveler's relationship with Other.

For the purposes of this dissertation, *travel* is defined as movement between one place and another place during a fixed period of time, which, regardless of the consciously intended purpose for the journey, includes some degree of difficulty of parturition or humbling effort.[2] Routine movement between familiar places (such as the daily commute) is not included in this definition, while many other forms of travel are included, so long as a certain degree of transgression outside the ego's ordinary comfort zone is involved (such as may occur in migration, occupation of foreign soil, business travel, study abroad programs, tours, vacations, retreats and leisure travel).

Unconscious influences refer to those psychological factors that affect travel and yet exist outside of the traveler's conscious awareness. Such unconscious influences include *archetypes*, "the deepest patterns of psychic functioning, the roots of soul," which govern the traveler's perspective and give shape to the journey (Hillman, *Re-Visioning* xix).

In referring to *soul* or *psyche* (the Greek word for soul and the original object of study in psychology), this study is pointing towards an unfathomable mystery; no one definition will suffice, for the *soul* cannot be pinned down or dissected with abstract terminology. Nevertheless James Hillman's description of the soul's realm is helpful: The "place of the soul" is "a world of imagination, passion, fantasy, reflection, that is neither

[2] The etymology of the word travel and the formation of this definition is discussed in Chapter 2.

physical and material, on the one hand, nor spiritual and abstract on the other, and yet bound to them both (*Re-Visioning 68).* For Hillman, the soul is endowed with a companion—a daemon or genius—which acts as the keeper of the "soul's code," that which gives soul character and calling (*Soul's Code* 3-11).

In referring to encounters of soul/psyche, this dissertation is therefore addressing: the realm of imagination that is attached to the experience of travel; and to moments of awareness, when something of calling and/or character surfaces in the traveler's consciousness. A major premise, explored throughout this work, is the way in which exposure to the *Other* (in other words, exposure to that which is foreign, new, unknown to the traveler—in terms of cultural and physical landscapes) can provoke the imagination and encourage such moments of awareness.[3]

Author's bias and experience with the topic.

A few formative journeys have informed my assessment of travel's potential for meaningful impact. My first trip abroad, a study exchange program to the United Kingdom in my twelfth year, broadened my worldview and strengthened a burgeoning interest in other places and customs. Opting to tour and live in foreign lands throughout much of my adulthood, I have received an experiential education in new languages and cultures—along with exceptional opportunities of therapeutic value, markedly influencing my understanding of self and the world. Learning the native tongue, while

[3] While theorists from multiple fields, including philosophers, psychoanalysts, postcolonial theorists concerned with ethnic relations, literary theorists, poststructuralists and feminists, embrace and utilize the term *Other*, my definition, as stated above, aligns most closely with the understanding of the concept that Martin Buber promotes: "The 'I' discovers itself, as Martin Buber pointed out, through the separation from the 'You,' which, in its ultimate manifestation, proves to be God. Once the individual realizes that there is the Other, expressed by the pronoun you, the process of speaking, dialogue, discourse, and epistemology, both in the mundane and spiritual dimensions, begins" (Classen 1692). In my view, the Other is not only recognized in persons who appear to be different in some way, but in any form (be it animal, vegetable or mineral, that seemingly carries the essence of alterity or "otherness").

employed at an international company where seventeen different languages were spoken, has taught me that language and cultural diversity offers a plethora of perspectives from which to view and engage with the world. Immersion in another culture amidst a variety of intrepid nomads has shifted my awareness of psyche—as did many voyages to natural settings where I was able to meditate on place. Given these experiences and my formal and informal study of depth psychology during the last twenty years, I am naturally disposed towards a view at the crossroads between psyche and travel.

Additionally, as an International Tour Director, I have had the opportunity to guide thousands of people to engaging destinations. This experience has taught me much about the ways that travel can also shift other people's awareness—transforming their perspectives, attitudes, and sense of self—if only briefly, and often enduringly.

Description of the problem: the ego-trip.

Work in the field has also revealed to me, however, clear evidence of another sort: not all travel is soulful and the consequences of rigidly egocentric travel can be ugly.

Many packaged tour programs rush people through a checklist of sites, while seemingly inciting the mindless consumption of nature and culture. Business travelers tend to spend the majority of their time either, "in transit," or enclosed within conference centers and hotel rooms, which, regardless of the locale, seem predictably homogenous so as to mediate feelings of displacement and to enhance efficient functionality. Considering such factors, meeting individuals who dread having to travel is not altogether surprising. Yet even among those who proclaim a love of travel, have made a profession in the industry, and/or continually seek opportunities to "get away," there are

many who fail to experience the same soul-stirring quality that marks the kind of travel that others have come to know firsthand.

Indeed, I have often witnessed the way in which travel is used by people who are trying to distance themselves from their problems. Escapism is a powerful ego defense mechanism and, naturally, it can take many forms; people divert themselves from difficult realities by going to the bar, to an amusement park or by immersing themselves in television shows, video games and movies. Certainly, travel is also used as an escape—a diversion and a way to dissociate oneself from life's unpleasant complications.

In Western society, there are multitudes of people who, unhappy in their jobs and bereft of meaning, simply use the idea of vacation travel as an incentive to get through dreary days. For those who feel overworked, undervalued, oppressed, and/or exhausted, such travel serves as some small compensation: a brief interlude with time for rest, relaxation, or a little fun. This form of travel may serve a purpose in soothing a weary ego—allowing it time to relax, away from a restrictive environment of roles and responsibilities. "Recharging one's batteries" might even, inadvertently, tend psyche.

There is a difference, however, between a quick fix and a deeply moving encounter with the numinous; and, when it comes to travel, there is a distinction between *an ego-trip* and a journey which, regardless of the conscious intent, impacts upon a traveler through the awakening of soul. Many people just want to relax on vacation and merely see it as an opportunity to indulge in things that they don't normally get to do: rest, play, enjoy a pleasant climate, get away from it all. They might feel that such an outing doesn't need to be life changing or "mean" anything. While I can certainly see the appeal of booking a "meaningless" vacation (and allow that, on occasion, such vacations

yield meaning, after all), I also think it is important to consider the fouler side of travel and the consequences of what I define as an *ego-trip*: any form of travel that is so severely self-serving and unreflective, that ego defense patterns are rigidly continued, and unconscious contents are denied, repressed, projected and/or otherwise carried into the world in ugly ways.

Involuntary psychological factors will affect the traveler, regardless of any premeditated purpose for the journey, so the distinction here is less about intention as it is about attitude—whether or not the traveler has a flexible openness towards those unconscious influences or is so unbendingly fixed and mindlessly reactive in his/her ways that nothing can penetrate his/her defenses in order to enter into awareness. By its very nature, unlived potential is a two-edged sword—realizing it can lead one to soul or, in remaining unconscious, it can have an unpleasant, or even dangerous, effect.

From the depth psychological perspective, which this dissertation specifically employs, ego-trips could reinforce the perpetuation of a psychological split. Meaningless travel can become the carrot, dangled before an unhappy worker in a meaningless job, and may take a role in maintaining a rigid polarization between work and play. Staying future-focused, keeping one's head down, and grinding away with hope for a better day, only to return, after some short-lived diversion, to the same gloom as before, would likely lead to disappointment. It might further lead to a deep regret and even grief, after years have been expended in a continual loop, with little of significance to show for it.

Furthermore, repeated bouts of meaningless travel may contribute to the reinforcement of antiquated defense mechanisms. In an ego-trip, the individual carries his habitual defense mechanisms with him/her like a pair of old slippers. Defenses that are, in

fact, overworn and stagnant, can be reinforced on a luxury vacation where one is treated like royalty. Why should king ego care to transform its standard modes of operating in the world, if it is being rewarded with some intense stroking? In such cases, one's coping skills—be they flight tactics, compulsive consumption, denial of anything foreign, compartmentalization, dissociation, manic movement from one activity/place to the next, inflation of one's own importance, or the like—are taken out into the world and, instead of connecting with soul or experiencing some lasting transformation, one is rewarded for maintaining the status quo. Another danger, particular to the traveler-as-escape-artist, is identification with an archetype. The individual, lacking his/her own clear and authentic sense of self, tries on an identity—for instance that of an ancestral pilgrim, or a questing hero—and then believes that s/he *is* this mask. As with any archetypal identification, the danger of which C. G. Jung recognized, such a person is likely to experience inflation and a surge of energy that might be likened to touching the "third rail" of a subway train—with burnout, extreme depression and overwhelming feelings of alienation as the possible fallout (CW 7, para 90).[4]

In further consideration of travel's potential for impact, this time on a global scale, let us take into account the growth of the industry, collective movements, and the future forecast. The World Tourism Organization (UNWTO), a United Nations specialized agency, has reviewed travel trends and has concluded that:

> Over the past six decades, tourism has experienced continued expansion and diversification becoming one of the largest and fastest growing economic sectors in the world. […] International tourist arrivals have shown virtually uninterrupted growth: from 25 million in 1950, to […] the current 940 million [in 2010].
> As growth has been particularly fast in the world's emerging regions, the share in international tourist arrivals received by emerging and developing

[4] Archetypal travel and archetypal identification is discussed further in Chapters 3, 4 and 5.

> economies has steadily risen, from 31% in 1990 to 47% in 2010. […] UNWTO s Tourism 2020 Vision projects that international arrivals are expected to reach nearly 1.6 billion by the year 2020. (UNWTO 2-11)

With such expansion, both in the number of travelers and in the regions receiving tourists, there is an increase in the possibility for worldwide impact—economically, politically, cross-culturally, and ecologically.

What happens when, along with the growth in tourism, there is a growth in the number of people indulging in the ego-trip type of travel? [5] Take a moment to imagine—one and half billion international travelers, focused primarily on feeding the ego through the consumption of cultural and material resources—and the dark consequences become obvious. When travel is mindless or reactive, there is a danger that the traveler's shadow will be carried out into the world, with ugly side effects, including but not limited to: the reinforcement of stale cultural stereotypes, the creation of perverted economic dependencies, and the abuse of the planet's natural resources and landscapes.

The prevalence of the ego-trip is so well-known that the epithet "Ugly American," commonly referring to obliviously self-absorbed and offensive tourists, has been a part of popular vernacular since the 1950's.[6] From my own experience living abroad, I would argue that many people find the tourists from their own country the "ugliest"; the ego-trip is certainly not practiced solely by Americans.[7] Regardless of the travelers' nationalities,

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[5] In this study, the word *tourism* describes the complex industry that caters to the various needs of travelers.
[6] The term "Ugly American" came into use after, 1958, William J. Lederer, and Eugene Burdick wrote a best-selling book by that title. Even though Lederer and Burdick were describing the "ugly" decisions of foreign policy makers, the term is now more generally used for American tourists who, often out of ignorance, exhibit egotistical and ethnocentric behaviors, and who are generally perceived as conveying a lack of respect towards the culture they are visiting.
[7] Following the cues of Julia Harrison, I do not make a distinction between a traveler and a tourist (30). In popular usage, however, the choice of one term over the other seems to be a matter of perspective, such that, in the majority of the cases, the author/speaker self-identifies as a traveler (or anthropologist conducting fieldwork) with an implied positive connotation, whereas *other* travelers are seen as ugly tourists.

the consequences of recklessly unreflective tourism are indeed ugly. Consider those places, such as Niagara Falls, where once beautiful landscapes are overdeveloped, resulting in gauche souvenir shops, flashing neon signs, and/or rows of unsightly structures blocking the enjoyment of a "natural wonder." Consider roadside *tourist traps* where clichéd cultural stereotypes are sold and devoured. Likewise, consider the ways in which such consumption becomes inextricably linked with local economies—as when thousands of people are ushered through tourism's "cultural centers"—places, such as the Polynesian Cultural Center, where exposure to another way of life is limited to a few, rushed hours of staged performances by employees in costumed uniforms, and a sampling of mass produced food from a formulaic menu. Moreover, consider the prevalence of human trafficking—and the ways in which sex tourism has taken a vice grip on certain developing economies, such that women and children from that region are proffered up as property to be used, abused, traded, sold and devoured, just as some souvenir trinket might be.[8]

As the number of travelers increases, so does the possibility for global impact, the dark side of which can be harrowing. Looking at the travel industry's growth from another angle, however, reveals that something deeper is afoot. Depth psychology posits that any collective movement, which so powerfully manifests such that large numbers of people are pulled into its wake, points to a hidden, as yet unrealized value; some emergent collective myth or aspect of soul is lurking beneath the surface of the symptomatic impulse. There is some longing buried in the travel fantasy suggesting,

[8] In the *Encyclopedia of Sex and Gender* entry on "Trafficking of Women," Michelle Veenstra writes, "Estimates of the number of women and children trafficked each year range from 700,000 to four million, and annual profits are estimated at $7 billion. Demand for human trafficking is driven by a need for cheap labor in factories, households, agricultural industries, and the sex industry. Globalization has facilitated business between traders in and consumers of trafficked humans."

perhaps, that psyche wants something to happen through travel.[9] For some individuals, the message entwined with the longing is more conscious than for others: there is a sense of wanting something more soulful out of the experience, even if there is an uncertainty as to how to cultivate it. Such soul-seeking travelers may be missing the mark because of the packaged program restraints or because of some of the same societal handicaps that make travel important in the first place (such as prejudice, bigotry, ignorance, a disconnection from one's body and place).

Other people, who venture out on a journey, intending only to have some fun, may return from a trip with a psychic hangover of disappointment, the reasons for which are mysterious and difficult to articulate. Arguably, many people want something more out of travel– even if they don't consciously know it yet. The stereotype of the seemingly frivolous "What happens in Vegas, Stays in Vegas" style escape, for instance, might be pointing towards a desire, deep down, for ritual and the cultivation of an archetypal perspective that is lacking in everyday life—one which involves the dissolution of the ego into communal ecstasy, as exemplified by the ancients in the rites to Dionysus. Rather than letting it "stay in Vegas," perhaps travelers actually yearn to bring something back—something deeper than wild drunken partying (which they already knew how to do at home). Travelers may want to connect with a way of life that allows for the real deal—not the substitute, plaster god in Caesar's Palace—but a Dionysian way of seeing the world. Certainly those Vegas travelers, who tour the casinos and clubs on a "boys" or "girls" night and end up passed out and alone, are not having a travel experience that fosters the creation of connection and relationship. In fact, there is a self-serving and

[9] In depth psychology, the term *fantasy* refers to the set of psychological images that congregate around a certain theme—in this case, around the theme of travel.

distancing quality to such a trip. Even so, the possibility for a completely different impact lurks in the shadows of a travel experience (even the "Vegas" trip); travel can create encounters with Other that result in new awareness and a new relationship with self and the world. These encounters will not "stay in Vegas" but will, instead, have a lasting impact.

Inquiring into travel reveals that travel without soul has consequences to the individual as well as to the planet. Soulful travel, on the other hand, can be meaningful and transformative. The questions here become: What factors pertain to the soul of travel? What are the facets of a soulful journey?

Approach to the problem: re-souling travel and alchemical hermeneutics.

This dissertation responds to these questions by using hermeneutic methodology, grounded in a depth psychological approach, which emphasizes unconscious dynamics. Such an approach suggests exploring the soul of travel by venturing into the depths—by excavating the inherited, ancestral, and archetypal influences on travel, and by delving into the imagery, symbolism, art, story, myth, and ritual of travel. This approach posits that one explores travel's soul by "seeing through" and by looking to the Other. [10] It also suggests exploring travel's soul by gazing beyond the merely superficial, beyond interiority, and into the murky realm of relationship, hidden meaning, and ritual. In a dedication ceremony to the institute at which this dissertation was written, James Hillman advocated:

> […] lead[ing] the soul out of its century-long and once necessary confinement within the personal, individual, and humanistic walls that have kept it from the world and the world soulless and aim[ing] for nothing else, nothing less than re-souling the world—giving it the gift of

[10] "Seeing through" is a turn of phrase used by archetypal psychologist, James Hillman. His method for psychological discovery and soul-making is further illuminated in Chapter 3.

each one's specifically peculiar dedication. (qtd in Aizenstat)

By venturing into the depths of travel, exploring its potential for soulful impact, the hope is that this dissertation will take some small part in leading the soul of travel out of its confinement.

Exploring the soul of travel or "re-souling" travel calls for an approach that differs from that which is more typically found among the social sciences. While research in anthropology, sociology and psychology utilizes quantitative or qualitative approaches to analyze the data produced in a carefully designed study, dissertations in the humanities more often employ hermeneutics. In the latter field, the "data" is previously published text (especially source material) and the object is to interpret this material in such a way that new insights are revealed.

This dissertation, written in pursuit of a degree in *Mythological Studies with an emphasis in Depth Psychology*, is by virtue of the very nature of the field, interdisciplinary—and therefore attempts to bridge and integrate the differing epistemologies of the humanities and social sciences. In general, mythological study includes investigations into the substructures of contemporary mythology as revealed through new technologies, media, ideology and popular culture. This study, in particular, investigates the underpinnings of contemporary Western travel and revisits the theoretical contributions to the topic as found in a variety of other fields, including studies in: history, literature, anthropology, religion, philosophy, sociology and psychology.

Within these fields of study, there is repeated discussion around certain topics which are especially relevant to this dissertation: the meaning (or lack thereof) found in the travel experience, the psychological nature of travel writing and the alternative modes

with which travelers can relate to the places they visit. While empirical approaches to the study of these travel topics yield important and worthwhile results, this dissertation attempts to add to the discussion (sometimes contradicting and other times complementing other theories) by adding a fresh interpretative perspective from the vantage point of depth psychology.

This work's research method can therefore be further delineated as approaching that what Robert Romanyshyn calls "alchemical hermeneutics" in his book, *The Wounded Researcher: Research with Soul in Mind.* Alchemical hermeneutics aims to "make a place for the soul of the work to speak beyond the calculus of a researcher's subjective prejudices" (44). By referring to the movement beyond the "researcher's subjective prejudices," Romanyshyn is not advocating an attempt at detachedly eliminating experimenter bias (even empiricists caution against the impossibility of such a task). Instead he differentiates between the ego's bias and a "deep subjectivity" that is beyond ego (237). To get to the "soul of the work" involves the death of egocentric prejudices (along with reductive interpretations, fundamental literalisms, rationalizations, and exaggerated emphasis on causality). Such research also involves entering into "deep subjectivity" by paying attention to the images, symbols and the "transference field" that opens through the research project—with the idea that such material points to the "secrets the researcher does not know," or, more specifically, that the researcher's ego does not know at the outset of the project (143). By engaging with the deeply subjective images and reveries that arise during the course of the work, complexes and wounds related to the researcher's *personal* history are bound to be touched, and yet, as Romanyshyn argues, the greater context of the work as "vocation" becomes apparent at the intersection

between the inquiry of such deep subjective material and the more traditional forms of research (such as reading scholarly work and conducting experiments). "Indeed, the work is the site where the complex pattern of the researcher's history and the unfinished business of the ancestors meet, where the time-bound and the timeless qualities of the work encounter each other" (Romanyshyn 110). The idea here is to move beyond the researcher's personal intentions and motivations for engaging in the study and to get at *what wants to be revealed* through the work. Such an attitude towards research is grounded in an understanding of C. G. Jung's theory of the *collective unconscious*—the repository of all the unconscious material of the entire history of humanity; for Romanyshyn, "Progress in knowledge coincides with the ongoing task of making the collective unconscious of humanity more conscious" (94). This dissertation's task of "delving into the typically unconscious influences on the [travel] experience," speaks to Romanyshyn's idea of progress in knowledge, at least in terms of Western travel.[11]

More explicitly, employing *alchemical hermeneutics* towards the study of Western travel involves not only acknowledging my biased perspective as an "insider" (who has had soulful experiences while traveling), and attempting to be reflexive (as is seen in more contemporary "postmodern" research), but it also involves valuing and employing empathy, intuition, and experiential immersion (suspending the persona of a supposedly "detached" observer in favor of a more related approach) when reading source material (documentation of travel experiences from other "insiders"). In many cases, the prose that emerged from such engagement with another's travel writing revealed an overlap between that traveler's experience and theretofore unknown elements of my seemingly personal history—paving the way for an investigation into the more

[11] See Thesis Statement, page 1-2.

universal, collective quality of the experience as recorded by historians or other social scientists. In other cases, an image (in a day or night dream) would prompt research into a new area—as when, for instance, the image of an Edwardian shirt collar led to an investigation of the cross-section between travel and imperialism and the discovery of a number of scholarly texts on the subject. Other provocative images included a Florentine salon and a bridge called the "James Hillman bridge."

The difficulty in employing alchemical hermeneutics is that investigation into unconscious arenas can lead the researcher in to a vast, unfathomable realm. There is a tremendous amount of ancestral "unfinished business" to be uncovered in a tremendous amount of source material. The extant travel writing would take many lifetimes to cull (especially if one includes multiple forms and styles of travel writing).

It therefore became imperative to limit the work by narrowing the field to just a few travel writing examples. My choice—the travel writing of three of C. G. Jung's journeys and seven of James Hillman's sojourns—was guided, in part, by the attention to synchronicity and image that is advocated by Romanyshyn and was thereafter supported by the fact that these two luminaries in the field of depth psychology have left behind a wealth of material attesting to the psychological impact of their travels. The ways in which they describe and reflect on their experiences succinctly point towards the soulful nature of their travels and directly offers an alternative perspective, as compared with other social scientific theory, on such key topics as meaning, psychological influences, archetypes, projection and the human-place relationship. By delving into the travel writing of these psychologists, I was able to uncover some examples that demonstrate certain elements of a soulful journey and other examples that reveal the unconscious or

ancestral forces at work behind the travel experience. These examples also serve as a thread, or structural backbone, for theoretical discussion (including comparison with theories from other fields) and point towards new ways of imagining travel in contemporary times.

The resulting work is unique in more than one respect. In the field of depth psychology, no other work gives quite the same attention and credit to the impact that travel had on these two seminal thinkers.[12] And, in the study of travel and tourism, this work is original in its depth psychological interpretation of travel writing as a means to understanding the unconscious factors and myths operating as the undercurrent of contemporary Western travel.[13]

Review of Literature

Certainly I am not the first to explore the meaning behind travel and the psychological potency of place. The ancestors are gathered around the table and, as a curious detective, I seek to engage in conversation with them. These are the others who have asked: Why do people travel? What is the deeper significance behind tourists' behavior? What is there to explore? What is so significant about the places towards which people gravitate when they travel? What needs to happen for a travel experience to satisfy the soul? My conversation partners include academic researchers, imaginative insiders (the travelers of various types and from different time periods) and mythic travelers: Odysseus, those sent on royal expeditions to find exploitable resources, conquerors of the New World, colonialists, imperialists, spa/retreat seekers of the 1900's, King Edward,

[12] Blake Burleson's book, *Jung in Africa*, comes the closest in this regard. Here the focus the impact of Africa, rather than on Jung's multiple travels.
[13] In the *Myth of Shangri-La*, Peter Bishop interprets travel writing depth psychologically. His focus, however, is on uncovering unconscious factors related to the myths of place.

Coleridge, Joseph Conrad, Jung, Hillman, anthropologists who study pilgrimage and other travel behaviors, travel industry experts, students of place/nature, and travel writers of various eras. Each group will have its own take on the subject, and its own contribution. I hope to build on their discoveries and engage with their ideas—but also to reframe travel with a mythological and depth psychological perspective that values the symbolic attitude, the knowledge of the flesh, and active, reciprocal participation in the external world.

Western travel's history and heritage.

Relatively few authors have written on the history of travel. Most works on the topic, examine the trends and evolution of travel, with regard to changes in tastes and technology, during a specific time period. A few offer a historical overview and a theoretical analysis which delves beneath the superficial data and seeks to identify the underlying influences. Winfried Löschburg offers a brief outline of chronological data and types of travelers from prehistoric times to the modern era in *A History of Travel.* Reading between the historical lines, Löschburg's work offers a glimpse at travel's ancestral and archetypal beginnings, presenting a view, for instance, of Ulysses as the "most famous pilgrim" and the story of Gilgamesh as representing the prototypical journey of the truth/knowledge seeker (8-10). From here, each chapter traces the shift in travel trends, and emphasizes new modes and manners of travel as transportation and access evolve. Löschburg concludes that "the longing to advance into the unknown and explore the world, stood at the beginning of travel" (180).

Orvar Löfgren's book, *On Holiday: A History of Vacationing*, uses "the historical perspective as an analytical tool" and "attempts an archeology of the present" in its

exploration of "two centuries in the making of modern tourist experiences and sensibilities" (7). A key tenant of this book, particularly pertinent to the dissertation is that, "In learning to become tourists we haul along a lot of baggage from earlier periods, often in unreflective ways" (7). It is just this sort of baggage that this dissertation attempts to unpack.

Löfgren traces our collective experience of "learning to be a tourist" to the mid 1800's when "A new mode of consumption was emerging, based on the idea of leaving home and work in search of new experiences, pleasures, and leisure" (5). He emphasizes that, despite other intentions behind the impulse to travel, tourism's growth into the world's largest industrial complex, has made the consumptive drive difficult to ignore. "What started as a quest to get away from it all, often as a form of anti-consumption, to breathe fresh air, relax, do nothing, gradually became institutionalized into sites of production, providing hotel beds, breathtaking sights, transport systems, snacks, and souvenirs" (5). By looking at the symbolic nature of these products and services, he attempts to uncover certain historical antecedents. Using psychological language, one could posit that he is attempting to speak to the archetypal impulse compelling the modern tourist. Löfgren's primary archetypal interest seems to be the traveler as hedonist, as hinted at when he says, "[The tourist industry] has developed the production sites of hedonism—a great weekend, an unforgettable event, a week of family fun, an exciting adventure—commodities carrying a heavy, symbolic load" (6). Another clue as to this archetypal interest is his choice of subtitle; he elects to call his study "A History of Vacationing," as opposed to a history of tourism, even though he seems to use the terms interchangeably throughout the book. In this dissertation, other archetypal forms of travel

are uncovered (the *road trip*, the *going south* experience, *alienated seeking*, *aesthetic* travel, *therapeutic* travel and *poetic* travel). The idea that certain forms of hedonistic travel have their origins in an unconscious desire for therapeutic intervention is proposed.

In other ways, Löfgren speaks to the psychological and ritualistic nature of vacation travel, viewing "vacationing as a cultural laboratory where people have been able to experiment with new aspects of their identities, their social relations, or their interaction with nature and also to use the important cultural skills of daydreaming and mindtraveling" (7). He sees travel as, "an arena in which fantasy has become an important social practice" and points out that "…we construct vacations in terms of otherness, of getting away from it all" (7). Such notions are key to the dissertation's exploration of travelers' passage rites and encounters with Other.

Though an ethnology professor, Löfgren's primary conclusion seems to pave the way for a depth psychological approach to understanding travel. He writes: "Simultaneously moving in a physical terrain and in fantasylands or mediaworlds, we create vacationscapes. Personal memories mix with collective images. […Sceneries are] constantly framed, packaged, and promoted, shaped by at least two centuries of tourist history" (2). As a depth psychologist would, he gives attention to the images and collective history that are enveloped in the travel experience.

While Löfgren is primarily interested in the modern tourist as revealed by the tourism of other time periods, other works, pertaining to the history of travel, focus more particularly on travel during a certain time period. Starting with the most ancient forms of travel, *Prehistoric Journeys*, edited by Vicki Cummings and Robert Johnson, compiles a collection of papers prompted by the Conference of Theoretical Archeology Group in

2004. A key discussion point is the false "sense of rootedness" projected by scholars onto prehistoric times and the new evidence that prehistoric peoples did travel considerably, and not just for special occasions (2). The call to travel is indeed an ancient one—a part of a human inheritance that dates back to the earliest times. Lionel Casson, a classics professor at NYU, takes a look at the earliest forms of travel in *Travel in the Ancient World,* covering the first recorded voyages in Old Kingdom Egypt and continuing through to the Christian pilgrimages of the fourth to sixth centuries A.D. Casson focuses on the "nature of ancient tourism: the standard itineraries, the favored sites and sights, museums, guides, guidebooks, and tourist behavior," dispelling the notion that tourism is a modern invention (9).

Moving through history to we come to *Travel and Travellers of the Middle Ages,* edited by Arthur Percival Newton. This book is a collection of essays concerning the history of travel during medieval times. Each contribution discusses the travel conditions and conceptions of the world of a particular period of time, starting with the decline of exploration and geographical knowledge in 300-500 A.D., continuing into the age of Christian pilgrimages, crusades and Viking exploration, and culminating with the fourteenth and fifteenth centuries—an era "marked not only by a more systematic shaping of typical medieval ideas , but also by immense improvements in navigation and the means of maritime exploration" (2). Of particular interest is the section on "Traveller's Tales of Wonder and Imagination," which, Newton concludes, had a "compelling influence on the explorers of the Great Age" (159) and, which offer a glimpse of "…something of the attitude of mind of the travellers of the time, half critical and half credulous…" (167).

The Grand Tour, by Christopher Hibbert, takes us to the next epoch in travel and to the origin of the *tour*. Hibbert chronicles the experiences of aristocratic tourists, with each chapter following the recommended route through France, Switzerland, Italy, Germany and the Low Countries. Hibbert's selection of travel writing (diaries and letters from the period) offers a glimpse at the archetypal nature of the *tour*. The complex of material that is associated with the notion of "touring" can be viewed in contrast with other archetypal forms of travel.

Lynne Withey bridges the eras in *Grand Tours and Cook's Tours: A History of Leisure Travel, 1750-1915*. Examining travel from mid-1700's to the start of World War I, she covers a time period marked by significant change—in technology, the number of people traveling, destination choice, and more. She starts by describing the Grand Tour as an education (in carnal and classical knowledge) for aristocratic sons—and traces the evolution towards mass tourism. Seeking exclusivity, the wealthy moved toward increasingly distant and exotic landscapes. Despite this drive for Otherness, however, luxury resorts provided insulation, which also led to a certain degree of homogenization. Withey demonstrates that no matter where the affluent led, packaged, budget tours followed. She quotes from famous travelers as well as from lesser-known individuals. The material in this book is useful when examining the archetypal nature of the tour as an educational quest. It also provides information concerning the tension between the drive toward—and fear of—Otherness.

Thomas Cook: 150 Years of Popular Tourism, by Piers Brendon, brings us to the modern era. This book offers an informative narrative on the founders of popular tourism, Thomas and John Cook. A key theme of the book is tourism's growth from the origin of

the organized group tour. Brendon highlights both the benefits and dangers of this growth, offering useful information to this dissertation in terms of travel's constructive and destructive potential.

Travel writing.

A growing branch within literature studies is the study of Travel Writing. The authors in this field consider all branches of the humanities as they relate to the ways in which travelers record their experiences and the ways in which writers shape their travel narratives. As a result of its multidisciplinary nature, the seminal thinkers in this emerging field contribute to this dissertation in different ways, such as: the alternate modes of relating to place, the European projection during the Age of conquest, and a view of traveler typology.

In "'The Object of One's Gaze': Landscape, Writing, and Early Medieval Pilgrimage" and in *The Witness and the Other World: Exotic European Travel Writing, 400-1600,* Mary B. Campbell's emphasis is on the relationship of traveler, as witness, towards other/new worlds. She examines the travel writing of a particular type of traveler in a particular time (medieval Christian pilgrims) and notes changes over the course of a few hundred years. For fourth century pilgrims, scenery is revealed through the memory of biblical events (i.e. myth)—and the writing reveals little in terms of personal perception. By the late 600's, however, the traveler is more likely to be distracted by topographical detail. This dissertation considers such differing modes of relating to the new world in which one travels. Campbell also discusses the ways in which European projection of shadow paved the way for conquest in the "Age of Discovery," illustrating the dangers of travel under the influence of repressed psychological contents.

Extreme Pursuits: Travel/Writing in an Age of Globalization, by Graham Huggan, links travel writing with structural changes in the global tourist industry and stresses the invalidity of tourist/traveler and foreigner/native distinctions, paving the way for this dissertation's exploration of the more universal (archetypal) dimensions that act as underground influences on travel. Such influences are further explored in a collection essays edited by Helen Gilbert and Anna Johnston. *In Transit: Travel, Text, Empire*, the authors focus on the relationship between travel and imperialism and the essays show how imperial fantasies of exploration and conquest have molded travel as a passage rite and as a means towards embodied knowledge. The influence of the archetypal imperialist can be considered in conjunction with the varying contexts in which travel took place in the nineteenth century, by comparing studies compiled and edited by Tim Youngs in *Travel Writing in the Nineteenth-Century: Filling in the Blank Spaces.* Travelers as explorers, missionaries, artists, writers, Romantics, socialists, colonialists and indigenes, along with their prejudices and precepts, are explored.

Studies in travel and tourism.

Examining travel and tourism from a social science and/or business studies lens, the following theorists offer yet another perspective on the nature of travel.

As a lecturer on a group tour of Indonesia, Edward M. Bruner attempted to encourage tourists' "reflexivity and awareness of tourism itself," setting him in conflict with the tour operator, who wanted the staged cultural exhibitions to appear as authentic (2). The experience led to his continued exploration of tourist performances, narratives, and practices and more than twenty years of research in cultural tourism. *Culture on Tour: Ethnologies of Travel* analyzes an array of tourism's products, including safaris,

dance dramas and heritage sites. Bruner considers the varied perspectives of the tourists, the business operators, the locals, and the anthropologist, along with the distinctive character of the place that is visited. The book offers an important vantage point when considering the degree to which reflexivity and awareness can impact the tourist's experience and sense of meaning.

Philip L Pearce, considered an authority on the psychology of tourism, has written numerous books on the subject. In *The Ulysses Factor: Evaluating Visitors in Tourist Settings,* Pearce expounds his method for observing tourist behavior and group interaction and discusses the social psychological issues permeating the encounter with a new and strange place. He touches on the myth of Ulysses to describe the psychological experience of traveling, pointing to a potential, archetypal influence. In *Tourism Community Relationships,* Pearce joins forces with Giana Moscardo and Glenn F. Ross to examine the international impacts of tourism on host communities and to investigate community attitudes. Pearce looks at social psychological factors which underlie contemporary travel, handling subjects such as motivation, destination choice, on-site experience, learning, and satisfaction, in *Tourist Behaviour: Themes and Conceptual Schemes*. In *Tourists, Tourism and the Good Life,* Pearce, along with Sebastian Filep and Glenn Ross, draws from the field of positive psychology and its concern with human well-being and flourishing. This book includes topics such as excess materialism, lifestyle businesses, and spa and wellness tourism. Some of Pearce's insights with regard to travel, psychology and well-being prove useful in an exploration of the traveler's search for meaning and use of ritual.

Dean MacCannell's oft cited classic, *The Tourist, A New Theory of the Leisure Class* offers a sociological view of tourism through considerations of the commodification of culture, the consumption of tourism "markers," and the alienation that presses postindustrial humans abroad in pursuit of meaning. Furthering his work in, "Staged Authenticity: Arrangements of Social Space in Tourist Settings," MacCannell explores the problem of staging and false consciousness. In an examination of traveler's chronicles, he notes that tourists try to enter back regions of the places they visit in search of more intimate encounters and authentic experiences. Of concern is the fact that many aspects of tourist sites are posed, erroneously giving an impression that one has been given access to a back region. *Empty Meeting Grounds: The Tourist Papers* continues MacCannell's examination of tourists in their attempts at encounters with the Other, this time in the far reaches of the postmodern world; he considers the impact of such encounters in an emerging global culture. MacCannell's concern with the alienated tourist is one which this dissertation shares. Rather than concluding that the condition of alienation originated in postindustrial times, this study posits that the alienated seeker is archetypal in nature (at least in terms of the Western cultural complex) and predates industrial society, but has been perhaps exacerbated in the postmodern era with its emphasis on deconstruction. Contemporary travel that carries a different essence to alienated seeking is explored. MacCannell's discussions of staged authenticity and false consciousness also add complexity to this dissertation's exploration of the underground dimensions of travel (that which concealed from the tourist's awareness) and such notions are explored from a depth psychological perspective.

In *Being a Tourist: Finding Meaning in Pleasure Travel*, Julia Harrison interviews Canadian travelers to find out why they go and what they get out of the experience. She explores the insider's reason for purposely seeking the unfamiliar and discovers that impetus can include curiosity, status, and restlessness. Her research is very useful in this dissertation's discussion of the meaning of travel. Harrison also challenges the supposed distinction between traveler and tourist, a distinction which this dissertation also avoids.

A number of authors within the field of Tourism studies devise alternate means of classifying travelers/tourists into certain categories or "types," based the perceived motivation for travel, the sociological impact of the tourist on the region visited, the degree to which various tourism products are utilized, and/or the amount of money at the tourist's disposal.

Concerned with two basic motives compelling the decision travel for leisure, H.P. Gray, describes the *wanderlust* verses the *sunlust* tourist. The former aims to see something new, to learn, and to visit multiple places, while the latter is less interested in novelty and more intent on respite at one place, typically a resort, with a specific environmental feature (climate and/or a natural attraction) that is lacking at home.

In "Toward a Sociology of International Tourism," Erik Cohen examines tourist motivations and, also focusing on the degree of familiarity versus novelty the tourist desires, divides tourists into four "roles": the *organized mass tourist*, the *individual mass tourist*, the *explorer* and the *drifter*. Those who desire the most familiarity on the continuum (the organized mass tourists) are most inclined to partake in "institutionalized" products of tourism and are most detached from the host community,

while those who desire the most novelty (the drifters) are virtually disconnected from institutionalized tourism (in its most standardized and mechanized forms) and become the most immersed within the host community. In a later article, "A Phenomenology of Tourist Experiences," Cohen continues his interest in the tourist's degree of immersion, this time dividing five types of tourists (*recreationalist, diversionary, experiential, experimental and existential* into two groups, with the first two types as *pleasure-seekers,* who have little interest in local cultural immersion, and the last three types are *pilgrimage tourists,* who seek authenticity and immersion to varying degrees.

Stanley Plog looks at the degree of familiarity that a tourist seeks (versus involvement with the local Other) from a slightly different angle, classifying tourists into three groups: *psychocentrics, midcentrics,* and *allocentrics.* The psychocentrics are more anxious, inhibited, inner-focused, and desire the most comfort and safety, with the least amount of money at their disposal, while the allocentrics are the most affluent, adventurous, self-confident, curious and require the least amount of structure. The largest group of tourists, the midcentrics, falls at the middle of the continuum in terms the willingness to step outside the comfort zone.

In *Hosts and Guests,* Valene Smith uses an anthropological perspective to examine the interaction between tourists and locals. Her seven-fold tourist typology (*charter, mass, incipient, unusual, off-beat, elite, explorer)* involves the degree to which the "guest" adapts to the "host" environments, with the largest group of tourists showing the least adaptation (the charter tourists), and the smallest group of tourists exhibiting the most adaptation (the explorer).

While each of the above perspectives pertaining to tourist motivation adds an interesting dimension to our understanding of the conscious reasons compelling travel decisions and the effect of tourists on host communities, this dissertation is primarily concerned with the unconscious forces which induce travel and which awaken during or after the journey. Rather than attempt a typology of travelers, the goal is to highlight a method for uncovering some of the innumerable archetypal travel experiences that may impact upon the traveler, in order to get a glimpse at the potentially soulful dimension of the travel experience. Certainly the attitude with which the tourist approaches the unknown may influence the character and outcome of the travel experience—just as intentionally flexible openness towards psychic contents may facilitate a more soulful experience and decrease the likelihood that the travel experience is merely an ego-trip or exercise in mindless consumption. This attitude of openness is not necessarily predicated, however, on the decision to ramble, to seek the sun, to travel with a group or alone, to relax at a resort or to experience high adventure; nor is it based on affluence. Unconscious factors can and will affect all of these kinds of travelers, and, from this study's perspective, the nature of that impact has more to do with the degree to which those factors enter the traveler's awareness, than the kind of travel sought.

Religious studies and ritual studies.

The intersection between tourism and religious feeling is a key area for study when looking to uncover the meaning behind the impulse to travel. Boris Vukonić's book, *Tourism and Religion*, describes the relationship between tourism and religion and considers the inhibition or stimulation of one by the other, the conflicts between the two arenas, along with their joint causality and influence. Chapters include: "The Motivation

of Tourist Journeys," "Religious Feelings and Needs as Motives for Tourist Migrations," and "Religious Contents in Tourism."

A review of a few seminal works in ritual studies both explain the elements involved in an authentic ritual and describe its potential benefits. Arnold van Gennep's classic on *The Rites of Passage* offers an understanding of the varieties of rituals associated with transitional stages of life. With this foundation material in mind, I investigate the way in which travel, like ritual, can serve as an embodiment of meaning during a significant life change.

Another influential anthropologist, Victor Turner, offers useful insight into the experience of ritual by introducing the terms *liminality* and *communitas* in his book, *The Ritual Process: Structure and Anti-Structure.* These ideas are useful when comparing certain states of being that one can undergo during ritual and during soulful travel. Turner speaks directly to the experience of soulful travel in a number of his other works that focus specifically on *pilgrimage*. Victor and Edith Turner's *Image and Pilgrimage in Christian Culture* uses van Gennep's conception of the *rite of passage* and notes the similarities that pilgrimage holds with such rites—particularly the way it urges movement, both in the physical sense and in the spiritual sense, from the mundane into the sacred. Another significant discussion in the Turners' work involves the relationship between image and pilgrimage. Of vital importance to the fields of archetypal psychology and mythology, the discussion of image, especially as it relates to travel, is informed by the Turners' findings. "The Center Out There: The Pilgrim's Goal" is a review focused on the functions of pilgrimage. Here Victor Turner scrutinizes the characteristics that

pilgrims of a multitude of faiths share in common. Such characteristics may be compared with those of the traveler.

Sacred Journeys: The Anthropology of Pilgrimage, by Alan Morinis, is an interdisciplinary collection of case studies and theoretical analysis focused on pilgrimage. The in-depth accounts of pilgrimage patterns represent many of the world's major religious traditions, ranging, for instance, from Hindu, to Baptist, to Maori practices. Such comparative material is valuable, both in highlighting the universal traits of rituals which help individuals to embody meaning while traveling from one locale to the next, and in identifying the cultural variation in such movement. Of particular interest in this work is the analysis of the ways in which pilgrimage and tourism are related. So-called "secular" journeys that might otherwise be seen as falling outside the realm of "sacred" pilgrimage (as socially sanctioned by a traditional religious institution) can easily fall within his definition of pilgrimage as a "journey undertaken by a person in quest of a place or state that he or she believes to embody a valued ideal" (3-4).

The authors of *Intersecting Journeys: The Anthropology of Pilgrimage and Tourism* view the boundaries between religious pilgrimage and secular tourism as even less distinct than Morinis, based on the premise that both may involve a quest for meaning. Editors Ellen Badone and Sharon Roseman write, "Touristic travel in search for authenticity or self-renewal falls under the rubric of the sacred" (2).

Nigel Morpeth provides concrete examples as to the ways in which the secular facets of tourism (particular the focus on entertainment) and spiritual pilgrimage can overlap, expounding on cases such as: the Lockerbie memorial, Elvis worship in Graceland, the New Age search for "energy spots," the Glastonbury festival,

fortunetelling venues, *Passion* week at Oberammergau, and the various churches where tourists and worshippers comingle. He notes that "spiritual and religious experiences 'happen' in non-religious settings, and not least, locations which might be construed to be primarily entertainment settings" (313).

This dissertation circumambulates the ways in which a soulful experience may happen during the course of travel and the notion that, whether or not the conscious intention of the traveler involves religious motives, an overt attempt at pilgrimage to a sacred site, the quest for meaning (and/or the ritual embodiment of meaning), the acknowledgement of a life transition, the search for image, the desire for authenticity, or the need for self-renewal, these types of spiritual/sacred/religious needs may be unconsciously influencing the traveler to embark on the quest. Travel may thus, unwittingly, result in personal transformation during what otherwise seems to be a secular pursuit.

Claude Lévi-Strauss, a key proponent of structuralism, advanced many of his theories with regard to universal patterns of thought that underlying human activity, in his book *Tristes Tropiques* (sometimes titled, *A World on the Wane*, in English translations). The book is essentially a travelogue steeped in cross-disciplinary philosophical reflection and detail of his anthropological work, primarily in the Tropics. Lévi-Strauss reflects on his experience of leaving his home and visiting the New World, contrasting his first impressions with those formed later. The book concludes with his thoughts on travel's effects on the mind, along with humanity's place, and connection to the world. Lévi-Strauss's opening sentence expresses an ironic ambivalence towards travel: "Travel and travellers are two things I loathe—and yet here I am, all set to tell the story of my

expeditions" (17). Valuing and attempting to exemplify reflexivity, Lévi-Strauss often critiques himself and the reader, encouraging a look at the shadow behind, for instance, the quest for the exotic and for encounters with the Other. Paradoxically, while promoting the notion of the anthropologist as a detached observer, it is clear that he nonetheless continued to engage in the world he observed as a human participant and (loathsome) traveler. This dissertation opposes his valuation of detachment, in favor the approach advocated by Maya Deren in her work, *Divine Horsemen: The Living Gods of Haiti*—an approach towards encounters in foreign lands that values empathy, intuition and immersion in the total mind-body experience as a means for understanding (9). Nevertheless, Lévi-Strauss offers a good deal of strikingly prophetic insight on the shadow of modern travel, in his evaluation of the impact of humanity on the environment, the shrinking of the globe, and the resultant formation of monoculture.

Through the above works, one may build an understanding of the efficacy and inefficacy of certain rituals. This information helps present a picture of the kind of ways that travel, whether secular or religious/sacred/spiritual in conscious intent, could act as a transformative ritual, a means towards the discovery of meaning and a movement towards an understanding of one's place in the world.

Depth psychology.

A number of important works in Depth Psychology serve in a two-fold manner—firstly, in providing a theoretical foundation, and secondly in offering insight into some practices that may be engaged in a travel program.

Of seminal importance from this material are theories on *the search for meaning, psyche, symbol, archetype, synchronicity,* and *projection* (particularly projection of

unconscious contents onto the Other encountered in foreign places) as found in *The Collected Works of C. G. Jung.* Of particular interest is Jung's discussion of his own meaningful travel experiences in *Memories, Dreams, Reflections.* The writings of archetypal psychologist, James Hillman, also form the underpinning for the premise that recognizing and serving multiple archetypes is crucial when it comes to the archetypal fields of place and the "travel" archetypes. Much of his writing on soul and the *anima mundi* is referenced in an assessment of the soul-making potential of travel. Furthermore, the travel writing found in Hillman's authorized biography offers an explicit example of the ways in which a variety of travel experiences, each with a different archetypal essence, can be experienced by the same individual during the course of his increasing awareness of psyche.

Moving from more general psychological theory, to material that is more specifically related to travel, *The Archetype of Pilgrimage: Outer Action with Inner Meaning,* by Jean Dalby Clift and Wallace B. Clift, offers a depth psychological look at pilgrimages. This book considers cultural variety in its examination of topics such as the longing towards pilgrimage, the reasons for undertaking the journey, religious and secular manifestations, dream motifs, shadow, and the importance of both the inner and outer journey.

With regard to the practice of depth psychology and soul-making, this dissertation looks to works that deal with active imagination and the embodied soul work of ritual. Such works include: Barbara Hannah's elucidation of Jung's method in *Encounters with the Soul: Active Imagination as Developed by C. G. Jung*; Robert Bosnak's book on "embodied" method to dream interpretation called *Embodiment: Creative Imagination in*

Medicine, Art and Travel; and Robert Johnson's four step method for dream work (which includes a "ritual" element). These practices have the potential for overlap with ritual travel experiences.

Looking at soul-making practice from a slightly different angle, this dissertation also examines theories related to the soulful potential of physical and psychic borderlands. Of foundational importance to an understanding of the character and psychological potency of place is the notion of the *cultural complex,* a concept that expands on Jung's theory of complexes. Explored through a variety of works written, or edited by Thomas Singer, a cultural complex is defined by Singer as "an autonomous, largely unconscious, emotionally charged aggregate of memories, affects, ideas, and behaviours that tend to cluster around an archetypal core and are shared by individuals within a group" (*Placing Psyche* xiii). These works include: *The Cultural Complex: Contemporary Jungian Perspectives on Psyche and Society,* which introduces the term, *Psyche and the City: A Soul's Guide to the Modern Metropolis,* which explores the unique identity/ cultural complexes of individual cities, and *Placing Psyche: Exploring Cultural Complexes in Australia,* which focuses on the complexes and character of one continental region (the first in an intended series of such explorations). In the latter book, the authors use the theory of the cultural complex to consider the tension between the particularity of place and the universality of archetypes, a tension which this dissertation also attempts to mediate.

Another key concern in this volume is "living in an 'in-between space'"—or, in other words, the borderland between groups, be they groups of different ethnicity, racial background, religion, gender or language. Singer notes that operating in such a liminal

zone points toward the "capacity and flexibility to tolerate differences between groups without getting stuck in fixed identity with one group or another. It means that an individual is able to tolerate ambiguity rather than depend on fixed certainty of knowing who one is by virtue of belonging to a particular group" (*Placing Psyche,* "Preface", xiv). Singer further indicates that the tension of such ambiguity has soul-making potential:

> The tensions generated by cultural complexes that pit groups against one another often end in prolonged stalemates or dangerous regressions, but sometimes these tensions result in innovative soul-making in a culture. […] If I am correct, that soul-making can occur when the conflicts generated by colliding cultural complexes are suffered authentically and brought to consciousness. (xv)

Singer continues:

> 'Soul-making' can occur when the conflicts generated by unconscious cultural complexes are actively engaged in dialogue rather than acted out or identified with. Such engagement can lead to change in the psyches of the community and its individuals. Furthermore, such soul-making can be thought of as taking place in the psychic and physical 'borderlands' or 'contact zones' that exist in the streets of the city or in the outback—and perhaps most intimately that take place in the 'borderland' or 'contact zone' of the soul of every citizen" (xv-xvi).

Although Singer's emphasis here is on contact between cultures within one continent, these ideas can naturally be extended to contact between cultures that one experiences when traveling between continents.

Studies on place, landscape and nature.

Studies that further elucidate the psychological potency of place and that suggest ways in which travelers can reconnect with natural and cultural landscapes, can be found in the fields of philosophy and eco-psychology. For the purposes of this dissertation, place is defined as a contained locale, which one is able to regard as distinct from another

locale, and which, due to a complex set of interacting entities (human and otherwise) within the locale's habitat, carries a unique essence.

Offering a key philosophical foundation for this dissertation is a three-volume work on place by Edward S. Casey: *The Fate of Place: A Philosophical History; Getting Back into Place: Toward a Renewed Understanding of the Place-World; and Representing Place: Landscape Painting and Maps.* A central thesis throughout these volumes is that place has been subordinated to space-time, even though place is primary. This understanding of the primacy of place suggests an important focus for travelers.

A useful book in examining humanity's relationship with place is historian Simon Schama's encyclopedic work, *Landscape and Memory.* Exploring whether we see culture or nature in landscape, Schama posits that "even the landscapes that we suppose to be most free of our culture may turn out, on closer inspection, to be its product"—a reality that he believes is cause for celebration (9). Through an exploration of humanity's artwork and history, Schama attempts "to recover the veins of myth and memory that lie beneath the surface [of the conventional sight level]" (14). He looks, for instance, at the tourist cliché of the "cathedral grove" and sees "beneath the commonplace" to "a long, rich and significant history of association between the pagan primitive grove and its tree idolatry, and distinctive forms of Gothic architecture" (14). The heart of Schama's thesis aims to reveal "the richness, antiquity, and complexity of our landscape tradition, to show just how much we stand to lose. Instead of assuming the mutually exclusive character of Western culture and nature, [he wants] to suggest the strength of the links that have bound them together" (14). The book's chapters are therefore structured around moments

"…when a place suddenly exposes its connections to an ancient and peculiar vision of the forest, the mountain, or the river" (16).

Through the use of certain terminology, sprinkled throughout his introduction, Schama reveals a stance which privileges the *human* mind, memory, culture and agency as the "genius loci" or spirit of the place (17). He claims, as a product of human intervention, any active, animated, soul quality in nature, which would otherwise be "raw matter" (10), "mere geology and vegetation" (12), or "inanimate topography" (13). Such language hints at a degree of anthropocentrism, which other authors, with a more ecological stance with regard to place, take greater pains to avoid. Schama is nevertheless successful at excavating a cultural history which has long revered the sacredness of place and he reasserts the importance of the age-old relationship between humanity and nature. While the approach of this dissertation also values an excavation of myths, appreciates the human-nature relationship, and makes use of Schama's method of uncovering the myth embedded in modern landscapes, it avoids situating psyche in the province of the human mind.

Schama's method can be compared with David Abram's advocacy of a sensorial conversation with the environment, as is explained in *The Spell of the Sensuous.* Both books regard human-place relations, and make note of ancient cultural history in which this relationship was sacred. In bringing awareness to this ancient, archetypal relationship, both books are also suggestive of new approaches that a traveler might take toward places s/he visits.

Other works in the field of place studies concentrate on the role of place in the formation of culture, social activities, psychology and myths of identity. Rob Shields

surveys and analyzes issues of “space” and” spatial relations” in *Places on the Margins: Alternative Geographies of Modernity*. In doing so, he validates the reciprocal connection between sociology and geography and emphasizes the way in which space is involved in the development of culture. Using four case studies, he also shows how space is essential to social activities. These studies aim to reveal the cultural and mythological meaning of a seaside resort at Brighton, Niagara Falls, the north/south divide in Britain, and the Canadian far north.

The Power of Place: How Our Surroundings Shape Our Thoughts, Emotions, and Actions, by Winifred Gallagher continues the discussion on impact of environment on humanity. Exploring such topics as the climate indoors, subtle geophysical energies, sacred places, environmental addictions, seasonal affective disorder, and the potential benefits of moving to a more compatible place, this is a book on the intimacy between people and their places of work, play, and residence. An award-winning journalist, Gallagher draws on research from behavioral and environmental science, while also considering art, artists and aesthetic issues in the interaction between our internal and external worlds.

Michael Conforti’s *Field, Form, and Fate: Patterns in Mind, Nature and Psyche* builds on the work of depth psychologist, C. G. Jung, and bridges it with scientific findings in other fields to produce a theory of archetypal fields that occur in both mind and matter. This book is useful in describing the relationship between landscape and archetype and forms an important basis for the suggestion that places emanate a field of potent psychological influence on travelers.

A Testament to the Wilderness offers an anthology of essays written in response to, and in honor of, C.A. Meier, an avid outdoorsman and psychiatrist. Each essay addresses notions of psyche and nature with particular attention and reference to the ever-mysterious "wilderness within and without" (viii-ix). While no exclusive definition of wilderness is offered, each vantage point in the anthology circumambulates the terrain of the wild as related to that which is "unexpected, unfamiliar, uncontrollable or unknown"—in physical and psychological landscapes (x). That the wild, outer landscape can act as a mirror for the inner one serves as a foundational idea for the notion that entrée into the wilds of psyche can be facilitated by the embodied experience of encountering an unknown place (which is therefore "wild" to the individual who newly encounters it). Here place can serve as the hook for projections of the unconscious onto the Other.

In his book, *The Myth of Shangri-La: Tibet, Travel Writing and the Western Creation of Sacred Landscape,* Peter Bishop charts the historical development of a Western myth about Tibet, through stages of: imagination, discovery, identification of a threshold, the appearance of an *axis mundi*, the experience of place as outside time and space, the loss of horizons in utopia, and the view of place as empty vessel. The book studies the "phenomenology of sacred place in the process of its creation, fulfillment and decline" (vii). Bishop looks at the encounter between Tibet and the travelers and, by viewing travelogues as "extroverted dreams," cultivates a way of reading them as "psychological documents—as statements of the psychology of extraversion and the fantasy making of culture and its unconscious" (vii, 8). The book's methodology draws from the fields of archetypal psychology, humanistic geography, and French

deconstructionalism. Presenting one complete tradition of Travel Writing, it reveals the genre of travel writing—along with the Western spiritual "movement of Tibet from a geographically grounded sacred place to a placeless utopia." (ix). Bishop's understanding of sacred place, along with his method for identifying the symbolic meaning embedded in travelogues are very useful to this dissertation.

Mythology.

To get a deeper understanding of what lies beneath tourism's surface, a review of Western mythological influences on the impetus for travel is in order. Susan Bordo's book, *The Flight of Objectivity* sheds light on the philosophical foundations of Western thought and identifies a "'story' of *parturition* from the organic universe" that tends to restrict one's perceptual lenses and from which the "modern categories of 'self,' 'locatedness,' and 'innerness'" emerged (100). This dissertation views the *parturition story* as a form of mythos, which not only encourages the tendency towards heroic, *rugged individualism* but also carries a shadow of alienation, disconnection and excessive interiority—conditions that the Western traveler is unconsciously pulled to alleviate through soulful travel.

When considering journeys of the soul, Joseph Campbell's work on *The Hero's Journey* is of particular interest, as are his writings on the myth-soma connection, found in Stanley Keleman's collection of his writing on the subject in *Myth and the Body: A Colloquy with Joseph Campbell.* Much of this material proves helpful in imagining the possible stages of a metaphorical journey of the soul, along with the relationship of the physical body with myth. In examining his work, the potential overlap between the hero's journey, ritual pilgrimage, and actual physical journeys quickly becomes clear.

This connection becomes even more evident when considering Neil J. Smelser's work in *The Odyssey Experience: Physical, Social, Psychological, and Spiritual Journeys.* Using one heroic myth, the Odyssey, which he considers to be widespread and recurring, Smelser considers the practical ways in which the myth operates in our lives (such as through physical travel) and the way the in which responding to its call transforms and offers shape, definition, meaning to our existence. In particular, he views the Odyssey myth as offering a fixed interval of disengagement from mundane routine and an immersion into a simpler, typically more collective and intense phase, which concludes with renewal. Using the myth, he offers an explanation for why and how transformation occurs in real-world experiences, such as travel.

Phil Cousineau takes the discussion of the hero's journey one step further in *The Art of Pilgrimage.* Targeting an audience of modern-day pilgrims who crave inspiration and tools for the road, he uses myth, particularly Campbell's mono-myth, and quotes from ancient travelers to aid the traveler in his/her focus on the profound intention of the journey. Of foundational importance among his beliefs is that pilgrimage still holds the power to renew the spirit and that with the right focus, attention, and respect for place, "even the most ordinary journey" can be a sacred journey.

The attempt to look beyond the pilgrim archetype, to the multiplicity of travel and travelers, is aided by Shirley Frances McNeil's work in her dissertation entitled, *The Memory of an Emotion: Travel and Reverie.* She investigates, in particular, those traveler types who have the goal of being touched by place and who end up becoming even more connected to psyche and the world.

Organization of the Study

A traveler's carry-on luggage often contains useful tools, such as a guidebook, a set of recommendations from friends, maps, binoculars, etc. Each of the chapters in this dissertation attempts to unpack some of the contents of a less visible type of luggage—an unconscious aspect of travel, and, potentially, an unseen traveler's aid—that adds nothing to the physical weight of the "carry-on" and yet has a tremendous impact on the journey.

Chapter 2.

"Symbolic terrain: Connecting to the meaning beyond the impulse to travel"

Chapter two begins with a discussion of "meaning" and continues with a survey of discussion on the "meaning of travel" in other disciplines, before describing the depth psychological approach. A look at C. G. Jung's most meaningful travel experiences helps elucidate the ingredients of the symbolic perspective and shows how it can be applied toward travel.

Chapter 3.

"Archetypal dimensions: Relating to underground influences on travel"

This chapter dissects the archetypal and mythic influences behind traditional modes of travel that can both compel a yearning to voyage and impede transformation. The Western myth of "parturition" from the natural world is examined with regard to its neurotic side effects of separation anxiety and perceived alienation—symptoms which contribute to those travel experiences which merely seem to feed a need for consumption, possession and power.

Using some of James Hillman's journeys as guiding examples, and considering these sojourns in relationship to historical trends in Western travel, aids in the revelation

of some ancestral influences on travel. Each of his travels carries a different essence, related to a different aspect of Western cultural heritage, mythology, and psychology. I identify these archetypal travel experiences as: the classic *road trip,* the *going south* experience, *alienated seeking, aesthetic* travel, *therapeutic* travel, and *poetic* travel. By following Hillman on these voyages, this chapter not only traces his personal psychological development (his increasing recognition of the contours of psyche's map), it also spirals ever deeper into Western travel's history and heritage, revealing certain elements of ancient travel that influence modern experiences of travel, and yet remain outside of most travelers' consciousness.

Chapter 4.

"Numinous Crossroads: Traversing Physical and Psychological Boundaries"

Toni Wolff emphatically states the importance of responding to psyche with appropriate *action*: "People can analyze for twenty years, and nothing below the neck is aware that anything is going on! You have to do something about it. Do something with your muscles!" (qtd in Johnson 100). Chapter 4 attempts to step away from the Western mind-body split, the predilection for interiority, detached intellectual analysis and ego-based rationalizations, and to underscore the importance of physically active, authentic participation in the external world. The contention is that travel offers an opportunity for such meaningful participation, if the traveler can both recognize and effectively respond to psyche's call, thus traversing both physical and psychological boundaries, such that the borders between places are traversed and the ego's comfort zone is transgressed.

In order to unpack the unseen traveler's aids towards such authentic participation, this chapter considers the importance of ritual. The liminal space created in ritual

movement has parallels to the liminality of certain travel experiences. Travel, like ritual, can serve a means towards embodying the imaginal so that we respond to psyche, as Wolff insists, by doing something with our muscles. The experience of synchronicity as a felt collapse of the internal/external dichotomy is described and discussed.

When it comes to authentic participation, another important traveler's aid has to do with awareness of, and response to, the Other. This chapter therefore considers the impact of projection onto the unknowns encountered during travel (strange new people, cultures, places, experiences). Martin Buber's description of the "I-Thou" relationship proves useful.

James Hillman's travel to Africa anchors the discussion and provides a concrete illustration of a traveler who, is so touched by the act of traversing physical, cultural and psychological boundaries, that a buried source of vitality is unearthed.

Chapter 5.

"Anima Mundi: Discovering one's place within the weave of connections"

This chapter includes a brief summation of the previous chapters, synthesizes the material from these chapters into three themes found to be recurring throughout the dissertation, offers conclusions, and suggests areas for future research. Underscored are this study's insights regarding the impact of unconscious *alienated seeking* and the advantages of using the symbolic approach to recognize the archetypal nature of the journey, to uncover the longing behind the call to explore, and to unearth a sense of meaning. The chapter posits that that the impulse to travel is related to psyche's desire to be mapped as the Western culture moves away from the parturition myth and towards a new mythos of an interconnected world soul.

Chapter 2. Symbolic Terrain: Connecting to the Meaning Beyond the Impulse to Travel

> I soon realized that no journey carries one far unless, as it extends into the world around us, it goes an equal distance into the world within.
> — Lillian Smith

Introduction

The conclusion that travel can have meaning is one which I have reached based on insider experience. Naturally, I have been compelled by the same reasons to travel as other contemporary tourists. After graduating from university, I went on my first solo travel experience—a tour of the European Old World, which might be described as a self-imposed attempt at a rite of passage into adulthood. Equipped with a one-way airline ticket and a Euro-rail pass, I sought to discover my own path: seeking meaning, a sense of adult identity and new relationships. While cultivating both humility and confidence in an independent ability to venture into foreign places, the months spent touring various European destinations inflated a sense of isolation. Despite some practice conversing in foreign languages and contact with other travelers at the various youth hostels, my interiority and an accompanying loneliness intensified. In a number of ways, it seemed that my ability to communicate and forge connections had actually decreased. As a result, I returned to the city where I had formed the most connections to other people and continued my explorations in those environs for the next four years.

Looking back, I can see that during the months of solo travel, I unconsciously played out the role of a restless wanderer—an "orphan" seeking something through her travels to multiple locations but lacking an ability to sense meaningful connections. C. G. Jung describes the unfortunate state of such a traveler who fails to cultivate a feeling of participating in "a symbolic life":

> You can see them, these traveling tourists, always looking for something, always in the vain hope of finding something. On my many travels I have found people who were on their third trip around the world—uninterruptedly. Just traveling, traveling; seeking, seeking. I met a woman in central Africa who had come up alone in a car from Cape Town and wanted to go to Cairo. "What for?" I asked. "What are you trying to do that for?" And I was amazed when I looked into her eyes—the eyes of a hunted, a cornered animal—seeking, seeking, always in the hope of something. I said, "What in the world are you seeking? What are you waiting for? What are you hunting after?" (CW 18, "The Symbolic Life," para. 630)

Jung concludes: "She is nearly possessed; she is possessed by so many devils that chase her around. And why is she possessed? Because she does not live the life that makes sense. Hers is a life utterly, grotesquely banal, utterly poor, meaningless, with no point in it at all" (CW 18, "The Symbolic Life," para. 630).

In these passages, Jung articulates the way in which travel, devoid of meaning, fails as a soulful pursuit. Enveloped in the African mythology of the region he is visiting, he also imagines an alternative—a connection to symbol that would provide a sense of the meaning:

> But if she could say, "I am the daughter of the Moon. Every night I must help the moon, my Mother, over the horizon"—ah that is something else! Then she lives; then her life makes sense, and makes sense in all continuity, and for the whole of humanity. That gives peace, when people feel that they are living the symbolic life, that they are actors in the divine drama. (CW 18, "The Symbolic Life," para. 639)

In Jung's hypothetical situation, the traveler would feel a sense of purpose if she could connect her movements with those of the moon as it moves across the horizon. While most contemporary Western travelers would likely have difficulty in directly identifying with the role of the moon's daughter, there are other ways for travelers to participate in a symbolic life and to be stirred by mythological imagery such that a numinous feeling of purpose and participation ensues.

Part of my belief in the soul-moving power of travel was inspired by such an imaginal encounter. Years after the previously mentioned tour of Europe, I returned to the Old World and had a much different experience. Following a few nights stay in Bollingen, an important place of retreat for Jung, I took a short trek with my mother to Rapperswil. Rapperswil is a Swiss village of Roses which surround a hill, topped by a castle. The castle has the rose symbol engraved in stone in numerous places. At a certain point in our explorations, we arrived at a courtyard and discovered a particularly striking carving of the rose enclosed within a circle. I imagined that this spot was considered a sacred site for many ages—and that perhaps even before it was a Christian center of worship, pagan pilgrims had trekked there. The rose is a symbol of the heart and love, but also a symbol of the "chalice of life," and the soul ("rose," *Symbols*). Beyond an analytic revelation, however, the encounter with the carving elicited a numinous feeling of connection to the ancient history of humanity and to the heritage of that region. In this reverie, I also imagined a future unfolding where I would bring tourists to this place and help them to also connect to its meaning.

This chapter looks at the meaning of travel and the ways in which travelers can unearth an underground purpose to their journeys, and catch a glimpse of the longer term significance of their own lives—a personal sense of meaning. Along the way, this chapter will unpack Jung's notion of the symbolic perspective and consider how it, perhaps more than any other traveler's aid, can add tremendous mileage to the depths ventured along the way.

Defining Meaning and Travel

To begin, however, it is useful to circumscribe and clarify a few terms. What is the essence of *meaning*? And how are we defining *travel*?

The Oxford English Dictionary (OED) broadly defines meaning as "the significance, purpose, underlying truth, etc. of something" ("meaning, n.2"). More specifically, meaning can be "that which is indicated or expressed by a (supposed) symbol or symbolic action; specifically a message, warning, idea, supposed to be symbolized by a dream, vision, omen, etc." At this point, let us pause to recognize the fact that we have already stumbled onto symbolic terrain. Using this definition, we could say that the attempt to excavate the "meaning of travel" is an attempt to uncover "that which is indicated or expressed by" the *symbolic act* of traveling. Additionally, that which is indicated by travel could be a "message" that might otherwise be conveyed through the symbolism in a dream or vision. In this aspect of the definition of meaning, we are venturing into the unknown—that which is not easily conveyed with other words, and therefore attached to symbols, which are complex and carry multifaceted significance, pointing to things not easily understood by the uninitiated.

Another, and more recent specification concerning the meaning of an action is defined as the "intention; cause, purpose; motive, justification" ("meaning, n.2"). To use this delineation to regard the meaning of travel, would be to look at the intention, purpose, motivation or justification behind the travel act. If we presume the author of the intention (etc.) to be the ego of the traveler—such that the intention is consciously considered when the voyage is undertaken—then a study of the meaning of travel would simply require a survey of traveler's conscious reasons for embarking on the journey. As

we shall see, some experts in tourism studies do just that; they look to the meaning of travel by investigating consciously willed motives or intentions. This dissertation, however, does not presume that the "significance, purpose, underlying truth" or the "cause" or "motive" for travel is something of which the traveler is fully aware.

To get to the more deeply hidden aspects of travel, it is useful to consider the etymology of the word "travel" and to explain how I arrived at the definition of travel presented in the introduction to this dissertation. The OED reveals that the original meaning of the word was identical with the word *travail:* to torment, distress; to suffer affliction; to labour, toil; to suffer the pains of parturition" ("travel, v."). A brief look at the history of travel quickly reveals the connection between *travel* and *travail*. Early travel was painful, as for instance, when a day's journey on a stagecoach involved sitting on an uncomfortable wooden bench, feeling every bump in the road (Löschburg 31). Additionally, one can easily infer that there would be "pains of parturition" as one separates from home and the comforts of the known world to venture out into a world fraught with danger (Löschburg 29). Although the original meaning of the word travel is now obsolete, contemporary travelers may still be able to relate to the toil involved with waiting in long lines at the airport, disrobing articles of clothing and removing shoes for the humbling submission to the TSA security scan, rushing to make a connection while toting heavy luggage, and sitting cramped in the middle seat of economy class for hours on end.

The more modern sense of the word travel is defined, in part, as "to make a journey; to go from one place to another [place]" ("travel, v."). Here it is helpful to consider the word journey, originating from the French *journee,* and indicating the

distance usually traveled in the course of one day ("journey, n."). This notion introduces the element of time into the equation. Also relevant is the word *place*. For our purposes, let us see place as a contained locale, which one is able to see as distinct and unique from another locale. In other aspects of the definition, action is key, so travel is: "to move," "to proceed, advance," and "to traverse" ("travel, v.").

Considering the above potential aspects of travel, I posit a tentative definition of travel, in its broadest sense as the *movement between one place and another place during a fixed period of time.* Many types of modern travel could fall under this definition, including but not limited to: business travel, organized tours, vacations and retreats. Even the daily commute from home to work could be seen as including the necessary aspects of movement, change of place, and a fixed length of time. It would be helpful, therefore, to continue to narrow the definition by returning to the original meaning of the word with the addition of one more criteria: *movement which includes some degree of difficulty of parturition or humbling effort.* This latter component need not exclude travel which is done for the purposes of leisure—it merely suggests that there is difficulty in the movement from the place of home to the place of leisure—some birthing pains involved in the shift from the everyday world to the other world. While some might argue that *vacation travel* could be seen as an oxymoron under this definition (Why break from work, only to toil in some other way?), let us consider how vacationing could still be included as travel, in the sense of this proposed definition.

If we take into account, for instance, not whether an individual vacationer deems his/her personal intention for the trip to be one of leisure, retreat, or a break from work (as the images in the travel brochure would doubtlessly advertise)—but, consider instead

whether, in actuality, there is some effort of parturition, then we open to a whole new range of possibilities. A more useful criteria than the conscious intention for travel, might be whether or not the movement between places is somehow extraordinary—a deviation from the comfort of everyday, profane and mindless routine, which puts the individual in a situation where s/he is confronted with something unfamiliar, unusual, or unknown and therefore, as in travel in the birth canal, the individual is not only moving from one place to the next, but is *moved* in the process.

The Meaning of Travel: What Others Say

Julia Harrison offers an excellent review of anthropological perspectives on the meaning of travel in her book, *Being a Tourist: Finding Meaning in Pleasure Travel.* She notes romantic and cynical views towards travel and tourism. Some, like Turner and Ash, pine over a bygone era when travel was an art, glorifying the grand tour and contrasting it with modern travel, where sites, instead of being "embraced […] with one's soul," "become staging posts on a journey," merely giving structure (25). Others, like MacCannell reduce travel to the consumption of "staged" and inauthentic culture. For Urry and Larsen, we are all tourists all the time—products of our postmodern era, with a consumptive "tourist gaze," trained to spot the constructed cultural markers of the Other. Referencing Van den Abbelle, Game, and Rojeck, Harrison observes the irony in the ad hominem stance taken by many anthropologists who seem to view their research travel as distinct (and by subtle implication, somehow more meaningful) from that of the tourist, when, in actuality, "The travels of both the tourist and the anthropologist are tied to the idea of the journey, the metaphor of the voyage, the idiom of exploration, and the

separation of home from away," concepts which are "embedded in much of what is fundamental to Western thinking" (26).

Responding to each of the explanations for the motive behind travel, Harrison persistently asks, "Why choose travel?" In many of the theories, there seems to be a gap wherein the theorist fails to address the reason why individuals choose travel, among all other available options, some of which might be far more convenient and expedient.

Hence to those who say travel signifies a pull to explore and "consume leisure," she wonders why travel, when there are so many other less disorienting modes of consumption available (27). Harrison does not believe that the consumers are gullible and simply seduced into to travel, but, referencing Thurot and Bruner, takes a postmodern stance, seeing the tourists as "active participants in determining the texture of their lives," who can "make their touristic adventures meaningful in ways that may bear no relationship to what the tourism industry suggests will generate 'treasured memories'" (27). In line with the travel as mere consumption argument, others posit that the expansion of tourism can be explained by the increase in leisure time and resources. Harrison points out that there are alternatives for spending time and money, and so again asks, "Why travel?" (27-28).

Still other researchers, such as Nash, Dann, Pearce, Iso-Ahola and Mansfield describe travel as a "complex dialectic between the 'push factors,' (the longing to break from routine, for instance), and the 'pull factors' that draw tourists to certain places (28). Still, Harrison wants to probe further and queries, "[…] what exactly pushes or pulls people […] and why do some people respond to these forces while others do not" (28). Mill and Morrison postulate that travel satisfies certain needs on Maslow's self-

actualization hierarchy. Again, Harrison discovers a gap wherein one can easily see that there are other means towards fulfillment of these needs, and that not all categories of travel, such as adventure travel, can readily be explained by the hypothesis that travel serves as a means towards one of the needs on Maslow's hierarchy (29).

Another theory, related to the purpose of travel, views it as a means towards achieving social status (10-11). Other sociological views focus on travel as a means towards social differentiation (MacCannell), or as a way to transcend social differentiation (Shudsen) (33). Here Harrison asks why travelers keep an on-going commitment to travel well beyond the achievement of the 'well-traveled' designation (30).

Angling closer to the depth perspective on the meaning of travel, Harrison offers a quick sketch of the responses to this question, many of which were postulated in reaction to the much critiqued and seminal work, *The Tourist: A New Theory of the Leisure Class*, by Dean MacCannell. People travel, for psychological reasons, in order to: "find themselves in relationship to Other" (Featherstone, Hannerz, Rojek); escape "social ills" (Nash) or "familiarity" (Cohen); or "indulge in play or ludic behavior" (Cohen). People travel, for spiritual reasons, in order to: "connect with the sacred" (Grayburn) or as a rite of passage with an experience of liminality, which "frees [the traveler] from the existing structures that encumber their normal lives (Grayburn, Cohen, Turner)" (31). Venturing into the role of myth and fantasy in travel, Selwyn sees tourists as "myth-makers" and Rojek emphasizes the importance of the "mythological imaginings" and the "constructions deeply rooted in our own cultured worlds" that are utilized in the

mediation of the travel experience (32). Löfgren believes that vacations allow for the use of the important "skills of daydreaming and mindtraveling" (32).

Harrison even discusses possible archetypal "models" for the traveler, including the aristocratic "grand tourist," the "*flâneur*" and the "choraster" (Wearing and Wearing, Urry, Perkins and Thorns). She points out that no one model is entirely inclusive and proposes that the model would vary depending on the specific travel circumstances (33).

Harrison also pays close attention to those who hold an extremely negative view towards tourism and its dark potential, describing tourists, for instance, as "members of a destructive 'golden horde' (Turner and Ash), "imperialists and neocolonialists" (Crick, Trask), or even "outdated unilinear evolutionary thinkers who seek the primitive to affirm their own superiority and progress" (Errington and Gewertz) (35). Harrison considers these perspectives "a shadow that looms over any discussion of touristic travel" (35).

Ultimately, Harrison concludes that there is "nothing simple or clear cut about the tourist experience" and, in consideration of its complexity, emphasizes the importance of remembering that the experience of travel is "at least a three-way conversation among the tourist, the local citizen, and the site or place visited" (38). Harrison identifies her intellectual paradigm as largely social constructivist, with an interpretative perspective that seeks an understanding of the tourists' "lived reality" and that which is meaningful to them. This approach does not preclude outside interpretations of meaning, and, in fact, she reveals that her personal interpretation (disclosed and undisputed by the participants) is involved.

Harrison paves the way for the depth perspective towards travel. Persistently asking, "Why choose travel?" she attempts to excavate progressively more layers in the

meaning of travel for the select group of tourists who she studies. Ultimately, however, her search seems to focus on meaning as motive and purpose—rather than meaning as the deeper significance or message conveyed in the symbolic act of travel. In her search for meaning, she identifies four conceptual themes that make travel meaningful for her subjects, namely that travel can act: "as an opportunity for human connection and even intimacy; as an expression of a personal aesthetic; as a way to understand both 'home' [and one's home country]; and as an aid in the construction of a personalized landscape in the confusion of the globalized world that we are now told we all live in" (12).

These themes, and many of the proceeding theories on the psychological, spiritual and shadow aspects of travel, are tremendously informative as ways of looking at the meaning of travel. I would like to offer another means of analyzing travel, by adopting the depth perspective, an approach utilized in depth psychology and mythological studies.

The Depth Approach

The depth approach aims at getting in touch with those aspects of travel that are less visible and less conscious than the traveler's literal movement across space. Along with Harrison, I want to know more about those forces that push and pull a traveler to venture away from home and to move towards a particular destination. Depth psychology would postulate that the push/pull forces are, at least in part, the work of psyche. While collecting quantifiable data on travelers' behaviors and conducting qualitative case studies of their more-or-less conscious motivations can certainly be revealing, the depth approach looks towards other clues that accompany the physical exercise of traveling. These clues include: symbols, images, myths and metaphors—the language of psyche. Rather than seeing the tourist as myth-maker, this approach views psyche as the myth-

maker—a travel companion of whom the traveler may or may not be aware. The depth perspective values those mythic images that arise during travel, and rather than see myth as a lie, or some type fanciful fabrication that serves only to reinforce ego desires or a false sense of superiority, this perspective views myth as offering an element of truth—a message that cannot easily be conveyed in any other way.

Rather than employ the type of thinking that Joseph Campbell terms *mythic dissociation*, where the "experience of the sacred [i.e. myth] is dissociated from life, from nature, from the world, and transferred or projected somewhere else" ("Secularization" 167), the depth approach looks towards the living mythology enveloped in the experience of the world, and in this case, in travel.

The depth perspective also attempts to reclaim the metaphorical imagination that is lost in fundamentalist literalism—a mode of perception that can only see the literal events of travel, depersonified and therefore stripped of image, heart, and soul (Hillman, *Re-Visioning* 3-7). The depth perspective therefore recognizes that there is a difference between the statistics of the literal act, and the soul's rich experience of the travel event—an experience which, as any good travel writer will tell you, requires a story of images to convey.

Peter Bishop turns to centuries of travel writing to uncover the psychological and spiritual depths of journeys to Tibet. In his view, "Travel can function as a metaphor for inner experiences" and subsequently:

> Travel accounts can be read as extroverted dreams, and it is to studies in the language of dreams that we can turn for methodological guidance: from Freud's work comes ideas of condensation and displacement in symbol formation; from Jung's psychology we find the method of amplification, of reflecting individual imagery against the wider background of cultural symbolism; Hillman and archetypal psychology

> insist that the utmost respect and attention be given to the fullness and depth of images, with due respect for their paradoxes, and ambivalences (8-9).

In this sentence, Bishop succinctly articulates an approach towards travel that regards travel as a symbolic act, rife with messages which can be partially glimpsed and made conscious through symbol amplification, reflections on cultural complexes and mythology, and a heartfelt regard for image.

Moving away from mythic dissociation and the literalism of travel also means suspending reductionist, "travel is nothing but…" type theories and allowing for the possibility that travel has a rich and complex potential that holds greater significance than might appear on the surface. Reflect, for a moment, on the nature of alchemy, another human endeavor with literal, material and psycho-spiritual aspects. In alchemy, the adept's material goal was to transmute lead into gold. On the surface, it might simply appear as if he was motivated by the pursuit of wealth—a profit which he intended to achieve through crafty skill. At a very deep level, however, the alchemist considered his endeavor to be sacred work called *the opus*. There was a spiritual, philosophical, mythical and psychological side to the opus, which is evident in the heavily symbolic nature of the alchemical writings. Each of the operations to be performed on metals and other materials was described in a language rife with ambiguous nuances and multiple meanings—the interpretation of which, as Jung elucidates, pertains not only to the outer world of objects but also to psyche. The culmination of the opus is not simply depicted as material wealth in the form of gold, but described, symbolically, in ways which point to something more complex and difficult to fathom. Jung attempts to shed some light on the mystery by interpreting the Philosopher's Stone/Elixir of Life with words such as "divine grace," the

"transpersonal self, and the "autonomous spirit of the archetypal psyche." To understand the meaning of these words, however, one needs experience and one needs story. The alchemists gained wisdom and transformation through contemplative passion, sacred involvement and creative experimentation in outer world. The perspective utilized in this dissertation allows for the possibility that a traveler may also discover a sacred process in the outer world journey—a contemporary opus (as a sacred "work" involving contemplative passion, creative experimentation, symbolism and psyche as one moves through unknown landscapes). Allowing for the possibility that travel can be a sacred act that holds significance to the traveler's life, means that, in order to uncover even a portion of this significance, one must traverse symbolic terrain.

The Symbolic Perspective

In order to illuminate the nature of the symbolic perspective, I turn to Jung's memoir of his own "Travels" as found in *Memories, Dreams, Reflections.* Using Jung's story of images, I will attempt to not only clarify certain depth psychology terms and theories, but also to shed light on one possible model for employing the symbolic perspective towards an individual travel experience, in order to uncover the meaning of the journey.

That Jung devotes an entire chapter of his autobiographical story, *Memories, Dreams, Reflections,* to his "Travels" already indicates their significance to his life. In fact, Jung had gone on at such great length about the significance of his travels that Aniela Jaffe, who recorded and edited the book, decided to delete a sizable portion of his writing on the subject (*Remembering Jung*). Though he has "traveled a great deal," in what remains of his travel memoirs, Jung devotes particular attention to five journeys

undertaken in his mid-forties to early sixties, to: North Africa; New Mexico; Kenya and Uganda; India; and Ravenna (*Memories* 287). In this chapter, I will focus on the first three journeys.

North Africa.

Jung's journey to North Africa in 1920 is illustrative of his stance as a participant-observer who notices and attends to the travel impulse, employs contemplative curiosity towards new experiences and is psychologically impacted by exposure to another cultural place.

The travel begins with an invitation to accompany a friend on a business trip to Tunisia. Jung consents immediately, indicating that the invitation spoke to an underlying desire to travel away from home. Once in Sousse, he begins to realize the fulfillment of a long-held wish:

> At last I was where I longed to be: in a non-European country where no European language prevailed, where a different race lived and a different historical tradition and philosophy had set its stamp upon the face of the crowd. I had often wished to be able for once to see the European from outside, his image reflected back at him by an altogether foreign milieu. (238)

Now, having finally reached a completely unfamiliar environment, Jung carefully beholds these new surroundings, attentive to people's behaviors:

> Frequently I sat for hours in an Arab coffee house, listening to conversations of which I understood not a word. But I studied people's gestures, and especially their expression of emotions; I observed the subtle change in their gestures when they spoke with a European, and thus learned to see to some extent with different eyes and to know the white man outside of his own environment. (238-9)

To begin to see one's culture, from the outside, involves introverted reflection on the external events. Like any empirical researcher might do, Jung employs himself as witness

to the external world around him; but, in addition to recording data collected via his five senses, he is also self-reflexive—attending to the travel impulse, his motivations for being in this new environment, and noting the ways in which it can act as a mirror for his own culture.

Taking a closer look at the urge to travel and the compulsion towards reflection, brings us to *The Structure and Dynamics of the Psyche.* In his article on "Psychological Factors Determining Human Behaviour," Jung discussed the unseverable relationship between the body, instincts, and psyche (CW8, para 232). The "urge to travel" falls under the *drive to activity,* an instinct which starts to function when the basic biological instincts towards hunger and sexuality have been satisfied (either directly or through diverted channels). Along with travel, Jung groups "love of change, restlessness, and the play-instinct" (para 240). Arguably, travel often involves all of these categories such that traveler feels a restlessness with the status quo, a desire for transformation, and the need for play. These areas all call for extraverted action and movement, provoking the would-be traveler to leave the confines of his/her habitual comfort zone, and to venture into unknown territory.

With the *reflective instinct,* on the other hand, the impulse to act is "deflected onto endopsychic activity"—a "turning inwards" resulting in a "succession of derivative contents or states which may be termed reflection or deliberation" (para 241). It is this impulse towards reflection, which Jung credits as being responsible for the human psyche's rich image-producing capacity. The reflective instinct is also responsible for the movement of psychic content into consciousness (para 242).

Jung's travel to Tunisia has thus far involved two basic human instincts: the drive

towards movement and activity in the external world and the reflexive drive toward movement in the internal world. Jung's self-reflexivity allows him to see how the impulse to travel ultimately serves his drive toward consciousness. The images and impressions which arise in the new milieu serve his quest to see the European with a new level of awareness. There is harmony between the extraverted movement of travel and the apparent stillness of introverted reflection.

In response to the reflective instinct, Jung employs contemplative curiosity towards his sensory experiences, noting for instance, not only the smells, but also the impressions that accompany them.

> Strangely in setting foot upon Moorish soil, I found myself haunted by an impression which I myself could not understand: I kept thinking that the land smelled queer. It was the smell of blood. This strip of land, it occurred to me, had already borne the brunt of three civilizations: Carthaginian, Roman, and Christian. (239).

Later, in the oasis city of Tozeur, Jung observes cultural differences and feels transported to Classical Greece, and the images and impressions continue to surface. "While I was still caught up in this dream of a static, age-old existence, I suddenly thought of my pocket watch, the *symbol* of the European's accelerated tempo" (emphasis added 240). For Jung, the symbol arises naturally as he observes and reflects on these observations—allowing image and metaphor to comingle and spring forth. Along with image and metaphor, myth and ideas come to the fore. After thinking of his watch, he also has an association with the "god of time"—an unseen hunter, "who will eventually chop into bits and pieces of days, hours, minutes, and seconds that duration which is still the closest thing to eternity" (240).

In Nefta, another oasis, Jung sees a proud, solitary rider and his imagination is

stirred. He sees in the rider's demeanor something quite different from the European. Relative to the rider, the European carries an air of foolishness, a lack of "completeness" in his/her sense of self—as if time and progress has crept in and stolen something. He concludes that there is something lost in the increase of velocity (240). In travel to the desert, a place which seems to have a different relationship to time, Jung is confronted with that "something lost," as impressions from psyche continue to surface:

> The deeper we penetrated into the Sahara, the more time slowed down for me; it even threatened to move backward. The shimmering heat waves rising up contributed a good deal to my dreamy state, and when we reached the first palms and dwellings of the oasis, it seemed to me that everything here was exactly the way it should be and the way it had always been. (240-241)

Nearing the end of his journey, during his return travel, Jung has a dream, which he sensed, "summed up the whole experience" (242). In the dream, he is in an Arab city, surrounded by a square wall, four gates, and a moat, with the casbah in the center. He encounters a prince who reminds him of the rider who he saw in Nefta. They wrestle. After a scene shift, he is inside an octagonal room featuring what he senses to be *his* book. Knowing that it is essential for the young prince to read the book, Jung kindly forces him to do so.

For Jung, having such a dream was "just as it should be, for [he] had accustomed [himself] to living always on two planes simultaneously, one conscious, which attempted to understand but could not, and one unconscious, which wanted to express something and could not formulate it any better than by a dream" (242). Here Jung articulates not only his experience of life but an important psychological theory regarding the nature of human consciousness. The human ego is only aware—only capable of being aware—of a tiny fraction of the psyche; the rest is unconscious and seeks expression. Jung begins his

entire autobiography (of which his travels form a chapter), with words which articulate the importance of the unconscious. “My life is the story of the self-realization of the unconscious. Everything in the unconscious seeks outward manifestation, and the personality too desires to evolve out of its unconscious conditions and to experience itself as a whole” (3). Dreams play an important role in the expression of the unconscious psyche and so Jung regards them carefully.

At the time that Jung has this dream, he already senses that it summarizes his experience in Tunisia, pointing towards dynamics of the psyche of which he was not yet aware, and which were, nonetheless, moved by the external events and the place. As Jung would later realize, the “seemingly alien and wholly different Arab surroundings” awoke an “archetypal memory”—a “potentiality of life which has been overgrown by civilization” (245-246). The symbol of the watch, the musings about the god of time, and the dream were all messages from psyche pointing towards a lost potentiality that has some import. “For what has apparently been lost does not come to the fore again without sufficient reason. […] That is to say, it is all purposeful and has meaning” (246).

What comes up in fantasies, visions, projections, and dreams during travel, therefore, point to meaning. The difficulty for the traveler (and for researchers of the meaning of travel), is that ego consciousness usually cannot understand the language of the unconscious—at least not at first. “We must therefore content ourselves for the time being with noting the phenomenon and hoping that the future, or further investigation, will reveal the significance […]” (246).

Years later, Jung would gain a better understanding of the real significance of the psychological movement that was expressed in the dream. While, at the conclusion of his

journey to Tunisia, Jung did not yet fully comprehend the nature of the archetypal experience, or the dream, his travel to a foreign place did have a striking impact. Much of this impact remained unconscious until years later. He was left, however, with some souvenirs. "Yet though I did not grasp the full meaning of the dream, it lingered in my memory, along with the liveliest wish to go to Africa again at the next opportunity" (246).

In addition to the dream, and more fuel for the travel impulse, Jung also become aware of the real motive for the journey—it was not just the European culture which he wished to discover reflected back at him, but something of his own psyche. "In traveling to Africa to find a psychic observation post outside the sphere of the European, I unconsciously wanted to find that part of my personality which had become invisible under the influence and pressure of being European" (244).

Interpretation of those images and symbols which arise from the unconscious may take time or more investigation. Nevertheless, this first journey into a completely foreign environment sparked something in Jung. He was impacted psychologically, he began to see his real motive for travel—what it personally meant to him—and he was hooked by a desire for continued travel.

New Mexico.

Jung's encounter with another culture and place shifted his awareness. "When I contemplated for the first time the European spectacle from the Sahara […] I became aware how completely […] I was still caught up and imprisoned in the cultural consciousness of the white man" (247). As a result, desire grew in him to travel and engage with still other cultures, particularly those which he felt represented suppressed

ancestral influences.[14] Jung's drive for self-realization of the unconscious continues, with the recognition that exposure to other cultures is essential to the achievement of a new vantage point:

> How […] can we become conscious of our national peculiarities if we have never had the opportunity to regard our own nation from the outside? Regarding it from the outside means regarding it from the standpoint of another nation. To do so, we must acquire sufficient knowledge of the foreign collective psyche, and in the course of this process of assimilation we encounter all those incompatibilities which constitute the national bias and the national peculiarity. (246-247)

Crediting his travels with enhancing his insight, Jung explains:

> Everything that irritates us about others can lead us to an understanding of ourselves. […] I understand Europe, our greatest problem, only when I see where I as a European do not fit into the world. Through my acquaintance with many Americans, and my trips to and in America, I have attained an enormous amount of insight into the European character. (247)

Thus with the continued aim of gaining insight into the European character, Jung sets out for New Mexico, where in a Pueblo village, he has a talk with a non-European—a Pueblo chief, around the age of 40-50, named Ochwiay Biano. "I was able to talk with him as I rarely have been able to talk with a European" (247). During the course of the conversation, the chief describes white people as uneasy, restless and cruel in physical appearance with, staring eyes that are "always seeking something" (248). The chief further describes what he considers the madness of white people, "They think with their heads" (248). Ochwiay Biano then points to his heart and tells Jung, "We think here" (248). Jung reflects on the chief's descriptions and notes the images that arose:

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[14] Jung articulates this desire as serving his goal "to carry historical comparisons still farther by descending to a still lower cultural level" (247). While Jung understood that which is "lower" to be superior to supposedly developed consciousness, this dissertation takes a critical stance towards the cultural prejudice and projection inherent in such statements. The modernist projection of the unconscious onto other cultures has been explored by archetypal psychologist, James Hillman in "Notes on White Supremacy." This study examines the topic of cultural projection in Chapter 4.

> I fell into a long meditation. For the first time in my life, so it seemed to me, someone had drawn for me a picture of the real white man. This Indian had struck our vulnerable spot, unveiled a truth to which we are blind. I felt rising within me like a shapeless mist something unknown and yet deeply familiar. And out of the mist, image upon image detached itself […] (248).

In these images, the destructiveness of the Roman legions, the "hollowness of the romanticism about" the Crusades, and the torturing ways of the conquistadors become apparent (248). Here, in open conversation with a man from a vastly different culture, followed by meditative reflection, images arise. For Jung, this living image of the imperialist conveys a new perspective—and he begins to see how the European imperialist would look to a cultural other.

The conversation continues, and knowing the importance of preserving the vital mystery of the "essential matters," Jung cautiously approaches religious topics and begins to learn about the chief's relationship with the Sun as God and Father. Later, in contemplation of this relationship, he reflects on the landscape around him, and begins to comprehend the tie between place and myth:

> […] I stood by the river and looked up at the mountains, which rise almost another six thousand feet above the plateau. I was just thinking that this was the roof of the American continent, and that people lived here in the face of the sun like the Indians who stood wrapped in blankets on the highest roofs of the pueblo, mute and absorbed in the sight of the sun. Suddenly a deep voice, vibrant with suppressed emotion, spoke from behind me into my left ear: 'Do you not think that all life comes from the mountain?' […] A glance at the river pouring down from the mountain showed me the outward image that had engendered the conclusion. (251)

Here Jung is using his imagination—reflecting internally on the landscape—such that a metaphor comes to mind (this place is like a roof which brings its people close to the face of the sun/god). Then, synchronously, he has an external experience where another image is brought to his attention (life comes from the mountain, just as the river

flows from it).

The conversation is interrupted before "any deeper insight into the symbolism of water and mountain" is attained, but the above passage reveals the symbolism which can become apparent through an encounter with another landscape and another culture (251). Naturally, he had seen the sun, a mountain and water before. The experience at the pueblo evokes something, however, and he yearns for a deeper understanding of that which he witnesses.

Jung's conversation with the chief continues and he begins to learn even more about the tribe's religion and ritual practice—along with the chief's strong sense of purpose and meaning. Jung begins to realize that:

> [The dignity and tranquil composure of the Indian] springs from his being a son of the sun; his life is cosmologically meaningful, for he helps the father and preserver of all life in his daily rise and descent. If we set this against our own self-justifications, the meaning of our own lives as it is formulated by our reason, we cannot help but feel our poverty […] Knowledge does not enrich us; it removes us more and more from the mythic world in which we were once at home by right of birth. (252)

In this passage, Jung discusses meaning and discovers the absence of meaning for those who are removed from the mythic world due to the pursuit and privileging of the abstracted rational "fact." Jung's travel to New Mexico has exposed him to an experience of a different landscape and culture along with the images and metaphors which arise from the experience. Ultimately this experience leads him to a meditation on meaning. What he imagines is the comparative lack of meaning in the life of the European.

From Jung's example, one could extrapolate that, in travel, before the revelation of meaning (and before the travel experience itself becomes meaningful), there is a recognition of the absence of meaning, the yearning for meaning—which, in turn, is

connected to a yearning for the mythic world. Meaningful travel, therefore, cannot be a purely sensation or fact seeking experience. The sensate experience and knowledge gleaned yield meaning when myth, metaphor, and image begin to reveal their truths.

At the conclusion of Jung's New Mexico travel memoir, Jung discusses a method for seeing the world from another point of view. It would appear that he has learned this method in his encounter with the Pueblo Indian culture. He began the journey with the goal of coming to know himself, as Swiss, as European, as a white man—and expressed his desire to break free from the prison of those cultural complexes. Through his conversation with the chief and his meditation on the place, he begins to see things from a different vantage point. Jung articulates this method for another way of seeing:

> If for a moment we put away all European rationalism and transport ourselves into the clear mountain air of that solitary plateau which drops off on one side into the broad continental prairies and on the other into the Pacific ocean; if we also set aside our intimate knowledge of the world and exchange it for a horizon that seems immeasurable, and an ignorance of what lies beyond it, we will begin to achieve an inner comprehension of the Pueblo Indian's point of view. (252)

In other words, in order to see the world from a new vantage point, one must forgo rational thinking; immerse oneself in the landscape; suspending both belief and disbelief. What Jung articulates concerning this non-rational attitude touches on a foundational orientation in his depth psychological approach—an orientation towards symbols. In *The Symbolic Quest,* Edward Whitmont explains that Jung's use of symbols has relevance "as a helpful means of comprehending and making use of the non-rational and intuitive realms of functioning" (15). It is via a non-rational attitude toward images, dreams, and other symbolic content that we can begin to learn the meaning of those psychic contents; "This symbolic approach can mediate an experience of something indefinable, intuitive

or imaginative, or a feeling-sense of something that can be known or conveyed in no other way, since abstract terms do not suffice everywhere" (16). Whitmont continues:

> While to most people in our time the only comprehensible approach to reality lies in defining everything by means of literal, abstract, impersonal conceptualizations, it is this challenge to and reliance upon intuitive an emotional faculties that constitute the fundamentally new character of Jung's approach. Indeed he held these faculties to be indispensable for an adequate experiencing of the psyche, for it is only by means of all its elements that we can attempt to understand the psyche. (16)

Jung's description of the method for comprehending the Pueblo Indians' point of view could also be considered an apt description for a way to invoke the symbolic perspective while traveling. By forgoing rational thinking and previously held beliefs and by engaging with the landscape, symbolic images can surface. Adopting such a symbolic approach towards those images can orient the traveler in such a way that the experience yields meaning, as it did for Jung. While in the above passage, Jung is discussing theory, he is also revealing what he learned from his trip to New Mexico—the personal meaning that it yielded.

Kenya and Uganda.

In 1925, Jung again traveled to the African continent—this time to Kenya and Uganda. The impulse to go there became conscious during his visit to London's Wembley Exhibition, a cultural exhibition on African tribes under British rule. A few months later, he embarked on a steamer to Mombassa. Foreshadowing his own experience of tropical Africa, Jung takes note of his fellow traveler's mood. "It was evident from the atmosphere aboard ship that these passengers were not traveling for pleasure, but were entering upon their destiny" (253). Jung's description of the journey takes on a *Heart of Darkness* quality. From the coast of Kenya, he continues by train, into

the interior with its "inky black" night (254). Awaking at dawn, he catches a sight which makes a deep impression:

> The train, swathed in a red cloud of dust, was just making a turn around a steep red cliff. On a jagged rock above us a slim, brownish-black figure stood motionless, leaning on a long spear, looking down at the train. Beside him towered a gigantic candelabrum cactus. (254)

Jung discusses the fascination and the feelings that the sight provokes:

> I was enchanted by this sight—it was a picture of something utterly alien and outside my experience, but on the other hand a most intense *sentiment du déjà vu.* I had the feeling that I had already experienced this moment and always known this world which was separated from me only by distance in time. It was as if I were this moment returning to the land of my youth, and as if I knew that dark-skinned man who had been waiting for me for five thousand years. (254)

Jung continues:

> The feeling–tone of this curious experience accompanied me throughout my whole journey through savage Africa. I can recall only one other such recognition of the immemorially known. […]
> I could not guess what string within myself was plucked at the sight of that solitary dark hunter. I only knew that his world had been mine for countless millennia. (254-5)

Jung's vivid and compelling description of his encounter with the "solitary dark hunter" is worthy of careful consideration. The language that he uses indicates that the sighting of the hunter was an experience of beauty. It also appears to be a *numinous* experience.

A few years before Jung's first journey to Africa, Rudolph Otto wrote *The Idea of the Holy,* and coined the term "numinous" to describe the felt sense of divine presence. Jung read this work and would later use the term in much of his writing. Characteristics of the numinous include a sense of *mystery,* a feeling of *fascination,* and a sense that one is in the presence of a *wholly other.* In the above passage, Jung's reaction to the hunter

includes many of these elements: a string within him is mysteriously plucked such that he is "enchanted" (fascinated) by one who seems "utterly alien" (wholly other).

The above description also include other relevant qualities: the déjà vu feeling, the recognition of the immemorially known, and the feeling of being connected to an ancient past ("five thousand years" and "countless millennia")—indicators that he felt related to something that was both ancestral and timeless.

Jung's experience of numinosity and timelessness indicate that, behind the image of the solitary hunter is an *archetype* of the *collective unconscious.* Anthony Storr helps elucidate these terms:

> Jung's extensive knowledge of comparative religion and mythology led him to detect parallels with psychotic material which argued a common source: a myth-producing level of mind which was common to all men. Jung described the collective unconscious as consisting of mythological motifs or primordial images to which he gave the name "archetypes." (16)

Storr continues and quotes from Jung:

> Archetypes are not inborn ideas but, "typical forms of behaviour which, once they become conscious, naturally present themselves *as ideas and images*, like everything else that becomes a content of consciousness." (CW8, par. 435) Archetypes are not themselves conscious, but seem to be like underlying ground themes upon which conscious manifestations are sets of variations. Their presence is felt as "numinous"; that is, of profound spiritual significance. (16)

According to Jung, the entire history of humankind is connected to the collective unconscious, which is why archetypal images tend to present with a timeless quality, evoking the feeling of a connection with one's ancestors.

Jung is not alone in his sense of connection to the image of a hunter, high upon a cliff. Not long ago, I was leading a tour through Blackfoot country in Montana. After reading Jung's tale about the traveler who was in need of the symbolic perspective, and

after telling my tale of the rose in Rapperswil, (and yet not having told Jung's solitary hunter story), I invited guests to share their personal "a-ha" travel moments. A woman came up to me during a break and described a moment where she was traveling through a relatively untouched natural landscape. High on a cliff, she spotted an Indian in full dress. At that moment, she was humbled and felt chills. She remembers having the distinct sensation of knowing this man, of being mysteriously connected to him in a deep, inexplicable way. Given the similarities between the stories, one might surmise that both Jung and the tour guest had a travel experience which awakened a similar archetype—attaching itself to images of real people, who were cloaked in slightly different ways.

Returning to Jung's story, it is significant that one of his two most prominent memories of the "immemorially known" occurs during travel. This fact points to the potential for travel to a foreign place to evoke such an archetypal experience—to "pluck a string," even if the nature of that archetype is not completely conscious and the full meaning of the encounter has not yet dawned. Jung describes himself as "somewhat bemused" afterward as he arrives in Nairobi. This seems to be an understated reaction, given his description of the encounter. The archetype had only momentarily flitted through consciousness.

Jung then travels by automobile into the Plains and past a game preserve with gigantic herds—another provocative experience:

> There was scarcely any sound save the melancholy cry of a bird of prey. This was the stillness of the eternal being, the world as it had always been, in the state of non-being: for until then no one had been present to know that it was this world. […]
> There the cosmic meaning of consciousness became overwhelmingly clear to me (255).

In this segment, the sequence of events is revealing: Jung travels to a foreign landscape, it

evokes a feeling of stillness, he "savors" the solitude and soaks it up, metaphor comes to mind, followed by a new idea about the meaning of consciousness. With this idea, Jung recalls his travel to New Mexico:

> My old Pueblo friend came to my mind. He thought the *raison d'être* of his pueblo had been to help their father, the sun, to cross the sky each day. I envied him for the fullness of meaning in that belief, and had been looking about without hope for a myth of my own. (256)

Jung then has a revelation about the myth and meaning of his own existence:

> Now I knew what it was, and knew even more: that man is indispensable for the completion of creation; that, in fact, he himself is the second creator of the world, who alone has given the world its objective existence—without which, unheard, unseen, silently eating, giving birth, dying, heads nodding through hundreds of millions of years it would have gone on in the profoundest night of non-being down to its unknown end. Human consciousness created objective existence and meaning, and man found his indispensable place in the great process of being. (256)

After these revelations, the journey continues. Reaching the terminus of the Uganda railway, Jung feels as if he has "reached the edge of the *oikumene,* the inhabited earth, from which trails stretch endlessly all over the continent" (256). His party undertakes a trek to Mt. Elgon, moving from camp to camp and communing with nature. This experience, deep in the interior of Africa, far from civilization as he knew it, was psychologically liberating:

> My companions and I had the good fortune to taste the world of Africa, with its incredible beauty and its equally incredible suffering, before the end came. Our camp life proved to be one of the loveliest interludes in my life. I enjoyed the 'divine peace' of a still primeval country. Never had I seen so clearly 'man and the other animals' (Herodotus). Thousands of miles lay between me and Europe, mother of all demons. The demons could not reach me here—there were no telegrams, no telephone calls, no letters, no visitors. My liberated psychic forces poured blissfully back to the primeval expanses. (264)

In addition to communing with nature, Jung also had the opportunity to commune with the Elgonyi people and to learn something about their cultural and religious practices. He notices the optimism of the day, which arrived each dawn, as compared to the danger and fear of night. He deduces that the meaning of the tribe's rituals and beliefs is directly connected to the environmental conditions of the place. In meditating on the connections, Jung is suddenly reminded of Egyptian mythology:

> It was a profoundly stirring experience for me to find, at the sources of the Nile, this reminder of the ancient Egyptian contradiction of the two acolytes of Osiris, Horus and Set. Here, evidently, was a primordial Africa experience that had flowed down to the coasts of the Mediterranean along with the sacred waters of the Nile: *adhísta*, the rising sun, the principle of light like Horus; *ayík*, the principle of darkness, the breeder of fear. (268)

Jung was already well versed in Egyptian mythology before he took the trip to Africa. It is through his experience in this *place*, however, that Jung gains a deeper, more personal and emotionally felt experience of the mythology. Witnessing the character of the sunrise in this particular place is a pivotal experience for Jung:

> […] [T]he rule of day and of night, each visibly lasts twelve hours. The important thing, however, is the moment when, with the typical suddenness of the tropics, the first ray of light shoots forth like an arrow and night passes into life-filled night. The sunrise in these latitudes was a phenomenon that overwhelmed me anew every day. (268)

Jung continues:

> Gradually the swelling light seemed to penetrate into the very structure of the objects, which became illuminated from within until at last they shone translucently, like little bits of colored glass. Everything turned to flaming crystal. The cry of the bell bird rang around the horizon. At such moments I felt as if I were inside a temple. It was the most sacred hour of the day. I drank in the glory with insatiable delight, or rather, in a timeless ecstasy. (268)

In watching the baboons (who usually quite noisy, sat quietly facing the direction of the sun at sunrise), he again connects place to the ancients. "Like me, they seemed to

be waiting for the sunrise. They reminded me of the great baboons of the temple of Abu Simbel in Egypt, which perform the gesture of adoration" (269).

From here, he discovers a deep and universal desire of the soul, one which he shares with the baboons and other animals. "At that time I understood that within the soul from its primordial beginnings there has been a desire for light and an irrepressible urge to rise out of the primal darkness" (269). Jung continues, discussing the character of place, sunrise, meaning, and the archetypal experience:

> That sadness [of the animals' eyes, which conveys a "inexpressible longing for light" and a "pent-up feeling"] also reflects the mood of Africa, the experience of its solitudes. It is a maternal mystery, this primordial darkness. That is why the sun's birth in the morning strikes the natives as so overwhelmingly meaningful. The *moment* in which light comes *is* God. That moment brings redemption, release. To say that the sun is God is to blur and forget the archetypal experience of that moment. (269)

Jung concludes that the soul's deep "longing for light is the longing for consciousness" (269).

Once again, Jung's travels to foreign places have yielded meaning—in this case, a profound experiential insight as to the significance of human consciousness and a sense of his own purpose in life.

From here, Jung is able to finally confront some of the unconscious reasons for the trip:

> To my astonishment, the suspicion dawned on me that I had undertaken my African adventure with the secret purpose of escaping from Europe and its complex of problems, even at the risk of remaining in Africa, as so many before me had done, and as so many were doing at this very time. The trip revealed itself as less an investigation of primitive psychology […] than a probing into the rather embarrassing question: What is going to happen to Jung the psychologist in the wilds of Africa? (273).

Jung continues:

> [This was] a question I had constantly sought to evade […] It became clear to me that this study had not been so much an objective scientific project as an intensely personal one, and that any attempt to go deeper into it touched every possible sore spot in my own psychology. I had to admit to myself that it was scarcely the Wembley Exhibition which had begotten my decision to travel, but rather the fact that the atmosphere had become too highly charged for me in Europe. (273)

In other words, Jung realizes that the impulse to travel was born in a desire to escape. He also notices, however, that the journey became a personal study of his own psyche—the real reason for and meaning of the trip.

Jung continues reflecting on the journey as he travels north on the "peaceful waters" of the Nile river, heading in the direction of Egypt, Europe, and his future. He had specifically chosen the route to Egypt so as to approach the land from the south (the sources of the Nile, and the "Hamitic contribution" to Egyptian culture), following the "stream of time" (274).

Jung's journey to Africa had a profound impact. During his trek, he discovered a living mythology—one which had personal meaning to him.

> My greatest illumination in this respect had been my discovery of the Horus principle among the Elgonyi. […] Thus the journey from the heart of Africa to Egypt became, for me, a kind of drama of the birth of light. That drama was intimately connected with me, with my psychology. (274).

Jung continues, pondering the value of the journey:

> I had not known in advance what Africa would give me; but here lay the satisfying answer, the fulfilling experience. It was worth more to me than any ethnological yield would have been, any collection of weapons, ornaments, pottery, or hunting trophies. I had wanted to know how Africa would affect me, and I had found out. (274)

In other words, the unplanned and unexpected meaning that Jung unearthed became the greatest treasure of the journey—symbolic gold.

Conclusion: Invoking the Symbolic Perspective During Travel

Jung's travels left a significant impression on him—evoking psychological shifts and creative energies. His journey also produced ideas which were to become foundational to his theories on human psychology. A traveler seeking meaningful experience can learn from Jung's example of traveling with a symbolic perspective. In order to invoke this perspective, the travelers could take a stance as participant-observer—both interacting with the strange new external world in which they find themselves, and taking time for introspection and journaling. Travelers can engage their senses while noticing the images and feelings which arise in response to them. The external experience can act as an intuitive device, should the traveler allow the creative, metaphor-making imagination to unfold. By noticing those symbols which surface, paying attention to numinous moments, recording travel dream symbols, and reflecting on mythology—the traveler may begin to discover a meaning that could never have been anticipated.

Chapter 3. Archetypal Dimensions: Relating to Travel's Underground Influences

C'est quasi le même de converser avec ceux des autres siècles que de voyager.
(Traveling is like talking with people of other centuries.)
— René Descartes

Introduction

Thus far, our exploration into travel's depths has uncovered elements of the meaning behind the impulse to travel, and we have seen, through C. G. Jung's travel writing, how adopting the symbolic perspective in conjunction with the physical act of travel, aids in the revelation of personal meaning. In this chapter, the aim is to dig deeper in order to uncover some of the typically unconscious influences on travel—to discover at least some of the archetypes (or universal "patterns of psychic functioning") that govern the traveler's perspective and give shape to the journey (Hillman, *Re-Visioning* xix). By continuing to employ the symbolic approach—paying close attention to the images and associations that are apparent in travel writing (whether personal memoir or historical account)—we may notice recurrent patterns that carry a timeless essence.

The ancestors.

As the travel tales from Chapter 2 illustrate, images with numinous and ancestral qualities enter consciousness when a symbolic perspective is adopted. Jung's sudden sighting of a solitary dark hunter on a red cliff in Africa connects him with a world that seems to have been his for "countless millennia" (*Memories, Dreams, Reflections* 255). Similarly, stumbling upon a particularly striking carving of a rose in Rapperswil evokes in me a felt sense of connection with ancestral pilgrims. In another instance, during a trip to the University of Calgary library, other ancestral travelers catch my attention.

Engaging in preliminary research for this dissertation, I was encouraged by my committee chair, Glen Slater, to visit the stacks, rather than to simply peruse online catalogues. There is something about the physical act of going to the library—walking among rows of shelves, in silence, with the smell of the books in the air—that evokes a different imaginal perspective as compared with that which is triggered while surfing online search results. In this instance, I sought the library shelves devoted to tourism and was surprised that the studies in question were sandwiched between books on geography and dusty, old, typeset travelogues, stories of *Royal Expeditions,* famous explorers (like Magellan and Captain Cook) and their voyages of discovery/conquest (such as the *Conquest of New Spain* in 8 volumes). These travelogues and stories were followed by a section of maps and Atlases from various eras. Sitting among the stacks and noticing the placement of these works, it occurred to me that the library classification system recognizes tourism as bearing a relationship to the *conquering hero* and *royal ego* type of expeditions. Furthermore, one could imagine these worldwide expeditions as part of an archetypal pattern in history: the continual mapping of places—redrawing borders and re-visioning the world's geography. From here, questions surfaced: Could the explorations and mapping of physical geography be related to the impulse to map psychological geography? Do ancient and contemporary travelers share the mapping impulse?

Around the time of this library trek, I also read Thomas Elsner's review of *The Wounded Researcher: Research with Soul in Mind*—the previously mentioned book by Robert D Romanyshyn, which is devoted to the engagement of the symbolic perspective in the research process. This reading—in conjunction with the experience in the library stacks, imagining connections between travel, tourism, discovery, conquest, mapping and

psychology—led to an image of the travelogues as dusty old tomes (tombs) of the ancients—archetypal figures of history who cannot be ignored, given their irrevocable link to the history of the western psyche and the history of tourism.

A premise for this chapter is that the ancestors of today's tourists have an unconscious influence on travel experiences. This idea is supported by Orvar Löfgren's book, *On Holidays: A History of Vacationing,* which reveals some ways in which, "In learning to become tourists we haul along a lot of baggage from earlier periods, often in unreflective ways" (7). A goal of this chapter is to unpack some of history's baggage in order to consider its influence on contemporary travel. By examining travel's ancestry, we discover archetypal forces that currently influence contemporary travel.

Our guide: James Hillman.

In keeping with a depth psychological and mythological studies approach, one might imagine this chapter's exploration as a *katabasis* (a journey to the underworld) and/or a *nekyia* (a dialogue with the ancients), during which we ask of tourism's ancestors: What was the driving force that compelled you to travel? What is your unfinished business? What did you not realize that is up to today's tourist to continue?

As with any mythological journey to the underworld, the attempt to unearth the unconscious influences on travel involves certain risks. The possible avenues for exploration are infinite and any attempt to capture and contain such a vast realm of psychological factors would be futile, hubristic, and overwhelming. From the outset, I am therefore necessarily and drastically limiting the scope of our explorations and calling upon a guide who is no stranger to the archetypal dimensions, James Hillman. Using some of Hillman's travel experiences to structure our journey, aids our dialogue with a

few, but by no means all, of the key ancestral influences on travel. By examining travel writing associated with six of his journeys in the Americas and Europe (as documented in Hillman's authorized biography *The Life and Ideas of James Hillman,* by Dick Russell), and by considering these journeys in relationship to historical trends in Western travel, one discovers that each trip carries a different essence, that which I name: the *road trip,* the *"going south"* experience, *alienated seeking, aesthetic* travel, *therapeutic* travel, and *poetic* travel. This chapter explores each of these archetypal travel experiences in depth.

The underground as unconscious psyche.

We start our journey in the present, at a place that is seemingly well-known to all travelers: the hotel. Many visitors do not realize that large hotels have a maze of "hidden" rooms and passageways, which are used by staff to transport food, luggage, housekeeping materials and other maintenance equipment. Laundry rooms, kitchens, repair centers, computer hubs and even employee cafeterias are largely concealed from the tourist's eye (usually on an underground level) and yet are central to the hotel's operations. Tourism studies experts, such as Dean MacCannell, might label such areas of a hotel the *back regions*—locales that are authentic to the destination and yet, because they remain unseen, are chiefly absent from the tourist's experience, thus detracting from the authenticity of his/her encounter with the local destination and its people. [15] Indeed, when unseen hands prepare meals, make beds and repair toilets, it may be easier for the visitor to indulge in an infantile fantasy of limitless protection and pampering without a confrontation with such realities as class distinction, workers' conditions, and the environmental impact of his/her stay. MacCannell would dub this fantasy a *mystification* that is influenced by *stage setting* ("Staged Authenticity" 590-592).

[15] MacCannell adapts Erving Goffman's concept of *front* and *back regions* in "Staged Authenticity."

While my focus on underground influences takes *back regions* and *stage setting* into account, the attempt is to dig deeper into the archetypal and ancestral patterns. What is behind the infantile fantasy? What do the back regions represent *psychologically*?

Born in Room 101 of the Breakers Hotel, James Hillman is raised in Atlantic City where tourism and his family's hotel business are central to his childhood experience. For Hillman, the underground city of another one of his family's hotels, The Chelsea, is "like an oriental bazaar […], all little stalls with a man their doing his specialty" (qtd in Russell 27). As a boy, Hillman is drawn to this hidden realm, against his father's wishes, because of the way in which it stirs his imagination and feeds his desire to relate to the unknown:

> What the "working people do" is fascinating because they handle things, make things, and come from odd places […]. So one's experience of life and people is immediately extended beyond the confines of the known (family). *It's like the unconscious realm of the psyche in a way*, although the Boardwalk and the Steel Pier were surely the freaky unconscious as well. Perhaps the underside of the hotel was more an early expression of my wanting to be in touch with the 'real' America, into which as an intellectual and a Jew and not being very big physically, I did not quite fit […] (emphasis added qtd in Russell 27-28)

Hillman bridges the "real" and the "unknown" and one can see that both are a part of the unconscious psyche. Similarly, the real (authentic) and the unknown (the hidden or unseen) belong to the *back regions* of tourist destinations. One might say that Hillman is drawn to the *back region* of the hotel because it represents the authentic culture of depression era Atlantic City as opposed to the false front of the luxury hotel that was staged for the guests. In considering that he is a resident of that culture and by attending to his description, however, we see that something else fascinates and draws him to the underground: it is *different* from his experience of family and self and speaks to his desire

to relate to that different world. He is American and yet somehow feels an outsider when it comes to American cultural identity.

This fascination with the unknown and exploration of American cultural identity begins for Hillman at quite a young age and is represented, not only by his visits to the hotel underground, but also by his aptitude for geography and his enthrallment with maps. His sister Sue recalls a story about a jigsaw puzzle map of the U.S. on the dining room table; whenever anyone would pass by the map, s/he would try to fit one of the pieces, but one day a friend of their parents struggles with the placement of a northwestern state. The boy James quickly corrects the error, exclaiming, "Uncle Stanley, that's not where it goes! It belongs here!" (qtd in Russell 32).

Thus at age four, Hillman is mapping the United States and, from here, his fascination with foreign places and maps grows into an obsession. At age eight, he has his own subscription to *National Geographic*, affording him the chance to decorate his room, and even his ceiling, with a plethora of maps. In the evenings before falling asleep, he would "look at all these places" (Hillman qtd in Russell 32). His other sister, Sybil, attests to his process of updating and re-mapping: "Once a year, he'd clean his room […]. I can remember going up there, and sitting on the floor, and taking things out of the wastebasket saying, "What are you throwing that out for? That's a good map!" 'No, child,' he'd say […]'it's old, there's a better one'" (qtd in Russell 32).

In later life, Hillman recognizes the connection between mapping and psychology that first dawned on me during my library trek. Though, as an adult, he would travel around the world and live in other countries, his passion for geography did not, to his mind, become literalized (i.e. in his becoming a cartographer or explorer venturing into

unknown regions of the globe, like Magellan or Captain Cook). Instead, he states "the imagination of unknown places, of visiting actualities that begin as abstractions—this belongs to my venture into the interior of psychology of the unconscious" (qtd in Russell 33). In Hillman's view, there is tremendous variety to the "shapes and configurations" of the unconscious and "*As they compose this planet, so they also compose the psyche's world"* (emphasis added qtd in Russell 33).

Reading his life backwards, one can see how Hillman's interest and natural play, as a boy, foreshadows his later interest in psychological and physical travel. Hillman later refers to such childhood examples of foreshadowing as an indicator, prompted by the child's *daimon*, of his/her *soul's code*—that "unique image" which forms a life, "an image that is the essence of that life and calls it to a destiny" (*The Soul's Code* 39). Hillman explains that this idea, from Plato's Myth of Er, can be put "in a nutshell":

> The soul of each of us is given a unique daimon before we are born, and it has selected an image or pattern that we live on earth. The soul-companion, the daimon, guides us here; in the process of arrival, however, we forget all that took place and believe we come empty into this world. The daimon remembers what is in your image and belongs to your pattern, and therefore your daimon is the carrier of your destiny. (*The Soul's Code* 8)

Hillman asks us to imagine that:

> What children go through has to do with finding a place in the world for their specific calling. They are trying to live two lives at once, the one they were born with and the one of the place and among the people they were born into. The image of destiny is packed into a tiny acorn, the seed of a huge oak on small shoulders. And its call rings loud and persistent and is as demanding as any scolding voice from the surroundings. (*The Soul's Code* 13)

This idea is important when considering Hillman's intrigue with his family's hotel underground and his obsessive mapping impulse. *The Mapmaker's Art: An Illustrated*

History of Cartography, affords us a broad definition of a map as "a graphic representation that facilitates a spatial understanding of things, concepts, conditions, processes, or events in the human world" (Goss 9-10). James Hillman, as a child and innate depth psychologist, begins exploring the unknown *back regions* and creating "graphic representations" to facilitate an understanding of "things, concepts, conditions, processes, or events in the human world" with regard to *psyche.* With these ideas in mind, one can therefore read each of his travel experiences as an attempt to map out some aspect of his polytheistic psychology, paying careful attention to those less visible aspects of the journey, with the *underground* and *back regions* belonging to the unconscious. Additionally, one might ask whether the impulse to "map psyche" and/or discover one's calling is unconsciously at work in other travelers.

"See America First" / The Classic American Road Trip

Hillman's daimon emerges again during his first significant travel experience: a summer road trip that he unexpectedly joins at the ninth hour. James' older brother, Joel had planned to take part in a student travel program, and so the family, including James, accompanies him to New York in order to send him off on his cross-country journey. Although the rest of boys in the group are teenagers, and James is only ten, he is invited on the trip only two days before departure, after expressing what he had learned from *National Geographic* about the places on the itinerary to the group's chaperone.

Along with this unexpected *call to adventure,* come a few challenges. Although his parents had fared relatively well during the Great Depression, they do not have the money to send a second child on the excursion and James had not packed any clothing. Somehow his grandmother is able to gather the money and Joel lends James an extra

shirt. Hindrances overcome, the boys head westward, logging thousands of miles in an automobile, and visiting some of the most striking landscapes in the United States:

> For those nine weeks, James absorbed America, "wearing the same little t-shirt until it changed color, and sleeping in the back seat." Besides seeing the Grand Canyon, the Painted Desert, the Great Salt Lake, the Petrified Forest, and the Golden Gate Bridge as it was being built, they journeyed through the Chicago stockyards where the Hillman boys' grandfather had once toiled in the slaughterhouses. They encountered real poverty for the first time, traveling through the Midwestern Dust Bowl where long stretches of dirt roads were laced with heavy oil to keep the dust down. In South Dakota, locusts covered the windshield and made the road slick. Toward the end of the return trip, they slept on the battlefield at Bull Run. (Russell 35-36)

Hillman's first significant travel experience, involves, therefore, not only visits to many of his country's most beautiful, iconic places, but also affords him the opportunity to observe a small sampling of the trials facing American people—the poverty, devastating environmental conditions, and toil in the stockyards that were described by author Upton Sinclair only a few decades before Hillman's trip as a "square mile of abominations," steaming with contagion, with "rivers of hot blood," "tons of garbage festering in the sun" and "toilet rooms that were open sewers" (qtd in Russell 76-77). The journey gives Hillman a taste of some of the most crucial events affecting the nation (which now stand out in history books), along with a taste of his own personal familial heritage.

James Hillman's grandfather, Joel Hillman, fits the American ideal of the "self-made man," who, having been essentially orphaned at age 6, left his guardian's care at age 14 and, traveling around the country, worked his way up from a pushcart vendor, to stockyard sweeper, to slaughterhouse worker, to entrepreneur and world-class hotelier. Joel Hillman also embodies a certain "chutzpah" and "tenacity" that Hillman would later

discover in himself (Russell 99). No doubt moved by the harsh realities faced by working class Americans, Hillman's road trip offers striking images to place in his map.

After the trek, Hillman is called upon to tell the story to a group of family members and friends when his brother's memory fails him. As Russell recounts, "It was the first of his many speeches to a captive audience" (36). The journey also prompts Hillman's first engagement with travel writing, when following a fantasy about writing a story of the trip, he begins penning a magazine that he names *Pulse.* At the conclusion of the journey, James is thus called to the family role of storyteller and writer—a role which he would continue to take on, in one way or another, throughout much of his life.

For a young James Hillman, cross-country travel is an in-the-flesh encounter with the American landscape that had first drawn his attention in maps and the *National Geographic,* a witnessing of history-in-the-making and a connection to American ancestry. Hillman's desire to see America was likely fueled, in part, by the same desire that fueled his visit to the hotel underground: he wanted to see that which was outside his known world (the sphere of his immediate family and his sense of self as an intellectual, a Jew and a boy of small build) and to see "real" America—in other words the side of American life that was personally foreign to him and yet intimately intertwined with U.S. culture: working-class men of muscle and might, a melting pot of immigrants striving for the *American Dream* of a better life, and frontiers-people who bravely ventured into the unknown of the wild west to forge a new existence as rugged individuals. Hillman's road trip allows him to get outside the familiar "ego" world and to strengthen a connection to other aspects of his identity. From his example, we can see how travel can relativize the ego and help strengthen the individual by connecting him/her to a deeper sense of self.

Other road-trippers.

Hillman's example also reveals the character of a collective experience of travel. The yearning and quest for American identity is not limited to persons of Hillman's build, ethnicity or predisposition—but is, in fact, shared by many Americans across generations. Classic American travel, such as the cross-country road trip and the predilection to "See America First" can be traced through American history and is connected to American identity or at least the quest for American identity.

A brief look at contemporary U.S. travel reveals that the classic American *road trip* is still very much alive and well, taking its shape in a number of different ways: whether it be a group of college students taking off in an automobile as a rite of passage into adulthood (disguised perhaps as a "spring break"), retirees collecting stickers of states to fill in the U.S. map on the side of the RV, or families taking summertime jaunts to National Park campsites, where they get their "passport" stamped. A good indicator of the prevalence of the classic (read: archetypal) road trip in popular culture are the large number of films devoted to the subject—there is even a "Road Trip" category on Netflix. The more well-known titles include: *Thelma and Louise, National Lampoon's Vacation, Little Miss Sunshine, The Cannonball Run,* and *Easy Rider*. The cartoon film, *Cars*, reimagines the road trip for a younger audience, paying homage to Route 66 icons and people. Symbols of the road trip are also found in popular culture—with Route 66 road signs, images of convertibles on an open stretch of road ahead and in the rearview mirror, and bi-coastal photographs laden with significance. American literature, such as Jack Kerouac's *On the Road,* John Steinbeck's *Travels with Charley: In Search of America, Zen and the Art of Motorcycle Maintenance* by Robert Pirsig, *Blue Highways: A Journey*

into America by William Least Heat Moon and *Even Cowgirls Get the Blues* by Tom Robbins also romanticize the road trip, while at times, adapting it to define a generation.

Likewise prevalent among contemporary U.S. travelers is the charge that one "See America First." When I was a child, my father insisted that he had no desire to travel abroad until he had visited every state. Decades later, my brother went on a quest to visit every state before his thirtieth birthday. This emphasis on domestic travel seems to be shared by large numbers of Americans. Compared to eighteen other industrialized nations, Americans rank next to last in terms of the outflow of international tourists (.19 per capita in 2011 outbound departures). Despite these low numbers (indicating relatively limited international travel), domestic travel among Americans is very high, with the U.S. ranking at number two out of fourteen wealthy nations, with 6.41 trips per capita (See Appendix A). With such a striking difference, mythologists and social scientists are inclined to ask: Why aren't more Americans stepping outside of their cultural bounds?

Some of the statistics might be explained by the lack of discretionary time needed to take a trip abroad. In 2013, the Center for Economic and Policy Research released a report entitled, "No-Vacation Nation Revisited," which reviews the data on workers' paid leave in twenty-one economically advanced countries:

> The United States is the only advanced economy in the world that does not guarantee its workers paid vacation. European countries establish legal rights to at least 20 days of paid vacation per year, with legal requirements of 25 and even 30 or more days in some countries. Australia and New Zealand both require employers to grant at least 20 vacation days per year; Canada and Japan mandate at least 10 paid days off. The gap between paid time off in the United States and the rest of the world is even larger if we include legally mandated paid holidays, where the United States offers none, but most of the rest of the world's rich countries offer at least six paid holidays per year.
> In the absence of government standards, almost one in four Americans has no paid vacation (23 percent) and no paid holidays (23 percent).

> According to government survey data, the average worker in the private sector in the United States receives only about ten days of paid vacation and about six paid holidays per year: less than the minimum legal standard set in the rest of world's rich economies excluding Japan […]. (Ray, Sanes, Schmidtt 1)

Given the American average of only 16 days off per year, compared to 26 to 30 days of paid leave for Europeans, one could argue that Americans, with less free time at their disposal, are more likely to travel closer to home than to take a long trip overseas. Other considerations include: the size and geography of the United States, as compared to other Western nations, and the degree to which American families are often divided by a vast distance, thus necessitating the use of limited vacation days for family reunions.

In looking at these factors from another vantage point, however, one might ask if international travel were more valued in American society, would people press for vacation time that is more comparable with other nations? The ethos among Americans which prioritizes domestic travel is readily discernable and urges us to dig deeper.

Researching a tour of Glacier National Park, I uncovered the historical antecedent for this ethos. In the early 1900's, Grand National Railway President, James J. Hill, began a campaign to draw visitors to a newly opened Glacier National Park with the slogan "See America First" (Shaffer 40).With newly constructed Swiss style chalets, the mountainous region was openly promoted as the American version of the Swiss Alps. Many other tourist destinations used similar tactics to entice visitors with such taglines as the "Naples of the Pacific Coast" or with marketing which compared seaside resorts to the Greek islands "where Sappho loved and sang" (Löfgren 2). To this day, Santa Barbara (near my current home base) advertises itself as the "American Riviera."

The “See America First” slogan stems from a larger campaign that was based on the ideas of editor Samuel Bowles, who, upon completion of a four month transcontinental journey in the summer of 1865, published his travelogue. American cultural historian Marguerite Shaffer explains how his book “envisioned a new kind of travel” (8). “Using the scenery and attractions of Europe as his touchstone, Bowles not only familiarized Americans with the West but also imagined a Grand Tour across America. He prophesized that in connecting East and West and making the West more accessible, travelers would flock to the scenic landscapes and thriving cities and towns to see the expanding Republic in the making” (Shaffer 8). In the wake of post-civil war nationalism, Bowles’ vision of tourism was supported in guidebooks where, according to Shaffer, “Transcontinental travel came to be understood as an extension of Manifest Destiny” (20). The expansion of the railway network clinched a “shift from the fashions of eastern resort vacations and the European Grand Tour towards transcontinental travel” (Shaffer 21). The “See Europe if you will, but see America first” slogan got its start when businessman Fisher Sanford Harris rallied together with other Western businesses to pool resources for investment and advertising aimed at redirecting tourist expenditures from Europe to the U.S. (150 million was spent in Europe in the 1904-5 season). Although Harris’ initial campaign did not realize the newly formed “See America First” league’s goals, the slogan lived on in a number of other campaigns until it was eventually taken up by the railways. In essence, the efforts of Bowles, Harris, Hill and a growing contingent of entrepreneurs tapped into an American mythos—a cultural image of an expanding, self-sustaining New World, replete with unique wonders.

The *road trip* can also be traced back through history. Within a couple of decades of the big campaigns to "See America First," Route 66 was established. The idea was spawned by entrepreneurs Cyrus Avery and John Woodruff and finally approved by congress in 1925, as a means of connecting small towns, which, at the time, weren't being served by other highways (Sonderman and Ross 7-8). Not long before Hillman's trip, advertisements promoted the highway as a path to the 1932 Summer Olympics in Los Angeles. It became a major route for migrating families seeking employment during the time of the Dust Bowl. A number of mom and pop shops quickly cropped up, including diners, gas stations, and the very first McDonalds (1940)—businesses that have since been described as representing "Americana" (those uniquely American, often kitsch, entrepreneurial, family-owned businesses). The United States, as a young "teenager" on the world scene, was arguably attempting to define herself and distinguish her identity from her European forbears—with a youthful embrace of progress and tremendous faith in the power of capitalistic competition to fuel such progress. In the midst of the Great Depression, Route 66 became a project of American pride and optimism, like other projects, such as the Hoover Dam and the Golden Gate Bridge. And the *road trip* continued the tradition of transcontinental travel as a rite of passage into adulthood for a nation searching for identity. Marguerite Shaffer writes:

> Between 1880 and 1940, the emerging tourist industry in the United States actively promoted tourism as a ritual of American citizenship. Commercial clubs, railroad corporations, the National Park Service, good-roads advocates, guidebook publishers, and a wide array of tourist advocates and enthusiasts defined the tourist experience in national terms. Adopting and modifying the established elite tradition of secular pilgrimage to the demands of modern consumer culture, advocates promoted tourism as a patriotic duty (4).

Shaffer continues:

> They encourage white, native born middle and upper-class Americans to reaffirm their American-ness by following the footsteps of American history and seeing the nation first-hand. In teaching tourists what to see and how to see it, promoters invented and mapped and idealized American history and tradition across the American landscape, defining an organic nationalism that linked national identity to a shared territory and history (4).

Is it any wonder then, that a young James Hillman, already concerned with identity and the American cultural complex, would be drawn to explore the country's most striking landmarks and landscapes along the burgeoning road to American identity?

The popularity of route 66 was nearly instantaneous. This was likely because the notion of "the road west" was not new to Americans. Route 66 easily became a part of American cultural identity because its roots could be traced to even older routes and patterns in U.S. history. The interstate was even built on a number of earlier migratory paths (such as the Beale Wagon road, the National Old Trails Road, and the Ozarks Trail) used by indigenous people and pioneers of European descent. As such, we can almost hear the cries of "Go West, young man" (or woman) echoing in the ears of early road-trippers, eager to see the Pacific Ocean, to visit the World's Fair, or to find a better life. America's ancestors, be they indigenous nomads, frontierspersons, early pioneers, or gold-rushers, travel like ghosts on horseback or covered wagon alongside all the modern cars and campervans that make the westward trek. A complex of emotional affect—unwittingly tied to the ghosts' yearning to escape from persecution, search for freedom, and/or a sense of alienation—pulls the traveler along on an evocative ride.

The myth and archetypal character of the road trip.

We see then a mixture of history, cultural identity, and ancestral voices wrapped up in the ten year-old Hillman's westward quest. Although he may consciously feel like

an outsider, he certainly is not alone in his journey. The call of not only his American forbears, but also the spirit of his time speaks and he responds. Like those before him, he ventures westward, faces difficulties (dust and locusts), "absorbs America," and connects with personal and collective predecessors (in Chicago and Bull Run, respectively).

The historical character and archetypal nature of such a journey indicate that there is a myth operating underneath the classic American road trip. By identifying and assembling all of the elements, the myth easily comes into focus. Consider Hillman's story as an example: the unexpected call to a nine-week adventure, the resistance to the call (the lack of funds and clothing for the trip), the aid received (the connection with ancestral/historical chutzpah), trials faced (dust and locusts), the return with the boon (the story for his family and the impetus for his first publishing venture). The myth behind the boy's first travel adventure, an American road trip, is none other than the *hero's journey,* with all the stages as outlined by Joseph Campbell (*Thousand* 245). This myth can be seen at work for those ancestors who inspire the road trip—the frontiers-people, pioneers and gold-rushers were all attempting a "heroic" response to a deeply felt "call to adventure." Here the hero's journey is tied to Manifest Destiny and a cultural image of expansion, along with a sense of identity as developed through expansion.

Contemporary Americans, feeling the call of the road, might also consider the myth and ancestral heritage behind the impulse—thereby adding an additional layer of understanding and meaning to the journey. In doing so, the archetypal qualities of the *road trip* begin to surface, and its essence reveals itself. We see that the *road trip* is a heroic adventure from start to finish. It is a quest for (new) identity. There is an almost naively heroic quality to it—by that, I mean, that there is a necessary suspension of the

dangerous and practical realities so that one does not get bogged down in fear and fail to leave home in the first place. There is, especially at first, an emphasis on movement, logging miles, making headway—and a faith in progress as an important value, a youthful, optimistic, championing of the "new is better" variety. There is a feeling, at least temporarily, of identification with the hero so that there is a certain bravado: muscling one's way through obstacles, using might to uproot, pull out, and move on. While the search for identity involves connecting with American roots—it is more typically a connection with previously unknown roots, a lost ancestry that is critiqued, seen from a new perspective, and/or reclaimed in a seemingly inventive way. There is also an emphasis on the here-and-now—the glory of the moment—and history-in the-making and therefore relating to the *zeitgeist* (whatever currently operates as an undercurrent in cultural consciousness). The road trip also carries a quality of rugged individualism—claiming oneself as an individual and doing so in a rugged, tough-minded, and maybe even fiercely rebellious kind of way. It is about striving, forging ahead, breaking away, and escaping persecution from old traumas and fixed patterns in order to find that individual identity as distinct from one's elders and others' projection of expectations. There can be an undertone of alienation underneath the rebellious front that spurs on the trek. The migrant, who is uprooting, leaving home to find a new home, is somehow also orphaned from her/his former home and seems to say, "You didn't accept me for who I am and pushed your agenda on me… but you didn't reject me, I am leaving you. I'll show you that I don't need you and I will finally be free." Whether conscious or not, these *road trip* sentiments are tied to the American character and the waves of emigrants who have trekked across the nation for centuries.

The following song excerpt, written and performed by Melissa Etheridge, carries the essence of today's *American road trip:*

> Raised up on Midwestern dreams
> Only a few shall get what everyone shall need
> I took my family's burden and strapped it to my chest
> Few hundred bucks and a kiss for luck and I pointed my dreams west
> To California, come rescue me
> California, I am almost free
> I kept on drivin' to the settin' sun
> The galaxies of angels welcome everyone
> I took my heart out of its box, attached it to my sleeve
> Well, I will be here every night because that's what I believe
> In California, come rescue me
> California, I am almost free
> I will find my love, I will know my peace
> I will seek my truth, I am almost free, I am almost free. ("California")

In modern times, this *road trip* character is somehow wrapped up in the search for America, and the search for one's persona as an American. There is a tribal pride that can come across as stubbornness (as in "Cowboy Politics") but is also about relating to a common value—the right to search for a better life. "Go West, young man [or woman]" becomes a cheer to invoke the courage to move, to act, to face fears, and to break away from the known in order to find that better life and the new identity that it promises. Some would-be travelers fantasize about a road trip but are dissuaded from following through with it (or select the "safest" route or book a less intense "highlights" tour and thereby partake in superficial aspects of the road trip but miss the deeper experience) because of the obstacles and resistances that are inherent to any hero's journey.

Even among those who do courageously embark on the quest, however, there is a sense that the identity sought has to do with that which may help strengthen the ego and its ability to brave the breaking of older patterns. While a certain degree of ego strength is

valuable and necessary (it helps one to live a new life in the external world), it will not reflect all of whom one truly is, at the core of one's being.

The young James Hillman has mapped out an important element of his psychological make-up. His next journey will take him deeper.

"Going South"

Hillman's next significant journey—his first venture outside the United States—takes place in a series of three treks south of the border to Mexico. This travel experience takes on an altogether different character than the first.

In December 1941, shortly after the bombing of Pearl Harbor, Hillman embarks on the first of his three excursions. James, his brother, along with about ten other mates and a counselor from Camp Mondamin, take sleeping bags and ride in the back of an open truck from southeastern U.S. to Mexico City. Once there, the group visits sites with remnants of the Aztec and Xochimilca civilizations. "It was Hillman's initial 'going south,' a phrase he would later use to distinguish his Renaissance-styled psychology from the northern, Germanic realm of Freud and Jung" (Russell 102). Hillman's response to the experience is enthusiastic: "I thought it was fantastic, and wanted to do it again as soon as I could. Something, it seems, was already set up in me" (qtd in Russell 102).

With his first taste of "going south" pulling him to return, he visits Mexico again the following summer, before his senior year in high school. This time he dwells in a student *pensione* and takes University courses in Spanish, Latin American history, and international relations between Mexico and the United States. With sights are set on a career in diplomacy, his second, unescorted, journey begins with an ambitious (heroic) agenda, which, like his previous *road trip*, is tied to current and future roles.

He continues as family storyteller, beginning a new practice of letter writing. These letters, serving as a kind of impersonal travelogue, mark the beginning of ten years of weekly (even daily) installments that chronicle his life's activities. Included are tales of "a hair raising ride through high mountains and a very narrow road," "a little glass of Mescal which practically blew my head off," and a ride on a burro where "the saddles were wood and burlap and my poor coccyx is dead, but it was great fun" (qtd in Russell 104). While, just as with the *road trip,* Hillman's travel to Mexico includes thrilling adventures, these adventures begin to take on a different quality, involving Dionysian intoxication and a dissolution of boundaries between cultures that he experiences as an opening to a larger community. After a festival, during which he spends the night drinking and singing in multiple languages, he writes "there is no difference between good people of any country…you wonder how wars can be fought and men be killed over stupid patriotic theories" (qtd in Russell 104).

His regard for the human race impacts his sightseeing in such a way that he experiences both attraction and repulsion. After visiting the "most beautiful cathedral he had ever seen," Hillman writes, "I hate to visit churches tho' for these reasons: I hate to gape at everything while poor peasants are praying. I hate the grotesque and bleeding figures of Jesus and the saints. It infuriates me to see the treasure laden churches sucking money out of the poverty stricken people" (qtd in Russell 104). Indicating, perhaps, feelings of guilt for his privileged position, a new class consciousness begins to dawn in the teenage Hillman. Mexico broadens his horizons and expands his sense of independence and responsibility. "[There was] no one to ask shall I? And may I? And is it O.K. if I? I have to think everything out and do what I think is best" (qtd in Russell

105). In a poem, he writes, “All men have a refuge which is theirs alone. Perhaps a paneled study with a hearth of embers [where] men expose their souls” (qtd in Russell 105).

Although he would later create his imagined study, Mexico is the first place of refuge, allowing for his soul’s exposure. Catching glimpses of soul becomes increasingly important to Hillman, and his third trip to Mexico allows for another opportunity.

After an abbreviated senior year in High School, Hillman enters college more than six months early. Enrolling in Georgetown University in February of 1943, he is admitted to the Foreign Service School in April of that year, and encouraged by the school’s president to return to Mexico for summer courses that would prime him for a career in the Diplomatic Corps. In preparation for the journey, Hillman has his first name legally changed from Julian to James. On the surface, the change is made so that his passport name would correspond with what he is called by family and friends. Scott Becker, a Hillman scholar, offers another explanation:

> The power of naming, of finding one’s real name, is often seen in the biographies of accomplished people […] but of course the question of naming also points toward the broader indigenous tradition of renaming during adolescent initiation. The daimon […] did not necessarily reveal itself at birth, so the true name could not be known until the individual was tested, placed under pressure, thereby forcing the underlying character, the image of the person, to emerge. ‘Julian” was not the daimon’s true name; ‘James’ was necessary for crossing the border into authentic adulthood. (qtd in Russell 111)

Underneath the name change, we can thus detect an unconscious initiation working on Hillman so that he would be able to cross the next border. Perhaps this ritual act did, in fact, serve to protect the young man as he prepares to cross the literal border. On the way to Mexico, he stops in New Orleans to visit a friend. Then, en route to the bus station, the

car in which he and some friends are riding crashes into a telegraph pole. While many of the other teens suffered cuts and bruises, Hillman writes that he "suffered nothing but a keen chagrin that I had not one single wound to complain about. Not even shock. I kept feeling all over to see if I couldn't find a sprained nostril or a dislocated elbow—but no luck" (qtd in Russell 111). Then, once finally on the bus to the border, he notes that "the colored…never get anything better than the back two rows" (qtd in Russell 111).

Both the car accident and the witnessing of segregation seem to invoke similar feelings of discomfort as compared to his previous visit to Mexico and her cathedrals: *discomfort with his privilege in the face of injury to others*. Hillman's threshold crossing involves further initiation and foreshadows his entry into a darker world.

Once in Mexico City, he rents an inexpensive room in a "hovel" where "a few whores and a military man who had porn pictures all over his wall" also lived. At school:

> His history professor was from Guatemala, a left-winged radical and political refugee who would take James and other students to nightclubs and, over a few beers, explain how Standard Oil had been ruining the country until Mexico nationalized the oilfields in the thirties. (Russell 111)

In a realm vastly different from the known of his home environment, there is an awakening and shift away from the political leanings and the thinking of his father's lineage, as Hillman later explains:

> Mexico was deeply socialistic at that time, a huge social revolution was going on in favor of the peasants […]. So for me this was a political awakening, a shift away from the Republicanism of my father and grandfather. I really began to see poor people for the first time. Also, one night there were transvestites in the nightclub and somebody made a pass at the professor, who went into his back pocket for a knife. This kind of thing, too, was huge to witness—an underworld awakening to the dark side of life. (qtd in Russell 111-112)

In the depths of this "underworld," Hillman catches another glimpse of soul which rouses as an appreciation for feminine beauty. After his classes conclude, he and a friend travel to Central America. Nearing the Guatemalan border, Hillman is impressed by the women, who he describes as "amazing," with "cream skin sad brown eyes, high nostrils and eyebrows and all walk like queens… It is the women that make the country what it is" (qtd in Russell 112).

A romantic fantasy of a future wife awakens during a search for souvenirs in small Guatemalan villages, where seventeen year-old James purchases a silver bracelet for his "fiancée," the unknown woman he has yet to meet: "Eventually I did give it to my first wife. […] But it was a romantic fantasy—in the Jungian sense, of the constellation of the anima, long before there was a person attached to it" (Hillman qtd in Russell 112). *Anima,* the Latin term for soul (or for the Greek *psyche*) is often depicted as a feminine figure. It seems that the teenaged James, who had previously written about a "refuge for the soul" is coming in closer contact with his soul as anima. Not long after buying the bracelet, he reads a novel in which a teenaged boy dreams of his future wife.

In addition, his provocative nature incites him and his friend to embark on an outlandish and hazardous mission, which Hillman characterizes as "an absurd story […] something out of Woody Allen" (qtd in Russell 113). Having just studied the history of Central America, he forms the idea that there should "be one nation instead of all these odd little countries. That's what Jenkins and I wanted to interview the president of Salvador about—one of the most vicious dictators they'd ever had in Central America!" (Hillman qtd in Russell 113). Pursuing this precarious notion to speak with General Maximiliano Hernandez Martínez, the two friends arrive at:

> a palace which was really a fortress, guns everywhere. […] But the new Mexican Ambassador was being presented, and so there were bands playing and soldiers and long tailed high domed diplomats and we spoke to three generals all pompous but friendly and finally we were told to come back at nine today (Hillman qtd in Russell 114).

The teens are eventually admitted whereupon they express their idea to the dictator: "*Why don't you unite?"* (qtd in Russell 114). Hillman's letter home that day reveals his intrigue in discovering traits and peaceable domestic practices contradictory to Martínez's violent practices out in the world, a collision of opposites manifested by the same man:

> He is elderly with grayish wavy hair dark skin horn-rimmed glasses, he has a twinkly kind soft smile, and rich brown eyes. He is short but not pompous…We spoke first of theosophy…He was sober about it all and quite polite. We talked with him for seventeen minutes… He is quite cultured and does not believe the common man knows enough to govern himself. He of course is a dictator…killed 40,000 men in a purge. Unbelievable as he is so mild. He eats no meat, nor drinks, nor smokes in compliance with his religion. (qtd in Russell 114-115)

Hillman unwittingly finds himself at crossroads in Salvadorian history… as the General's dictatorship would be toppled the next spring. This journey through Central America also brings Hillman to his own crossroads as he writes home that he "gave up thoughts of diplomacy for journalism" (qtd in Russell 115).

Hillman's return north, crossing back over the threshold towards his home world, again involves danger and another brush with violence, which occurs while hitchhiking in East St. Louis. Because Hillman looks different, two men want to fight with him. He and his friend escape the car, run like mad, and after making it to the other side of a bridge, hide while the car circles in search of them.

Arriving unscathed once more and with interest in joining the new wartime intelligence agency, the Office of Strategic Services, Hillman writes a letter to Sam Adler, an Army Major who was also his father's former college roommate, and

emphasizes the aptitude acquired during his travel to Mexico: "[…] I am resourceful, due to [Camp] Mondamin, travel and hitchhiking 1500 miles alone" (qtd in Russell 120).

The archetypal "Going South" experience.

> Sometimes actual journeys affect the travel of the mind. Quite possibly I began the psychological move "south" not in Europe, traveling around Italy for a month in the Spring of 1947, but earlier, by bus, by myself […] in the summer of 1942 and 1943, to Mexico City.
> — James Hillman

In the above excerpt from a letter to the Malintzin Society (an organization dedicated to "bridging individuals and groups"), written a few years before his death, Hillman again reflects on the impact of his travel to Mexico, especially his second and third trips. Hillman's impressions remain vivid, more than sixty-five years later:

> Age 16 and 17: a world opened. Escuela de Verano of the Universidad de Mexico, street food, Cantinflas, radical professor who hated Standard Oil, paso doble songs and trumpets, leather vendors by the Zocalo addressing me as "joven"; seats in the sun at the bullfights and watching the bull butchered afterwards; more trumpets, a taste of pulque, beggars, women in rebozos with broad bare feet in public; the shock of so many skinned and bleeding Christs; lectures on Latin American history the Spanish of which I could rarely follow, though the passion found me; third class wooden trainbenches to Queretaro, Guanajuato, the lake by Guadalajara, Oaxaca, and then a ten dollar flight to the border of Chiapas and on to Guatemala […] ("Letter")

The letter continues, explaining how such travel can stimulate a psychological shift, through the revelation of an alternative way of life:

> "Another language, another soul", they say. But it is more than another language. It is the exposure to the Other, so that you become a bit estranged, slightly ajar in your framework, on one leg only, uncomfortable. Is this not the awakening of the psychological as the misfit perspective? And, is not the crossing of the border downwards a geographical concretization of the necessary inward-downward step out of assumed security. ("Letter")

In this reflection, Hillman reveals the impact of the travel on his mind and psyche—the experience of becoming "estranged" and the awakening of the "misfit" perspective. There is a connection between that impact and his advocacy of a renaissance in psychology:

> Venturing South is a journey for explorers. It is the direction down into depth, different from the Eastern trip, and from the Western rush of golden boys and girls to pacific harmonies, and from the Northern ascents to cool objective observation. Going South means leaving our psychological territory at the risk of archetypal disorientation. Once when Jung tried to venture beyond his psychic borders toward Rome, he fainted at the railroad station. A similar pathologizing event happened to Freud in Athens. "Rome" and "Athens" were beyond the tolerable limits of depth psychology's founders. (*Re-Visioning* 223)

This passage from *Re-Visioning Psychology* reveals not only Hillman's approach to psychology, but also the archetypal character of travel which involves "going south." Here we begin to see how such a journey downward to the depths compares to the *road trip* and its "Western rush of golden boys and girls to pacific harmonies."

Going South is less about strengthening one's ego or forging one's identity as persona (the outerworld mask one wears). In fact, it involves taking off the mask, becoming vulnerable in the dissolution of it, so that something can come up from the depths. While the journey may begin with an ambitious and heroic agenda, and certainly may include a great deal of heroic adventure (as with the *road trip),* it differs in a number of ways. *Going South* is less about strengthening resolve and forging ahead. The ego relaxes its grip, is more flexible and is not so identified with being a hero, at least not the kind of hero who muscles his/her way through obstacles. *Going South* can allow for an experience of *communitas* and a re-visioning of community. Relationships may be more enmeshed, allowing for the relaxing of previous distinctions between people (which sometimes results, as in Hillman's case, in seeing the unfair impact of societal

distinctions). The experience of the unknown can actually be contained into a kind of refuge, where the soul has the freedom to expose itself. The soul's exposure includes the experience of the "misfit" and the upsurge of traits/qualities previously deemed unacceptable. After all, one is away from the known world and everything seems somewhat off-kilter anyway. There is an emphasis on border-crossings and striking, significant events seem to occur around these crossings. There is a brush with the dark side. The journey is less about driving into the light, towards the sun (as with the *road trip*), as it is about exploring the shadow—or at least witnessing that which emerges from the shadows, the seemingly pathological side of life which comes up from the underworld. Soul begins to constellate and is awakened in fantasy. There is something provocative about this kind of travel, and one becomes fascinated by the collision of worlds and opposites, along with the variety of possibilities—even as one also feels threatened by near misses and the violent potential in all the darkness of the unknown.

Going South then, is about depth—going deeper in the ancestral journey as compared with the *road trip.* There is a yearning for something beyond a rite of passage into communal acceptance and the identification of a suitable role. After crossing the southern threshold, going under, deepening, one may return with broadened awareness and a worldview that extends even further beyond the locally known sphere.

Subsequent to Hillman's road trip, he discovered a family role (as communicator, storyteller) and a calling which involved writing. After going south to Mexico, however, he returned with a view that differed from father's and grandfather's.

With the above descriptions in mind, one can see a mythic pattern at work. *Going South* is much like the previously mentioned katabasis, or journey to the underworld as

seen throughout the world's mythology, be it the Egyptian Am-Duat, the Sumerian descent of Inanna, a myriad of Greek myths involving treks to Hades (such as the myths of Demeter and Persephone, Orpheus and Eurydice, or Hercules' rescue of Theseus), or the Roman story of Cupid and Psyche. *Going South* also carries an essence similar to that found in literature such as Dante's *Divine Comedia,* Joseph Conrad's *Heart of Darkness,* Jules Verne's *Journey to the Center of the Earth,* and Che Guevara's *Motorcycle Diaries.*

The archetypal character compelling one on such a journey is less like the golden hero of the *road trip* and more like Hermes, the Greek messenger god, guide to the underworld, and patron deity of prehistoric travelers.

Ancestry and shadow.

Travel during ancient times had a different quality than our modern-day road trip. According to Norman O. Brown, in pre-Homeric Greece, stone-heaps, later called "herms," were set up at boundaries between neighboring tribes to mark "a point of communication between strangers" (32). This threshold place was considered sacred, mysterious and potentially dangerous. Travel and exchange between tribes was often a necessity for a tribe's survival, so appeals were made to Hermes as the god skilled in the art of communication, negotiation, trade and mediation. Presiding over the threshold between different places was Hermes' primary role. The ritual exchange that occurred at the crossroads was seen as magical. At times, people participated in silent trade, whereby an offering would be made at the crossroads and, sight unseen, a traveler would exchange the goods for his own offering—a practice called the "gift of Hermes" (Brown 39-40).

In mythology, Hermes is depicted with a broad-rimmed winged traveler's cap and winged sandals, symbolizing his elusive quality—his ability to "take flight" and to slip in and out of situations unnoticed, while nonetheless affecting change:

> Hermes, God of travelers, adventurers, pilgrims, and all those who take to the road in search of spiritual revelation, pushes us to change our lives, our values, our diet, and to explore new territory, including the "final voyage" during which he serves as the "guide of souls" (Paris, *Pagan Grace* 105).

Traveling to an entirely foreign place increases the possibility that the archetype of Hermes will come to the fore. After all, Hermes is "…the 'god of roads,' the 'god of doors,' the 'guide' who presides over all comings-in and goings-out, the 'ambassador' who protects men in their dealings with strangers" (Brown 33).

Examples of pre-historic travel also include dangerous sea-journeys where tombs were used as markers at safe harbors, defining and structuring the journey (Robinson). The tombs, therefore, not only served a practical purpose in literally guiding the travelers, but also served symbolically, representing ancestors who psychologically guide travelers.

"Going South" involves the ancestors. The ghosts are not only traveling alongside the old wagon trail, but they challenge the traveler so that dark realities, old conflicts, and unfinished business may surface. When looking at travel throughout the "New World," for instance, one is compelled to ask, what is beneath the call of the road and the spirit of frontierism? What remains hidden, in the shadows—as the dark side of "heroic" travel? In asking these kinds of question, echoes of the conversation between C. G. Jung and Chief Ochwiay Biano come to the fore. In that journey, Jung's encounter with another culture "unveil[s] a truth" such that images of the cruelty of European imperialism arise:

> Then followed Columbus, Cortes, and the other conquistadors who with fire, sword, torture, and Christianity came down upon even these remote pueblos dreaming peacefully in the Sun, their Father. I saw too, the

> peoples of the Pacific islands decimated by firewater, syphilis, and scarlet fever carried in the clothes the missionaries forced on them. (*Memories, Dreams, Reflections* 248)

Jung continues:

> It was enough. What we from our point of view call colonization, missions to the heathen, spread of civilization, etc. has another face—the face of a bird of prey seeking with cruel intentness for distant quarry—a face worthy of a race of pirates and highwaymen. (*Memories, Dreams, Reflections* 248)

Remnants of European Imperialism live on today in contemporary travel, as scholars attest: Anna Johnston, Helen Gilbert and Edward Bruner, just to name a few. Imperialism lives on in strained cultural relationships and power struggles, which continue to impact "New World" nations in shock waves that ripple throughout history.

Taking a closer look at Hillman's travel to Mexico, reveals lessons learned from his experience of *going south.* He discovers a disparity of privilege, symbolized prior to his third border crossing, when he survives the car accident unscathed, while the others are injured, resulting in his discomfort. This discomfort is a stark reinforcement of the impressions that he began to gather during his prior visits to the churches gaping "at everything while the poor peasants are praying" (qtd in Russell 104).

The church experience also serves as a symbolic reminder when Cortés, 500 conquistadores and some who called themselves Catholic missionaries destroyed cultural and religious artefacts of the indigenous people (the Mayan, Aztec, Mixtec, Zaputec, Toltec and a number of other cultures) in a devastating abuse of power. Hillman's professor makes an impression on him regarding the ways that such abuses of power can corrupt capitalistic enterprises, such as Standard Oil.

Hillman's encounter with a Central American dictator might then be seen as an encounter with the archetypal power monger, the dark tyrant who represents the shadow of the European *seeker,* who in her/his quest, wreaks havoc on the newfound world. One might say that Hillman has an encounter with the dark side of those "heroic" journeys, which, because of an unbalanced emphasis on power, or the unconsciousness of the power drive, are driven by imperialistic fantasies of entitlement. He bravely questions the dictator and somehow comes out unscathed.

Bearing the above considerations in mind, aids us in looking at contemporary travel that bears the stamp of an attempt to "Go south." Travel to third world countries or explorations of remnants of the ancient world underneath the "New World," may be seen as attempts to discover and revive what has been lost from those ancient mythologies, due to tyranny and imperialism. Upsurges in interest in places like Machu Picchu or cultural journeys to Oaxaca to experience Day of the Dead rituals, speak to this impulse.

Hillman credits his time in Mexico, and his subsequent exposure to the current events of a world at war (through an internship at a news radio) with an "early maturing of consciousness." "Exposure to a very large world, a tremendous expansion and opportunity—and accidental, in a way" (Hillman qtd in Russell 115-116). Such exposure has afforded Hillman the chance to expand his psychological map, beyond his early outline of American identity, so that he begins to sketch the hazy contours of shadow and soul. His accidental expansion continues—next in his European ancestors' homeland.

The Old World

Up to this point, our survey of James Hillman's travel has revealed not only his personal psychological journey (discovering something of the American character—

along with his relationship to it, his ancestry, a familial role as storyteller, a broadened worldview with an altered sense of communal relationships, glimpses of a darker world, a power complex, and soul) but also some ancestral travel influences in a more universal sense. We have seen the impact of early migrants on American road trippers and can trace the heroic westward drive to imperialist influences. Along with these influences, we begin to perceive, in a shadowy underworld, the destructive side to imperialistic travel.

As we continue to spiral backward through history, tracing the European imperialists to their homeland, we may uncover even deeper layers of ancestral impact, along with a variety of travel types. Following James Hillman on his next journey, which includes a lengthy tour of Europe, brings us to the origin of the word "tour" and to the origination locus of the "New World" seekers/cultural imperialists.

In June of 1944, James Hillman is drafted into the Navy and goes on to serve in the Navy Hospital Corps, where he feels the fundamental estrangement of the wounded veterans. Looking back, Hillman explains, "That's a conflict that comes up in my life after this, that I am somehow always an expatriate. The alienation…my moving from the barracks into that ward, and sleeping there the last three or four months I was in the service: perhaps that was my first period of exile" (qtd in Russell 128-129). Hillman's next journey would soon bring him face-to-face with the shadowy visage of alienation; but first he needed to respond to the call of European land.

After the conclusion of his service, on June 4, 1946, James Hillman crosses the Atlantic with his family, finally fulfilling his boyhood dream of going abroad. Arrival in Europe does not disappoint. After ten days at sea, Hillman catches his first glimpse of England, "one bright morning in the sun" and later reflects "for me, it was doubly

exciting since it was European land. Through strong glasses, we could make out little valleys and beaches, church spires and radio stations, and of course green grass and brown earth" (Hillman qtd in Russell 139).

Hillman writes: "My acceptance of Europe was immediate. Love at first sight"—a reaction that communicates an experience of destiny—as if he is following his daimon's call, further mapping out his soul's code (qtd in Russell 139). This journey and the accompanying psychological mapping would not be all roses and sunshine, however. His next stop is war-torn Germany.

"Seeing through" the ruins.

Hillman's maternal lineage traces to Germany as the homeland of his great-grandparents. In contrast to the bright morning on which he first spies European land, his arrival in Germany is "dark and dreary" as he and his sister are greeted by an estuary "filled with sunken ships" (qtd in Russell 139). Heading inland on a train, they are also struck by the disparity between the dining car luxury and the view outside the window:

> There was this gigantic gulf between the occupiers and the occupied. […] All our images of Germany were these horrible Nazis, but here were all these people creeping around in the rubble. We felt that very strongly, and there was this kind of shame involved. […The] cities were gone… Hollow windows and hollow walls and shabby people moving in and out of the desolate buildings. (qtd in Russell 139)

In an atmosphere of desolation, hollowness, and shame, Hillman and his family arrive at their station in Frankfort. "[Frankfurt] was a place, like the Navy hospital, where there was intense suffering and there was this terrible distortion between the Americans and the condition of Germany. All these ruined people and a society that ignores it or treats it in some freakish way" (Hillman qtd in Russell 141).

Upon arrival, Hillman gets a job near Frankfurt, involving travel and writing for the American Forces Network (AFN), a network of radio stations serving occupying troops and a "growing shadow audience of Germans" (Russell 140). Hillman's work with the AFN gives him an up-close look at the distortion between the occupiers and the occupied. It also affords him the opportunity of: "finding a new identity of myself as an American. After the war we were the conquerors, the liberators, the charmed ones" (qtd in Russell 142). On the other hand, he also begins "seeing through other American journalists who would go to the same press conference and pick up half a sentence and turn it into a new crisis between Russia and the United States […]. I heard the same words and I didn't see their angle at all" (qtd in Russell 142).

Living and traveling in Germany, in the aftermath of World War II, leaves a stark impression on Hillman, as he writes in a letter during a visit to Berlin (with his parents):

> The city is sad. It was once a great capital. Now all is ghostly shambles… All the great public buildings and museums and offices are half standing, empty shells, bomb and fire scarred…in both British and Russian areas the clearing up is being done by women—some with rag bound feet standing in lines passing bricks back and forth. (qtd in Russell 143)

Hillman recalls the shadowy atmosphere of 1946 Berlin, in the midst of terrible fog:

> My father was driving, and I just walked in front of the car, standing in the headlights so he wouldn't bump into something. We drove along this great Allee where all the statues were busted and lying flat. In one city after another, the Germans were like shadow people. They were hungry, cowed. People carried *boxes* of local currency, with what used to be a thousand dollars now worth fifty cents. Cigarettes were the real currency, along with food and bags of coffee beans. (qtd in Russell 143)

Another vivid impression has to do with a sense of isolation, imagined to be experienced not only by the Germans, but also by the Americans. His letter continues: "There was a distance between us and them. […] In dealing with any individual German,

it was always very correct and polite and decent. No nastiness. No mention of the war. The Americans, as they always seem to be wherever they go, lived as though on an island…Isolated" (qtd in Russell 144).

Hillman witnesses an underworld atmosphere—isolation in a "ghostly shambles"—that is not as consciously visible to others. His mother, for instance, adds a postscript to his letter indicating that the family had "a swell trip" (qtd Russell 144). He is therefore starting to "see-through" and to write psychologically, noting, for instance that political analysts would "pass off opinion for fact and sensationalism for news" (qtd in Russell 145). Hillman's experience of "seeing through" might well have been as he later describes it in *Re-Visioning Psychology*:

> First there is the psychological moment, a moment of reflection, wonder, puzzlement, initiated by the soul which intervenes and countervails what we are in the midst of doing, hearing, reading, watching. With slow suspicion or sudden insight we move through the apparent to the less apparent. (140)

Prior to his departure from Frankfurt, in a December 1946 letter, he writes:

> I have come to understand a little of the personal makeup of the conquering American. [Many soldiers dislike being] the rich man in the big house on the hill. They get a queasy feeling of being ashamed. The job of the occupier might be easier in a sense if there was some open rebellion, for then the psychiatric feeling of uncomfortableness might be channeled into direct action rather than be smothered inside. (qtd in Russell 145)

Hillman's ability to sense and express this cultural discomfort parallels something of his own discomfort, as his letters around this time also show an awareness that he is "living too much in the present" and missing the forest for the trees (qtd in Russell 145). He fears losing "the ability for deep contemplative thought" and, before leaving Germany, writes "Funny thing… three years ago I had an answer to every problem… I felt like an expert

on everything. Today I am muddled in complexities" (qtd in Russell 146). It is apparent that Hillman's time in post-World War II Germany has been one of deconstruction.

The alienated seeker.

Although Hillman had looked forward to his voyage to Europe with great anticipation, landing in Germany, his forbears' homeland, forces him to come face to face with grim reality. By paying close attention his descriptions—particularly the metaphors used—we see parallels to mythology. The "dark, dreary" world of Germany—his ancestral land with rivers of "sunken ships," "hollow" places and people, brimming with "suffering," "distortion," "fire-scarred" edifices, sadness—the "shadow" folk "creeping in the rubble"—"ghostly shambles" amidst severe fog—all echo scenes from Dante's Inferno or Greek and Roman descriptions of the River Acheron of Tartarus/Hades.

Once the connection between Hillman's description and mythology is made, it becomes clear that Hillman's time in Germany brings him to yet another dimension of the psychological underworld. This process of seeing the myth at work underneath the experience is at the heart of what Hillman terms *psychologizing* or *seeing through.*

Also inherent in Hillman's descriptive language is the theme of alienation: the "huge gulf" between people, the hollowness and emptiness, the sadness, the "isolation" of the Americans, the "cowed" posture of the Germans. Through these words, one gets an impression that there is a separation—a loss of connection to soul. The empty shells of the buildings reflect the feelings of emptiness of the people, who are like shadows sorting through the rubble of what was once deemed worthy.

Despite the great distance between the Americans and the Germans, one also senses in Hillman's words a mirroring of the two worlds. Although the Americans live

like kings in the big houses, while the Germans suffer in the otherworldly wreckage, both groups are somehow disconnected, isolated, empty and alienated. One senses that the occupied and the occupiers share these feelings, which permeate throughout "bombed out Germany," regardless of one's position on the hill. It is for this reason that the difference of position leaves the Americans "queasy," "ashamed," and "uncomfortable." While the atmosphere of the place clearly reflects the devastation of World War II, Hillman points to something else, lying amidst the rubble. Why should the Americans feel so isolated? From whence the alienation? Is it merely a question of homesickness?

Philosopher Susan Bordo suggests that generalized feelings of homesickness stem from a Western myth that estranges us from not only from our personal homeland, but also from the material and spiritual worlds. Alienation, isolation, disconnection and disorientation are part of a "cultural separation anxiety" stemming, in part, from the "story of *parturition* from the organic universe […] out of which emerged our modern categories of 'self,' 'locatedness,' and 'innerness'" (Bordo 100). She believes, in other words, that our sense of solitary self-identity—interior, differentiated and detached from the rest of the natural world—was born in the modern era and can be contrasted with earlier epochs when there was a greater sense of connection to the autonomous, creative force of the material universe. She furthermore posits that this shift in consciousness brought with it a great deal of disquiet.

Alienated travelers, such as those Americans occupying Germany after World War II, might be unwittingly tapping into a deeper, archetypal, and collective loss that predates the destruction of World War II—an orphaning from life-giving Mother Nature, and the divine imagery associated with her, and an orphaning from God the Father,

recognized by Germany's own Friedrich Nietzsche when he declared, "God is dead. God remains dead. And we have killed him" (95).

Bordo seems to support Nietzsche's declaration and traces the philosophical roots of the demise of conscious recognition of God to Descartes. She posits that Descartes' response to his era's separation anxiety is "a reaction-formation to the loss of 'being-one-with-the world,'" that manifests in "a defiant gesture of independence from the female cosmos" (Bordo 106). Throughout Descartes' philosophy, God, as a transcendent, masculine figure, is referenced: "And a new *world* is reconstructed, one in which all the generativity and creativity fall to God, the spiritual father rather than to the female 'flesh' of the world" (Bordo 108). Thus Descartes, though orphaned from Mother Nature, still insists on the existence of his father God. In his attempt to exonerate God for error, however, Descartes elevates the responsibility and import of the human intellect—a move that also allows him to indulge in the fantasy of fathering or "'rebirthing' the self" and to, thereby, further shield himself from the painful separation anxiety (Bordo 81, 107). Descartes' philosophy advocates the vigorous pursuit of personal autonomy through rationalism, intellectualism, mechanism, human knowledge and progress (Bordo 100-107). Paradoxically, the same defenses he uses to assuage the pain of separation from the mother-world, form a basis for the modern era's eventual establishment of the "human intellect as godly" and the eventual demise of the father God image (Bordo 81). Over time, both parental God images have lost their overwhelming power over consciousness, resulting in the sense that one is left to one's own devices, along with accompanying feelings of profound isolation and alienation.

In Bordo's view, feelings of alienation are a product of the Western philosophical condition, and are commonly shared among westerners, regardless of their locale. Following her train of thought, one can deduce that, when Westerners travel away from home, they carry those feelings with them—and may unwittingly be seeking to alleviate their orphaned condition.

Anthropologist Dean MacCannell does not trace the alienated tourist quite as far back in history as Bordo does; instead he emphasizes the alienation of the Industrial Revolution (circa 1760-1830):

> Among the many products of industrial society are some historically new and rather sharply felt forms of alienation. No one could adjust very well to the kinds of work created by industrialization. Difficulties resulting from cultural and class dislocations and mixed loyalties made it hard for industrial man to live day-to-day without considerable confusion and self-doubt. (*The Tourist* 173)

According to MacCannell, postmodern tourists are attempting to alleviate alienation by seeking authentic, interpersonal experiences of otherness away from home (101). Although he suggests that such travelers appeared in post-industrial society, in my view, the archetypal alienated seeker/traveler is timeless and appeared most forcefully on the world scene during the Age of Discovery and subsequent colonialism.

Following Bordo's cues, I posit that feelings of alienation during those eras were acted upon through a quest for reconnection to spirit and matter, distorted into a pursuit of power and material resources, in a literal, physical search around the globe. Quests for the fabled El Dorado and the fountain of youth literalized the search for spiritual treasure, or at least the longing to return to an Edenic state. In surveying and pillaging the "New World" for its resources (food, tobacco, etc.), those explorers sent on "royal" expeditions

literalized the desired reunion with mother earth as matter. In practices of religious conversion by force, many missionaries literalized the search for spiritual power.

In contemporary travel, the desire to alleviate alienation may unwittingly result in: the global hunt for an idealized, paradisal place; obsessively consumptive journeys with a heavy emphasis on souvenir collection, or an unconscious mission to affirm the superiority of one's familial or cultural heritage through travel to "less fortunate" parts of the world, where the traveler feels free to proselytize inherited values, beliefs and/or mythologyms.

The lesson to be learned through Hillman's travel to Germany is the importance of "seeing through" to the myth behind such travel—the myth of parturition and the alienation which results. As we have seen in Chapter 2, Jung sees those travelers who are perpetually seeking, without a sense of meaning, as being disconnected from the mythic/symbolic realm. As his experience in New Mexico revealed, Jung first had to become aware of his relative lack of meaning before he could begin to identify his own personal myth. A close look at Hillman's experience of Germany adds another dimension to our understanding of those who restlessly travel, who appear to be in search of something, and yet are unable to name that which is sought. We discover in the shadowy underworld of an ancestral homeland, the orphan who feels empty, isolated, and who, due to her/his deeply felt sense of exile, is in search of a something to alleviate that condition.

We also learn, from Hillman's journey that the psychological experience of alienation is not merely an internal, individual phenomenon—or even a group phenomenon—but a shared experience where "internal," "external," "occupier," and "occupied" reflect and correspond to one another:

> [The] distortions of communication, the sense of harassment and alienation, the deprivation of intimacy with the immediate environment, the feelings of false values and inner worthlessness experienced relentlessly in the world of our common habitation are genuine realistic appraisals and not merely apperceptions of our intra-subjective selves. My practice tells me I can no longer distinguish clearly between neurosis of self and neurosis of the world, psychopathology of the self and psychopathology of the world. (Hillman "Anima Mundi" 92-93)

Hillman's calling, as one who sees through to the psychopathology of the world, begins during his travels through Germany. His psychological map continues to expand.

The awakening of the aesthetic sense.

After six months in Germany, sorting through the shadowy images of the underworld and uncovering discomfort and isolation, Hillman finally answers the call to Paris, which had been ringing since his childhood: "Once in Europe, at the radio station, only Paris really was what I wanted"(Hillman qtd in Russell 147).

Enrolling in classes at the Sorbonne, he joins a friend, Morris Philipson, who had arrived a few months prior, and who therefore acts as his guide, introducing him to an entirely different world than he had experienced in Germany. In Paris in February of 1947, he unwittingly finds himself "plunked down in the very midst of what was happening" (Russell 149). His apartment in the heart of the *Rive Gauche's* Latin Quarter, is just above the now legendary cafes, such as Café de Flore and Les Deus Maggots, that serve as hubs for emerging intellectuals and artists, like Jean-Paul Sartre, Thomas Wolfe, Raymond Aron, Merleau Ponty, Jean Genet, Raymond Queneau, Edith Piaf and Picasso. In a letter Hillman writes, "Pushcarts of paintings, men with beards and berets, cheap restaurants, book stores and antique stores abound" (qtd in Russell 149).

In contrast to war-torn Germany, the atmosphere in Paris is permeated with creative and intellectual zeal. Morris Philipson feels that the undercurrent, drawing him

and Hillman to Paris "was a chance to be like that earlier 'Lost Generation' of American writers and thinkers, the Hemingways and Fitzgeralds. Thinking is rational, but existentialism is intuitive and that's what was in the air: the feeling of starting all over again, after the war had leveled the ground" (qtd in Russell 150).

The zeitgeist of the Latin Quarter is brimming with excitement, possibility, story and scintillation. At one point, Hillman has an encounter with Truman Capote, "holding his 'salon,'" at the Café de Flore (qtd in Russell 152). Looking back, Hillman recalls that:

> […] every moment, every day, every night was tremulous with excitement and the sense of possibility. We all wore black sweaters and hung out. I soaked up everything in this extraordinarily stimulating world. I saw in Paris that you could be an intellectual without being academic. (qtd in Russell 152)

Hillman begins to fall into his own kind of salon, surrounded by people who also feel the call to write, to think…to create:

> Lately I have found a couple of bars on Rue Jacob and Rue Dauphine where rather pleasant people gather… everyone has some function like Artist, Poet, Mistress, Journalist etc… There each brings his story and tale of woe and new jokes and things scintillate. You can sit for hours over one glass of coffee and nobody bothers you. (Hillman qtd in Russell 153)

In this creative field, Hillman is magnetically drawn to the arts and humanities, in their various cultural manifestations: "I can't wait to wait to read a thousand books, see all the operas and plays hear the concerts go to lectures and art galleries and so forth" (qtd in Russell 152). Russell describes the impact of Paris, which lures Hillman away from earlier drives: "If he had entertained visions of being a correspondent or journalist while in Germany, that ambition seems to have ended the moment he arrived in Paris. His political engagement was no longer as strong either. Now it was all about *cultural education*" (emphasis added 152).

During one such attempt at educating himself in the cultural arts, he unexpectedly experiences an awakening. Before Paris, his experience of art museums had proven to be little more than a failed exercise in recalling the names of modern paintings. At the Jeu de Paume gallery, however, he let go of his intellect. Standing in front of a painting of apple blossoms in a glass of water, he is stunned by Van Gogh's use of color. He has an "emotional reaction," tears spring forth, and he is "overcome, as if *seeing* a work of art for the first time" (Russell 153). Looking back, Hillman considers it:

> one of the signal moments of my life, if I were writing an autobiography on one page… It had nothing to do with Van Gogh, it was simply the fact of the power of this painting. I had the feeling that these were more *real* than actual apple blossoms, realizing that there is something special about what art does to nature. (qtd in Russell 153)

This signal moment, an awakening to art and an emotional reaction to the interplay of color, could be classified as a moment of *aesthetic arrest.* The term aesthetic arrest is first used by James Joyce in *A Portrait of the Artist as a Young Man,* to describe "proper" art. Rather than move one to desire or loathing, such art involves *integras, consonantia,* and *claritas.* Joseph Campbell helps illuminate these terms as qualities of art and as psychological experiences of wholeness, harmony and radiance such that:

> When the miracle has been achieved of what Joyce calls the "rhythm of beauty," the object so composed becomes fascinating in itself. One is held, stuck still, absorbed, with everything else wiped away; or as Stephen Dedalus [a character in Joyce's novel] tells in his interpretation of this "enchantment of the heart": "You see that it is that thing which it is and no other thing." ("Mythological Themes in Creative Literature and Art" 235-236)

Hillman's heart has been enchanted, a new way of learning about the world has emerged, and the "aesthetic sensibility" that will later serve as a key focal point of his psychological theory has been aroused (Russell 153). At the time Hillman writes, "After I

have felt a little more then I'll try to learn something. But I definitely think that the first approach should be through the sense not through the mind" (qtd in Russell 153).

This experience of aesthetic arrest is a key moment in transformation of Hillman's worldview—an opening of an entirely new way of thinking and of experiencing the world. His imagination thus awakened, Hillman also falls in love with a beautiful, young woman, named Catharina Kempe, who he calls Kate. Since she is in Paris on holiday, Hillman initially has only a few short days with the woman who would later become his first wife. The time with her makes a significant impression, as apparent in his letter to a friend: "Had a 'love affair' with a sweet Swede which lasted only four short delightful days. Then I came to Italy and she is going home to Sweden before I get back to Paris. I am very sad" (qtd in Russell 155).

With feelings of love and an eye for the aesthetic, Hillman's travel to Italy in the spring of 1947 takes on a romantic quality, different from his friend, Morris, who studiously consults the guidebooks:

> By contrast, I was playing the romantic. I used to say. 'Don't tell me *anything* about that church or this ruin, I just want to walk in and have the experience.' I exaggerated that, of course, but it was part of making a contrast between the two of us. And part of it had to do with the experience that I'd had with Van Gogh's apple blossoms. (Hillman qtd in Russell 156)

Traveling with his senses engaged to the experience of Italy, and open-heartedly seeing through to the aesthetic of soul, he begins to discover a new area of his psychological map, which, years later he would describe in terms of the place he visited: "I have an 'Italian' imagination, a fantasy that the Italian-mind, heart or *anima* responds to a more aesthetic kind of thinking" (qtd in Russell 157). Head-over-heels for Kate, he now falls for Italy, birthplace of the renaissance, with its attentiveness to the polyphony of soul. A

burgeoning attraction to such philosophy is aroused in Naples… and, in Rome, Hillman and his friend make a connection with renowned philosopher, George Santayana, through a series of visits and conversations (Russell 157-158).

Overall, Hillman's exploration into Italian imagination is like a deepening of his *going south* experience, four years earlier. In Italy, he finds "something chaotic and loose that reminded me a little bit of Mexico" (qtd in Russell 162). His time with the field of Eros (relationships, love, aesthetic beauty, and intellectual engagement in salons) in Paris is more extraverted, in such a way that he is more consciously concerned with his external role, while Italy allows more freedom from persona, a loosening, with a more introverted focus with regard to love and the aesthetic.[16]

For instance, he is arrested by the still beauty of place at Lake Maggiore, near Lake Como, located in a region, which, he later learns, his grandfather also visited. He writes a letter to Kate that "I have found the place where I shall come to write my immortal novel. […] Nothing I have ever seen (but you of course) is more beautiful… Kate this is my *very, very* first sweet love letter—do you like it?" (qtd in Russell 156). In the 1890's, his grandfather had written of the area: "If paradise is as pretty as the scenery around these lakes I want to get there" (qtd in Russell 157).

Later, during the summer of 1947, Hillman returns to Italy to a villa in Lake Garda—a "stunning" landscape in a remote setting where he withdraws to write, be with nature, be in his body differently and to soak up the blue hour: "In the evening the mountains and the sunset reflect and there is a special hour about dusk which they call the *blue* hour around here" (qtd in Russell 166).

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[16] In contending that Hillman was engaged in a field of Eros while in France and Italy, I do not mean to suggest that the realm of Logos/Thought was absent. To the contrary, the experiences in these two countries were vitally important in the formation of his philosophy.

Back in France with a return to his studies and his cultural education, "Something new [is] building inside him, a world-view that cradled his infatuation with Kate" (Russell 168). Hillman writes to her, "My soul grows more romantic and my mind more realistic every day" (qtd in Russell 168).

He gains a new perspective on the American cultural complex: "The saddest of all America's adolescent complexes is its idolatry of the man of action. Will we never leave the frontier stage??" (qtd in Russell 169). Russell notes that Hillman's recognition of this complex pertains to the existential questions he is also asking of himself such that he begins to recognize why he is in Europe, or at least what keeps him there. Hillman writes:

> You see with us in America is the "Cult of the Child." […] I was like that for a while this fall… what mattered was NOW, books written Now and for the moment expressing MY AGE and My problems. I didn't know then how all of life is an endless building on the past and that you can't start anywhere, but must start slowly with the beginning […]. I am concerned with the meaning of love and death and action and religion and nature and all the subtle feelings and all the great violent urges… (qtd in Russell 169)

Taking distance from the "man of action"/frontierism aspect of the American persona identified during his *road trip*, he recognizes the importance of depth, a connection to the past, and the foundational concerns of the human psyche.

In a field where love and relationship seem to reign, he also, paradoxically, plays with fantasy and a newfound relationship with American identity. In post-war Paris, where the American is seen as the liberator and dashing leading man of Hollywood, who "gets the girl," he finds that he no longer feels like the small built, intellectual outsider.

Being seen as "special," rather than "complicated," affords Hillman opportunities in his erotic relationships that had heretofore been unavailable. Hillman takes advantage of these opportunities and explores *Eros* in a number of ways, as Russell explains:

> Besides Kate, who was most of the time in Sweden, there were others. He had a number of liaisons, including Pigalle prostitutes and one-night stands, and Hillman would often describe such encounters in his letters to [his friend] Hiler—sometimes with a pornographic literary flair bearing traces of Joyce, Lawrence and Miller. (171)

For Hillman, the exploration of *Eros* is not just in realm of sex, but also in the realm of love. He explores the idea that love can be non-possessive, and that one's ability to give and to receive love can deepen through experience. Hillman writes to Kate:

> Every love enriches the next love. [...] You came to me far wiser and more mature and more lovable, valuing love more highly because of whatever experiences you had had before with other men… The more you learn about me the more you will be able to understand the next man you love. It will make your next love richer and more powerful. (qtd in Russell 171)

In September of 1948, the couple continues to explore love for one another in their "maiden voyage" together. Hillman entices Kate to leave her family home in Sweden and to travel with him. They meet in Germany, drive to Zürich and then Venice, before crossing behind the Iron Curtain into Yugoslavia, where their risky journey into the Cold War zone as a "crazy, romantic young tourist couple" involves: a car break down, the Orient Express to Istanbul, illegal transit (no permits), house arrest at the Turkish-Bulgarian border, food poisoning, more illegal transit (no train tickets), and a narrow escape with a small fine. A stay at the luxurious Grand Hotel in Venice caps off the couple's trip and concludes this stage of Hillman's *Grand Tour* of Europe.

The essence of aesthetic travel.

By feeling one's way into the essence of Hillman's journey through Paris and Italy, along with his honeymoon style travel with Kate, we uncover themes centered on the awakening of the aesthetic and erotic imagination. While Hillman's entry into Europe required crossing the threshold and navigating/seeing his way through the alienated

landscape of his ancestral homeland, it seems that his southbound journey carries him into an altogether different landscape—or archetypal field of influence. Travel to France brings Hillman out of the ruins and the isolation…and into a world where there is an emphasis on *connection* to ideas, to people, to the zeitgeist.

This emphasis on connection is the province of *Eros*. Research psychoanalyst and professor V. Walter Odajnyk defines *Eros* as "the force in the universe that seeks union, not through domination, will or control, but through connection or relation" (22). He also considers this archetypal force as the dominant influence on the Romantic era: "The Romantic Era with its emphasis on a relationship to nature and its attempts to speak directly to and connect with feelings and emotions of the reader, listener or viewer of art, was under the sway of Eros" (14). For Hillman, *Eros* is essential for a connection with Anima (as the personification of psyche/soul). Later in life he writes: "she comes to life through love and insists on it, just as Psyche in the old tale is paired forever with Eros. Perhaps the loving comes first. Perhaps only through love is it possible to recognize the *person* of the soul" (*Re-Visioning* 44).

Eros is a key element in what we might call *aesthetic travel.* Such travel is marked by moments of aesthetic arrest where the experience of beauty catches one off guard and overwhelms. The traveler is suddenly pierced by an arrow to the heart and a flood of emotion wells up, such that tears become a necessity to relieve the pressure against the egoic dam and to allow for the flow that now seems far more essential than any previously identified heroic agenda. Such aesthetic arrest can occur from the observation of beauty in whatever form it might take: a natural landscape, work of art, a person, or even a group of people, engaged in a harmonious flow of conversation with

creativity and the sparks of ideas crackling in the air, swelling to a crescendo upon which new possibilities are birthed by the collective.

Aesthetic travel is also marked by experiences of emergence. At the conclusion of a rafting trip, during my first journey through the stunning Canadian Rockies, my future coworkers decided to initiate me into the fold by tossing me into the glacially fed Athabasca River. In the seconds that it took to recover from the shock of cold and to catch my breath, something had blossomed within me and rose up, along with my body, out of the river. I had but a moment to decide how to respond to being dunked in frigid water—and any initial feelings of embarrassment or humiliation were swept aside in laughing abandonment to clinging-wet clothes and soaked tresses. After I stood up and opened my eyes, the colors of the external world took on a different hue and I bonded with my new colleagues as we continued to tell and retell the stories of the day, laughing into the wee hours of the evening, exchanging witty banter, and sharing appreciation.

On such journeys there is a sense that instead of taking a trip, one is being taken—kidnapped even. Rather than heroically battling and charging through obstacles, the blocks are simply stops along the road, with opportunities to smell the roses. As with Hillman's journey to Italy, there is an opening to the senses, with anticipation and wonder as to what will unfold in each new moment. Facts and figures concerning the history, geological make-up and other characteristics of the place seem irrelevant in comparison to the experience of connecting with the place. Opening to the unique presence of history, physical features and the cultural personality of a locale involves feeling and intuiting one's way into its character rather than the merely consuming recorded data.

Even when the connection being forged is with *ideas*, there is a sense that these are birthed among two or more individuals sharing in a group dynamic, with each person contributing and giving voice to an element that is felt, sensed, or intuited as present in that particular place and time. Travelers gravitate to hubs where such exchanges take place, as if by accident, and cultural diversity is valued in its ability to enrich the dynamic of the group and/or place (the hub/salon), infusing it with colorful alternatives that allow for scintillatingly fresh and vibrant creation.

A brief history of aesthetic travel.

> I shouldn't want to travel with everything ordered beforehand, horses, coffee, clean bed-linen, night-caps and bootjack. To me it's just beautiful to get out in the morning, see the birds of passage fly high above, and not to know which chimney will smoke for us that day, nor foretell what special luck that evening might hold in store.
> — Joseph Freiherr von Eichendorff

Historic examples that serve as a precedent for travel with an emphasis on *connection* and the *aesthetic* abound. Such travel can easily be traced to the Romantic Era (circa 1770-1850) when a quest for the aesthetic was a dominant theme in the zeitgeist. Intuiting, perhaps, that something had been lost during the Age of Reason, which followed in the wake of Descartes' work, Romantics privileged emotion and intuition, and tended to be nostalgic. As previously mentioned, V. Walter Odajnyk associates the time period of the Romantic with the archetype of Eros. He furthermore states, "The Romantic writers, artists and thinkers approached all things, whether material or spiritual, in a feeling and soulful manner" (14). Naturally travelers also approached their journeys in such a manner. Historian Winfried Löschburg finds that Romantic Era travelers "followed in the steps of Laurence Sterne's famous book of 1768, *A Sentimental Journey through France and Italy,"* enthusiastically reading the author's personal feelings along

with his travel notes (116). Artwork and poetry also served as guidebooks. "Turner's painting and Shelley's and Byron's romantic praise of far-away places, all inspired the would-be traveler" (Löschburg 116).

In 1786-1788, Goethe traveled to Italy—visiting Lake Garda, Rome and Naples, among other places. During this sojourn, the diaries of which he consulted while composing *Italian Journey,* he felt the emergence of a "yearning for a new beginning and a renewed flow of creative energy" (Löschburg 91). Goethe's southbound journey was an encounter with psyche as W. H. Auden and Elizabeth Mayer attest: "Some journeys – Goethe's was one – really are quests. *Italian Journey* is not only a description of places, persons and things, but also a psychological document of the first importance" (11). And Goethe himself confirms the psychological struggle between his primary, culturally influenced consciousness and another aspect of his soul, drawn to the aesthetic and challenging his very sense of identity:

> Naples is a paradise. […In] it everyone lives in a sort of intoxicated self-forgetfulness. It is just like this with me. I scarcely recognize myself. I feel like a different man. Yesterday I said to myself 'Either you have always been mad, or you are mad now.' Were I not impelled by the German spirit and desire to learn and to do rather than to admire, I would stay on a little longer in this school of light-hearted and happy life, and try to profit from it still more. (qtd in Hibbert 150-151)

In 18th century Europe, Italy was the major destination as "The Land of Dreams," with its connection to the arts and architecture from the Renaissance and Antiquity: "Italy was considered a textbook for learning history where everywhere the traveler came across mementos of Antiquity, magnificent monuments by Michelangelo, Borromini and many others" (Löschburg 90-91). For travelers of this period:

> Italy was the country of painters, of music and the theatre, of exuberant festivities and diversions of all kind. It was also the garden of Europe with

> the charm of its southern countryside under an eternally blue sky, with hot sun and balmy air. The colourfulness and fertility of the country were matched by the gaiety of its people. Italy was an experience not to be missed. (Löschburg 91)

The desire for connection—to a creative salon, to nature, to art—also influenced those who were creatively inclined to travel southward:

> Many went south captivated by the idea of being a freelance artist, with no ties, living in the stimulating atmosphere of the artists' colonies among like-minded people. There they would immerse themselves in the Old Master, the Italian landscape, the spontaneous life of the people, and, in that way, to find new creative expression themselves. (Löschburg 92)

Still other 18th century travelers journeyed to Italy to flee a sense of confinement in their northern climes: "Some travellers were driven south by the longing to escape from their own narrow and philistine lives, consumed by the longing for a better world, full of harmony and truth, where the individual would be free to expand" (Löschburg 92).

The late 1700's also marked a change in travel with "an awareness and feelings for nature" (Löschburg 89):

> Writers kept praising the beauty of nature and the bliss of romantic walking tours on lonely paths. They raved about the deep dark woods and the sound of the postilion's horn, moonlit nights and the miracle of sunrise. They also spoke of cheerful hostelries where the wine sparkled and vats in the cellar never ran dry. And it was even more fascinating to set out for the *blue distance* with no plan but much time and ease. (emphasis added Löschburg 113)

We see such emphasis on spontaneity, the beauty of place, and even the poetic recognition of the "blue" quality of a landscape in Hillman's journeys through Italy. His encounter with Van Gogh's art in Paris also bears an intriguing parallel to an 1817 travel experience described by the French romantic-realist Marie-Henri Beyle (penname Stendhal), who coincidentally first popularized the use of the term "tourist" in French parlance. In *Rome, Naples, Florence,* Stendhal reports that, after visiting the tombs of

Renaissance men and viewing a fresco in Florence, he experiences something akin to *aesthetic arrest* followed by certain psychosomatic symptoms:

> […] I underwent, through the medium of Volterrano's Sybils, the profoundest experience of that, as far as I am aware, I ever encountered through the painter's art. My soul, affected by the very notion of being in Florence, and by the proximity of those great men whose tombs I had just beheld, was already in a state of trance. Absorbed in the contemplation of *sublime beauty*, I could perceive its very essence close at hand; I could, as it were, feel the stuff of it beneath my fingertips. I had attained to that supreme degree of sensibility where the divine intimations of art merge with the impassioned sensuality of emotion. As I emerged from the porch of *Santa Croce,* I was seized with a fierce palpitation of the heart (that same symptom which, in Berlin, is referred to as an *attack of nerves*); the well spring of life was dried up within me, and I walked in constant fear of falling to the ground. (302)

Afterwards, Stendhal sat on a bench, and with "a great surge of pleasure," reread some of Ugo Foscolo's poetry, which he found in his wallet (302). The poetry provided a much needed connection: "I desperately need to hear the voice of a friend who shared my own emotion" (302). Two days hence, after having apparently recovered: "[…] the memory of the experience touched off the most important train of thought; for is it not a surer guarantee of happiness (so I reflected) to possess a heart so fashioned, than to strut about in the coveted regalia of a *Knight of the Order of the Holy Ghost*" (304). [17]

In the above passages, a few points are of particular interest. Firstly, is the overlap between Stendhal's experience in visiting the tombs of Renaissance men and the awakening of Hillman's "Italian imagination"—an aesthetic way of thinking that harkens back to the psychology of the Renaissance. Secondly, there is the psychological potency of the image: for Hillman, it is the apple blossoms in water, for Stendhal it is the Sibyls (those divinely influenced prophetesses of ancient Greek myth)—both images

[17] The Knights of the Order of the Holy Ghost was a fellowship of nobles established by the French monarchy in order to ensure loyalty and founded in the imitation of the idealized Orders of the Crusades.

symbolizing soul and its emergence from unconscious realms. And thirdly, there is the psychosomatic response in the presence of the artistic image: for Hillman, tears well up and he feels overcome, struck by the reality of the image, while Stendhal perceives the "very essence of sublime beauty," feels heart palpitations and light-headedness.

Also noteworthy is Stendhal's recognition that his condition would be labeled an "attack of nerves" in Berlin. He then sidesteps such a diagnosis and finds another way of responding to the encounter than might otherwise be prescribed for such an attack—he validates his emotion by connecting with another person's similar expression of emotion, and in later philosophical reflection, comes to value the heart over prestige and power.

In my view, Stendhal's response is a soulful one, in that he values the experience as having emerged from soul. Had he responded to the physical sensations as merely pathological symptoms to be eradicated, he might have missed the meaning of the experience. Hillman would later write, in *Re-Visioning Psychology*, about the "pathologizing activity of the soul"—"the psyche's autonomous ability to create illness, mobility, disorder, abnormality and suffering" (56-57). He advocates and alternative to the "medical model," which diagnoses symptoms in terms of ailments to be cured (for instance treating a nervous attack exclusively with anti-anxiety medication) and asks "what might it be saying by means of it" (57). In Stendhal's account, his soul seems to be urging an alternative way of imagining life, through the heart and through emotion.

My reading of Stendhal's experience differs from psychological readings of similar contemporary experiences. In 1989, Graziella Magherini, a psychiatrist at a Florentine hospital, coined the term "Stendhal's syndrome" (also called Florence

syndrome or hyperkulturemia) as a diagnostic label for tourists experiencing pathological symptoms after exposure to artwork. Her book has notes on 106 cases that span ten years.

> Most of [the afflicted tourists] had been stretchered straight to the hospital from the city's art galleries and museums. Their symptoms included dizzy spells, palpitations, hallucinations, disorientation, loss of identity, and physical exhaustion. Precipitating factors were "an impressionable personality, the stress of travel and the encounter with a city like Florence haunted by ghosts of the great, death and the perspective of history." Treatment? Getting out of Italy as soon as possible and back to mundane reality. (Magherini qtd in Bamforth)

Here, instead of Stendhal's or Hillman's approach, we have a prescription meant to eliminate the pathological: a return to the everyday, comfortable world of the ego. While certain cases, especially those with a history of psychological disturbance indicating a fragility of ego, might well warrant such a prescription, I wonder what aspect of soul was attempting to speak through the symptoms of the tourists (who were mostly Anglican/Northern European). Could it be that they, like Hillman and Stendhal (and perhaps also Jung, who fainted while buying tickets to Rome) were drawn towards southern places where a certain degree of reverence was once given to Eros and/or aesthetics? Furthermore, might they all be unconsciously following in the footsteps of countless others who have taken the Grand Tour southward?

By the time Stendhal took his journey to Florence, the era of the Grand Tour was coming to a close. The advent of the railway and increasing opportunities for a wider traveling public would thereafter change the shape of the Tour, once primarily the privilege of the ruling class. Although historians differ in opinion as to when the practice of sending young, aristocratic man on a rite of passage to Southern Europe began, most agree that it started with the British royalty well before 1670, when the phrase, "the Grand Tour" was first used in print (in Richard Lassels' *Voyage of Italy*). By this time,

the Grand Tour was fast becoming "an integral part of aristocratic culture" as the "ideal finishing school" (Hibbert 15). There also seems to be consensus that, though itineraries and routes varied, "Italy was the goal, and the highways and rivers of France the paths that led to it" (Hibbert 25). The 18th century marked the height of popularity of the traditional Grand Tour, with one estimate placing forty thousand British gentlemen on the continent during the summer of 1785, by the time travel accounts started to take on a more Romantic and sentimental tone (Hibbert 25).

Even before this time, however, when the Grand Tourists of the Enlightenment filled their travel diaries within impersonal facts and figures, one senses an unconscious drive for connection. A cultural education and diversity of lived experiences was sought away from home and, whether it was condoned by polite society or not, the knowledge gleaned by the budding young men was often of the carnal variety as well as the classical. This meant erotic relationships and a return to the arts and humanities of the Renaissance and Greco-Roman times. Even those with more scholarly, philosophical or scientific inclinations, felt compelled to gather with other thinkers in salons.

Aesthetic travel in popular culture and myth.

Certain forms of contemporary travel bear a relationship to the travel of our Grand Tourist ancestors: be they the Romantic aesthetic seekers or salon-destined scholars. European tours, still loosely based on the Grand Tour model, have been homogenized and condensed from an excursion of years or at least months to mere days—but, despite the "If it's Tuesday, this must be Belgium" style of rushed programming, the marketing often emphasizes cultural education, the romance of Paris, the beauty of the Italian landscape, and the value of joining a group dynamic, escorted by

a Tour Director (allowing for a certain "aristocratic" feel as one's luggage, rooms, and meals are arranged to suit individual needs and preferences). Study abroad and alumni travel programs tend to draw attendees interested in scholarship in settings that are rich in cultural diversity and offer stimulating opportunities in the intellectual and creative arts. Consider also the prevalence of travel that is branded with a romantic theme: anniversary trips, honeymoons, and singles cruises on a "Love Boat," continue to be some of the most popular, mass marketed types of travel. Travel brochures for such journeys typically feature photographs of idyllic, beautiful locales with a couple walking hand-in-hand, gazing into each other's eyes, or held in embrace while the sun sets into a body of water. In each of these instances, tourism's marketing departments keenly tap into the fantasy of aesthetic travel. Just because the superficial markers of aesthetic travel are present, however, does not mean that deeper archetypal pattern is being realized in such programs.

Outside the mass marketing for the above kinds of popular travel, we also see evidence of aesthetic travel in travel literature and film. *Eat, Pray, Love,* a travel memoir turned film and *Under the Tuscan Sun* are some of the more recent examples. *Enchanted April,* a film which depicts a group of four women from the United Kingdom on holiday in Italy, captures the essence of *aesthetic travel.*[18] Each traveler, portrayed with a different personality type, is transformed during the journey, in relation to the particular form of beauty and love that captures her—be it art, the landscape, or human relationship. For each, there is a moment of aesthetic arrest, an internal shift, and an emergence. The group dynamic adds to the experience and encourages each transformation.

[18] The 1992 film, directed by Mike Newell, is an adaptation of Elizabeth von Arnim's 1922 book.

Seeing through to the mythology and the archetypal energies at work in aesthetic travel, Greek and Roman mythemes immediately become apparent: the piercing arrow of Eros/Cupid/Amor striking the unwitting traveler in aesthetic arrest, the birth of Aphrodite/Venus and her emergence from the sea, the group of gods witnessing the entanglement of Aphrodite and Ares in Hephaestus' creation, Cupid carrying Psyche to a beautiful palace, Psyche wandering in search of Cupid, Aphrodite inspiring mortals to recognize beauty. Through the ancient Western myths, we can see the archetypal energies of Eros and Aphrodite at work in *aesthetic travel,* inspiring the traveler to awaken to the beauty in the world and to make meaningful connections with others.

What happens, however, when the quest for beauty and love becomes literalized and superficial representations of beauty and love are mistaken for the real deal? As with imperialists who sought to alleviate feelings of alienation with the superficial quest for material resources and the exercise of force, the desire for connection, aesthetic beauty, and love can go awry. We see this, for instance, in blogs with advice on how to do "Europe on a G-string" or tourists shuffling through the red-light district in Amsterdam in order to gawk at scantily clad women standing in floor-length picture windows. Taken to an extreme, we discover tours which take men to countries in search of a "bride" or to far-away places where prostitution of women and children runs rampant, so that they can feed sexual cravings away from the eyes of their own home-based communities. Consider also those tourists who indulge in obsessive photo-taking and miss truly seeing the place.

Such behavior smacks of an attempt to capture beauty in some material form, with spectacle taken as a substitute for the aesthetic. In each of these instances, it is possible to see that the impulse to make connections and the desire for love or beauty has manifested

in a literal way, resulting in neurosis and/or harm to others—while the opportunity for authentic connection and transformation has been lost.

For Hillman, authentic connections have been made as he continues to map his ever-expanding awareness of psyche's realm.

The sanitorium: travel as therapy.

After the sudden onset of chest pains during a winter holiday visit with his family in 1948, Hillman goes to the hospital for a series of tests. In a letter to Kate, he writes: "The Doctors took x-ray pictures of my insides and caught the shadow of my soul in my right lung. They think it is tuberculosis, but I know it is my bashful little soul hiding" (qtd in Russell 193). It would seem that even as a young man, Hillman is aware of the connection between disease of the body and the soul. Not only his body, but some aspect of his soul needs to be healed—to come out of its suppressed hiding place—and his next journey, which commences with the detection of an ailment, will serve the purpose of teasing at least some aspect of his "bashful little soul" out of the shadows.

The prescription from his doctors—to "go to a mountain place for eight to nine weeks of rest, sun, and food"—has been recommended, since ancient times, as a therapy for souls and bodies. Although perhaps unaware of such ancestral healing rites, Hillman's parents sent him to a sanitorium in the Swiss Alps. Built in 1892 as a lavish hotel and health clinic for elite families, it is "perched at the top of a series of steep switchbacks" and has "spacious private rooms and balconies and a dining room downstairs" (Russell 194). For Hillman, "the whole hotel atmosphere of the pre-war world was there" (qtd in Russell 196). The ambiance of another era gives the impression that the veil between the past and present is thinner, more permeable. The surrounding environment is also one of

natural beauty, which he witnesses in the company of his sister, Sybil, who visits him from her school on the other side of Lake Geneva. Together they gaze at the view of valleys where the sunrise "reflects itself pink on the western range of the mountains" (Hillman qtd in Russell 196).

Although the landscape is strikingly beautiful, Hillman begins to unearth his appreciation for the *sublime* as it appeared in illness and decay:

> In my case the aestheticism of the sublime emerged from my juvenile heroics during a stay in a Swiss TB sanitorium and the encounter with the sublimity of sickness and the authors of sickness. Up there in the pure air and sunny cold I read both *The Decline of the West* and *The Magic Mountain,* studied *The Waste Land* and began Proust. This was a very different search for the sublime—the languid beauty of reclining among international patients in dreadful states of decay, mixing morbidity and courage, sputum and erotics. (qtd in Russell 194)

His aesthetic sensibility had awakened in Paris… but here he begins to see a different sort beauty. With "heroics," Hillman is referring to his daring choice of provocative reading material, to which he courageously turns, despite warnings from his physician that it might depress him. *The Magic Mountain's* protagonist, Hans Castorp, is roughly James's age, and after visiting a cousin at a Swiss alpine sanitorium, he contracts tuberculosis. Offering an analysis of the book that he authored, Thomas Mann writes, "What Castorp learns to fathom is that all higher health must have passed through illness and death" and this "makes *The Magic Mountain* into a novel of initiation" (qtd in Russell 195). Hillman writes to one friend that the novel is "more real, more alive more true than my own existence" and to Kate that it is "perhaps one of the greatest things I ever read. [Several times I] broke down and cried like I have never cried since I was 12-13…why not darling get a big book like that…and read. There is more reality in art of any kind than in 'real' life. Escape to beauty!" (Hillman qtd in Russell 195).

Hillman's experience of a "break down" can be seen as a surrender of egocentric will and his recognition of the "reality in art" could be interpreted as an understanding that that ego awareness is limited—and that there is something more, something deeply authentic to be found in art and beauty (especially if so-called "real life" is merely a repetitive exercise of old, ingrained patterns). The beauty revealed in the book, is for him, the gateway to the unconscious…his temple discovered in the therapeutic alpine air. In later life, Hillman reflects how the time in the Swiss Alps "started the habit of taking a nap every afternoon, drinking tea as if I was 'life's delicate child' [like Hans Castorp in *The Magic Mountain*] and had TB and had to take care of myself" (qtd in Russell 195). What Hillman refers to as "habit" might otherwise be seen as healing ritual: a daily practice informed by a character from a book that helps him to slow down and to imagine his condition differently, to relate to something outside of his ego awareness, and outside of a cold, dry, clinical and "morbid" perspective on illness. While the doctors likely concentrate on the literal (a statistical analysis of bodily functioning), Hillman invokes the literary—healing through the engagement of the imagination. In effect, Hillman's consultation of literature stimulates his imagination. Doing so, helps him to see through the illness, revealing the aspect of his soul that is akin to "life's delicate child," which, in turn, allows him to slow down. Like Hans Castorp, he is also undergoing an initiation through illness—which now has a purpose: to serve "higher health."

In addition to modern literature, Hillman also consults eclectic religious sources, poets and philosophers: "My reading at this moment is mostly religious […] the Bible, the Hindu Bible (*Bhagavad-Gita),* Early Greek Mystic Philosophy, *Pilgrim's Progress* and a borrowed book on ancient magic and religion" (qtd in Russell 196). The message

he receives from these oracular fonts affirms the importance of the imagination and intuition, while strengthening his devotion to beauty: "Shakespeare and Plato agree that 'the lunatic, the lover and the poet' are kindred, that imagination intuition lets us see in the heart of reality. I would like to dedicate myself to Beauty as some do the Truth—for like Keats I find Beauty=Truth" (qtd in Russell 196).

Outside of his reading, Hillman also finds the opportunity to improve his French—another way to encourage hidden aspects of his soul to surface. For as with his time in Mexico, this is "Another language, another soul" and exposure to the Other (qtd in Hillman "Letter").

One more aspect of Hillman's daily ritual is a three-hour writing practice. Most of what pours through Hillman during these times is poetry. His consultation of philosophy, literature, and religion, along with his slowed pace in the Swiss spa-like atmosphere, no doubt impacts on that which emerges in his poetry. In one poem, laden with "mythic overtones," he indicates that which is missing for him and his generation (Russell 197):

> We turn indoors, my generation turns
> To our household goods and Gods; not to Demeter
> Do we turn, heavy with harvest leaves and sheaves,
> Laden with apples spiced with sap,
> And nude, sun-smoother pears.
> Nor to Bacchus do we offer of the wine press,
> Who, in some other time or climate,
> Might dance with us in the firelight…
> In other Autumns were our Gods more
> Friendly and familiar…(qtd in Russell 197)

The poem suggests an awareness that the "Gods" were once more readily accessible and recognizable in the beauty of nature. It reveals a kind of longing for more connection with the archetypal energies represented in myths of Demeter and Bacchus, and in their rituals of harvest and dance.

This longing coincides with an increased appetite for books on symbols and the study of psyche. He asks a friend for recommendations on books about symbols and "female psychology" (Russell 197). Naturally, the books that he ends up reading include some written by C. G. Jung, whose work had been introduced to Hillman by another friend, John Stern, the previous year. Hillman also begins to record his dreams for the first time, and notices themes which repeatedly emerge over the course of two months; "jungles, rivers, water, in all shapes, snakes [and] wearing uniforms" (qtd in Russell 198). Sometimes his dreams even seem to offer treatment solutions, recommending, for instance, fresh air and laughter:

> The other night I was in some sort of classroom in which they were discussing the value of fresh air in the treatment of disease. The teacher asked what diseases are cured by air…I put my hand up and replied "claustrophobia and asphyxiation"…when the laughter of the classroom subsided, mine too (even in my sleep) I raised my hand again and added "drowning." (qtd in Russell 198)

While his health improves, Hillman witnesses terrible states of illness inflicting some of the other patients. He sees the tragedy of the stifled soul: a young Czech woman with "big black eyes and a soul that cannot find release anywhere" (qtd in Russell 199). The slowness and contemplative nature of Hillman's time in the Swiss mountains also unveils his deep appreciation and love for Kate.

In reading and in paying attention to his dreams and the yearning of his heart, he begins to counter rationality and recognize an essential personal myth. While the rational mind would tell him that the world is "made up of atoms and there is no plan, no design " [he finds] "that material concept […] too tragic" and feels pulled, instead, "to fasten myself on to a myth for support. I choose to believe in beauty" (qtd in Russell 200).

He is also called to pray and is deeply moved by the experience:

> I cried the first time due to the profound emotional state I worked myself into. […P]rayer 'is not a formal order of words" (Eliot) it is a profound experience, a most difficult experience… I did not know what words to use, what was even the "posture for prayer," but felt within me that it was most important that I lay straight in my bed, unrelaxed, without a leg crossed or finger crossed… superstition perhaps, but it was a deep urge. It was an initial assault on "the integrity of disbelief." (qtd in Russell 200)

By mid-March, Hillman is declared cured and he hopes to meet Kate in Italy. When she spurns him, his return letter speaks not only of her family situation, but also his own and reveals the meaning that he has discovered with regard to his time in Europe:

> "The upper classes of society are death… As soon as man gets protected by walls of comfort and money, soon he forgets how to be strong and above all how to feel….I have been here in Europe for two years, almost three…looking for something, traveling, talking, reading…and I think I know now what it is. It is feeling; suffering, being stripped naked of the softness that my father and my father's father provided for me…I want to cry or laugh every day VIOLENTLY. (qtd in Russell 201)

Hillman continues, highlighting what he has learned in the sanitorium with regard to beauty and genuine feeling, and passionately advises her to travel for a year:

> What is of value to me in this life is [the] reality of beauty. […] I am glad I have been your lover and made you know one of the beauties of life (something you would have put off because you were afraid). I am glad for whatever I have done to make you suffer and feel either joy or deep sadness. Only then do we know we are living[…].What do I suggest? First of all my love leave your home and become your own self. Break with them, not with hard words but leave there for a year. I would not write this to other people, because other people do not have the soul or the strength or the spirit. You have the seeds of fine things in you. (qtd in Russell 201-202)

We can see in Hillman's advice a projection of his own passionate necessity: to become himself, to cultivate the seeds of his soul—that which is encoded in his acorn. Russell notes that the "sanitorium had been both an introduction to Switzerland, where he would later live for a quarter-century, as well as to deep private introspection" (202). The rituals of introspection that Hillman has developed would attend him for the rest of his

life, serving as methods for teasing out his "bashful little soul," the necessity of which he strikingly realized during his mountain retreat. Before becoming ill, Hillman had briefly begun studying at Trinity College in Ireland. By the end of his sanitarium stay, his resolve to finish a degree at Trinity has been strengthened.

Therapeutic travel in history and myth.

Hillman's three-month stay in the Swiss Alps takes on a character that is distinctly different from his other travels. The journey starts with a soul ailment, involves a retreat to a special, more secluded and naturally beautiful place that is evocative of another era, includes the discovery of a void in his (and his generation's) existing paradigm, along with a "break down" and an opening towards imagination, myth, and new ways of envisioning his life's story. Soulful and inspirational sources are consulted—in literature, religious mythology, symbols and dreams—and rituals are performed. There is an emphasis on stillness—or at least slowness—which involves absorbing, listening, submitting, and accepting one's vulnerability with humility.

The archetypal qualities of this journey can be traced through history. Starting with the sanitorium, built as the "Grand Hotel" in Victorian era Leysin, the ancestors begin to come into view. Victorian times saw an upsurge of wellness resorts built in alpine environments and in the proximity of minerals springs. As a counter to a restrictive societal atmosphere, bound up in obligation and formality, wellness clinics and spas offered an excuse to escape, to loosen the corset strings, breathe, and take in the waters. All over the Western world, luxurious chateaux were built, often serving as both an elite hotel for the upper class and a sanatorium for the ill. In Banff, Canada, for instance, the discovery of the hot springs in 1883 was considered a huge windfall for the Canadian

Pacific Railway, looking for ways of garnering a profit out of the nearly completed transcontinental railway. The Banff Springs Hotel attracted wealthy spa seekers from around the continent. Such spas were not only sought by those who were physically ill, but also those who sensed an ailment of the soul in hiding—or at least experienced a longing to escape—but were otherwise quite healthy, physically. Spa resorts were social, communal venues—and in addition to taking the waters and breathing the fresh alpine air, other activities involving games of chance were organized at retreat locales.

> In the nineteenth century spas experienced sudden boom, particularly those with a gaming casino. […] Gaming, practiced since the Middle Ages as throwing dice or playing cards at inns, had become an attendant and inevitable phenomenon of travel [and] spas with gaming facilities flourished. […] Aristocrats, the nouveaux riches, industrialists and hard-boiled gamblers with big stakes and ladies of the demi-monde, fortune hunting, dominated the scene of the spas next to visitors genuinely seeking rest and recreation or recovery from illness. (Löschburg 166)

The late nineteenth century is certainly not the first time that there has been a swell in the popularity of wellness or spa type resorts. The therapeutic value of fresh mountain air was also touted in the 18th century, with many well-known visitors seeking such retreats, including: Goethe, Peter the Great, Beethoven and Gogol. It was a meeting place for the fashionable, but the therapeutic value was still considered paramount. A German encyclopedia of the time even recommended that "politicians should not begin their deliberations before having benefited from the 'the cure,' as the wellbeing of thousands might depend on the state of the politicians' livers" (Löschburg 63).

Predating these times, we find that "taking the waters" was also fashionable throughout the fifteenth and sixteenth centuries. Of Baden, Switzerland, Poggio writes:

> Big crowds of the noble and the simple arrive here for the cure but equally for the entertainment. All who love and want to marry, all who see life as pleasure and enjoyment, stream to this place where they find what they

> want. Many pretend to suffer physically when truly their minds are sick (qtd in Löschburg 67).

In 1557, ten thousand travelers from all over Europe trekked to Pyrmont. "Life at the spas became stimulating and exciting, and people pretended to have all manner of illnesses to be able to visit a spa" (Löschburg 63). There were tales of barren women cured and mixed baths with only a "gossamer-fine piece of veiling" between the sexes (Löschburg 63).

Spiraling much farther back in history, we come to Roman times, and the creation of the Roman Baths. In this era, elaborate facilities were created around mineral springs (of sulphur or iron) and a visit to the bath might include offerings to the Gods (as evidenced in the spa at Vicarello) and/or recreation (as with a spa near Naples called "the world's playground" (Löschburg 15).

The communal, ritual nature of the Roman visits to the baths point to an earlier time when Greek ritual included pilgrimage to various fonts—temples and other sacred sites—where healing was sought and an oracle was consulted.

The oracle at Delphi, for instance was consulted before all major undertakings in the classical Greek world. At the sanctuary of Epidaurus, "one of the ancient world's most important centers of healing," rites were formed and dedicated to the god Asclepius, in the hopes that he would offer a message through a dream (Russell 433). "By the fourth century B.C. people were traveling from far and wide seeking cures at the sanctuary" (Russell 433). At Eleusis, mysterious rituals of initiation in honor of Demeter and Persephone were conducted at a temple complex built around a subterranean chamber and "like the temples dedicated to Dionysus, the temple at Eleusis seems specifically designed to encourage a visionary experience" (Downing *The Long Journey Home* 50).

Virginal springs and forested land, outside of the cities of Greek civilization were the sacred province of Artemis (Goddess of nature, athletic huntress and sister of Apollo), and ancient myth tells of being healed of madness by bathing in a spring at Artemis' temple in Lousoi. From such stories it is easy to see how bathing has long been considered a sacred rite of purification and healing.

Games of chance, such as card-playing, dice throwing and roulette, can track their heritage to the use of tarot and other older forms of divination. Divination is a ritual activity, utilizing certain intuitive devices (such as the archetypal imagery of the tarot card, or the symbolic meaning associated with numeric dots on the dice), which is conducted in order to call forth messages from the Gods and/or the unconscious. As such, we can begin to glean the ways in which gambling, with it precursor of divination, came to be linked with spas, which in turn, had their precursors in sanctuaries, where messages from the gods were sought through oracles, ritual activity, or dreams.

In the above examples, we find common themes: sacred sites, the consultation of divine sources, rituals, and messages from the gods. We can discover parallels in Hillman's journey: his trek to the secluded, natural environment that is Artemis' domain (along with the visits from an athletic sister who biked her way to his side); his daring choice of reading material—as a consultation of the oracular wisdom to be found in art and religion; his change of pace and daily exercise in tea-drinking and writing, along with his experimentation with prayer as a devotional ritual; and the break down, discovery of personal myth, dreams and poetry as messages from the Gods (with a revelation that Beauty=Truth and special appearance by Demeter and Dionysus/Bacchus).

There is evidence that similar journeys were conducted in prehistoric times, with pilgrimage to sacred sites for the purpose of healing and/or the receipt of divine revelation, as perhaps the earliest form of travel known to humankind. Given the long history of such travel, and its periodic upwelling throughout various ages, I posit that there is a deeply ingrained archetypal quality to it; the instinctual pull to rejuvenate at a sacred site, to take in the healing waters, to submit to the unknown in search of a soulful or spiritual answer, seems to be written in our DNA.

The link between contemporary retreats and therapeutic travel.

In what forms do we find such travel today? Is the contemporary response to the ancient call, in fact answering it? Tracing the therapeutic travel trend forward from Victorian times, we see that mountain clinics and spas were reinstated as sanatoria during the TB outbreak and continued to operate until 1943 when the first antibiotics were discovered. Contemporary travelers still visit mineral springs and go on mountain retreats at places all over the world, such as Berkeley Springs, West Virginia, Banff, Alberta, Jasper, Alberta and Therme Vals, Switzerland. The modern spa may also be a local facility, connected with a beauty salon, where aromatherapy, massage, hydrotherapy, the use of hot stones, etc., harken back to ritual techniques aimed at healing the soul.

Spa travel also evolved in another way, however. In the middle of the 18th century, the first sea bathing facilities were created at Brighton in the United Kingdom. In those early instances of taking the waters at the ocean, men and women, in full bathing costume, would be wheeled out to the sea and back, in covered carts (Löschburg 121-122). Over time, seaside resorts began to crop up, bearing some resemblance to earlier spa resort towns, with games of chance and fortune tellers at the boardwalk or casino.

Today's beach vacations and weekend retreats to the summer cottage at the shore can map their history back to the early days of the spa and, even earlier, to rites conducted at Artemisian springs or temple sanctuaries. Even Hillman's birth town, Atlantic City, can trace its ancestry to early bathing rites and acts of divination.

Outside the beach vacations, we also see contemporary travelers camping near water sources or escaping to island getaways—with the hopes of renewal through solitude and a communion with nature. Even the hedonistic Las Vegas trip may be an unconscious nod to Dionysus, as the God of wine and communal ecstasy, where caution is thrown to the wind and the revelry of drinking towards intoxication and gambling of one's fortunes ensues. Perhaps these visitors are unwittingly responding to the call to the chthonic rites of passage, hoping for the soul's release from suppression and a message from the gods through disguised acts of divination.

In consideration of such modern evolutions of ancient travel ritual, however, it quickly becomes apparent that not all of these contemporary forms of travel are succeeding in producing the desired results. Considered psychologically, we might say that today's attempts at *therapeutic travel* can fail as a soulful pursuit when the intention for the journey is completely buried and/or when the traveler's attitude is entirely egocentric. Without the proper attitude of devotion towards something outside of the ego (as the ancient pilgrims had towards the chosen archetypal god) a pleasure trip misses the mark and the traveler will likely return with a psychic hangover. When the traveler is humble, asks questions, and is open to an unanticipated response, however, the result may be far more therapeutic.

Travel and poïesis: connecting with poetic and literary ancestors.

Traveling - it leaves you speechless, then turns you into a storyteller
—Ibn Battuta

Drawn away from prior interests in diplomacy, politics and journalism, Hillman's nascent interests in philosophy, aesthetics, religion and writing have emerged throughout his travels thus far. His next call is to Ireland, land of James Joyce and the poets, faerie tales, and mythic imagery. Enrolling in Trinity College for a degree in Mental and Moral Science, Hillman finds residence in a world that is straight out of Joyce's *Ulysses.* Hillman had discovered James Joyce while living in Paris, where: "He'd traded some cigarettes for an early edition of *Ulysses,* which was a banned book in America because of the graphic sexual passages" (Russell 175). The pull to inhabit Joyce's world is realized in Hillman's chosen residences. His first dwelling is a room in Sandycove, a key setting in *Ulysses,* and a neighborhood in which Joyce himself had resided. For Hillman, Joyce is "a kind of wizard, a romantic poet of language. It was the life of being a writer that captured me" (qtd in Russell 189).

The life of a writer is calling Hillman and so is the geography of the writer. Something about the island that is Ireland speaks to Hillman psychologically, as he reflects in 1983: "I couldn't really think of writing itself until I got to Dublin. Or maybe that's why I went to Dublin. *The psyche picks its geographies*…a beautiful mixture of literary, philosophy, society, English girls, Irish poets, fantasy, drinking…" (emphasis added qtd in Russell 231). Hillman's aesthetic sensibility, which had first awakened during his "signal moment" in a Parisian art museum, is now tuning into the beauty of Ireland, and a mixture of qualities seduces him to "Ireland—land of the free and home of the aesthetic brave" (Hillman qtd in Russell 187).

Outside of Joyce, the appeal of a writer's life, wildness, fear, and beauty, Ireland offers an atmosphere, invisibly saturated with ancient lore—"an undercurrent simmering and churning beneath what is called 'Celtic' or 'Druid' tradition", which provokes Hillman's imagination and speaks to his soul (Frank MacEowen qtd in Russell 188).

Something in the Irish landscape radiates its mythology and speaks to Hillman. Of the view from Little Sugar Loaf Mountain, near the country cottage of his close writer friend, J.P. Donleavey, he writes, "the view of the green sea, the silver mist on the bog and the beginnings of the pink sunset made you feel like giants and little people could pop up any moment" (qtd in Russell 220). Even Dublin, with its green painted edifices, is evocative of a fantasy-scape: "an Oz land with "rows of attached brick Georgian houses with bright doors and brass knockers" (Hillman qtd in Russell 187).

The aesthetic appeal and character of Ireland is different than that of Paris, which involved far more extraverted activity. In a letter to his mother, Hillman writes:

> I never was as happy as I have been in Dublin. Away from all the conversations, appointments, confusions, pressures, women etc of Paris. I did more writing of good quality and more thorough reading than I have ever done. I am convinced that I'm going to put the main effort of my life in writing, but want to do it unpressured for money or time etc. I want it to be as perfect as possible. I want it to be Art. (qtd in Russell 192-193)

In Dublin he has the space to write and to read with renewed appreciation for literary works, such that, in contrast with his earlier efforts elsewhere, "reading Plato is a treat" (qtd in Russell 193). Hillman continues, "Plato is a poet…and his works are spun out as beautiful tales.[…] The past recedes and my interest in politics fades. […] Reading *Hamlet* has far more value. And to be able to create beauty or truth is of course the most value" (qtd in Russell 193). Dublin's climate seems to foster introversion and a connection to the past. Hillman finds himself idling away time "in second hand

bookstores along the quays…the dimness in these places and the damp, in the fall and winter. I was addicted to looking at second hand books" (qtd in Russell 211).

The Irish literary world is by no means confined to books, however. Hillman is fascinated with Ireland's artful use of language in a rich poetry of the spoken word:

> Throughout, my ears were filled with Irish rhythms of speech and poetic metaphysical expression. Instead of saying to someone, "What's new?" when you met on the street, one of the sentences I heard was, "Anything strange?" Another was, "Ah James, come here till I tell ya." (qtd in Russell 205)

Biographer Dick Russell recounts the importance of Hillman's real life encounters with the people of Ireland, and their imaginative, artful forms of expression:

> It was first in the company of his landladies that James encountered in life the unique ways of turning a phrase wrought imaginatively by Joyce, Yeats, and Synge. […] At his first residence, in Mrs. Godwin's row house across from James Joyce's tower, the proprietress had a telephone to call for deliveries because it was "cheaper in the long run, Mr. Hillman, than to go a trotting off to the stores wearing out shoe leather and yourself in all a frazzle." (205)

Hillman's interaction with the Irish people also reveals alternative ways of living, previously foreign to him. In his second Irish residence, closer to Trinity College and near the Grand Canal, a focal point in Joyce's *Finnegan's Wake,* the drama of infidelity, alcoholism, and domestic violence is but a thin partitioned wall away. Surprisingly, "[The] great turmoil [was] discussed by all even the participants as if it happened to someone else next door" (Hillman qtd in Russell 207). To his parents he writes, "[The] morality of the house … would shock granny" (qtd on Russell 208). Looking back on the situation in 2006, Hillman tells Russell, "I'd never met such people […] even in the crazy Atlantic City hotels! The way they saw things and thought—these were psychological

images about strange people" (208). Seeing through all of the turmoil and strangeness of what would otherwise likely be deemed "pathological," Hillman finds images of psyche.

Outside his home environment, Hillman also discovers a fascinating and inexplicable strangeness to Dublin's "fantastic" culture:

> The best tales of all are the tales of the Dublin underground. It is difficult to understand Dublin without knowing of the Animal Gang which can be hired by anyone to do any sort of job. Or the tales of the desperate broke people. Or Tony McInerney's hot tips on horses and his having to rush about borrowing four pence from six people so he can place a two shilling bet. This is the most amusing place there is. (qtd in Russell 208)

Russell emphasizes the formative importance of Hillman's exposure to an alternative culture and its pathos: "More than amusing, it was an immersion in the peculiar and the pathological as a legitimate way of being rather than as something to be diagnosed and treated; a future psychologist's education every bit as important as what Hillman was experiencing in school" (208).

Dublin's character grabs Hillman in such a way that he is able to see beauty amidst pathos and suffering:

> I had a phrase I used to walk around saying.[…] It came from Ezra Pound's *Pisan Cantos* […] 'Out of all this beauty, something must come.' It was like a mystical phrase for me. [... I was living an extraordinary life in Dublin, in a way. To me it was all beautiful. It was actually horrible, I mean there were barefoot kids, poverty and drunkenness, the girls I was with had chilblains from the cold that hurt like crazy as they warmed their legs by the turf fire. It wasn't beautiful, but there was the *feeling* of beauty. (Hillman qtd in Russell 214)

Part of Dublin's spell is its unconventional nature and its power to stimulate fresh images. In Ireland Hillman surrounds himself with a "salon" of friends, which includes artists, writers, bohemians, along with individuals connected with the IRA and/or regularly engaged in drunken escapades—those who impregnated the imagination.

Through exposure to such walks of life, Hillman begins to intuit the role and importance of pathos as a psychological foundation.

The alternative, extraordinary modes of existence demonstrated in Ireland, and his identity as a post-WWII expatriate, play a part in liberating Hillman from the psychological oppression of his childhood "caste" as a "bourgeois intellectual nerd" (Hillman qtd in Russell 217). In Europe, he has the opportunity to play entirely different roles, which varied according to his locale: "In Paris, walking around 'all in black looking like one of the existentialists was a huge freeing thing.' In Dublin, the idea of being an expatriate, the foreigner in exile, formed 'an essential part of my Joyce attachment—that famous line he wrote about "silence, exile, and cunning"'" (Hillman qtd in Russell 217). Hillman's experience of Ireland shows that for him, there is liberation and beauty in exile. In this case, exile in Ireland is not about being the abandoned or disconnected orphan, but about being released from the old persona and community and, through the opportunity for silence, coming to know strange new identities that, in some sly, mysterious way, resonate with the soul.

In Ireland, Hillman dances the jitterbug with a gal to the clamorous approval of the locals, who had only seen the like in Hollywood films. Reflecting afterward in a letter, Hillman notices that "now people who said I was an intellectual snob, smile at me and one African asked *me* to teach *him* how to dance!... You know that in my heart I am an actor" (qtd in Russell 219). The freedom to discover (sometimes pathological) alternatives becomes a boon of Hillman's travel to an island of self-imposed exile.

Hillman's newfound roles soon begin to include that of published writer and editor. In 1949, while still studying at Trinity College, he and some of his circle of poetic

friends become involved in the Irish literary magazine called *Envoy.* His first published piece is "The Bell of Malcesine," a short story written after his travel to Lake Garda, Italy, two years earlier (Russell 234).

Throughout Hillman's time in Europe, he is moved by the spirit of the place to which he travels. His more introverted study in Ireland also adds depth to the experience abroad. Studying Joyce's biography, Hillman soon uncovers connections between the author and C. G. Jung and, in the second issue of *Envoy,* Hillman writes about Jung's influence on Joyce. "For Hillman, these two men of the same twentieth century zeitgeist, who expressed the first merger of literature and psychology, became ancestor figures that he felt compelled to pursue" (Russell 244). This pursuit is not just in terms of their writing, or even their biographical records, but also their *places*, in Ireland and Switzerland. After some extended travel in Africa and India, Hillman will later spend a significant portion of his life in Zürich.

As for Joyce, his "spectral presence" permeated Hillman's daily existence in important ways (Russell 245). Hillman explains: "It was this fantasy of the romantic poet of language who left Ireland as an expatriate with the woman he loved. You have these figures who are mentors in a strange way, even if you have nothing to do with them" (qtd in Russell 245).Thus in Ireland, Hillman adopts Joyce as a mentor (or Joyce's literary legacy adopts Hillman as a protégé) and this affords Hillman the opportunity to try on Joyce's archetypal cloak as exiled poet. Russell suggests that Hillman, who writes that Joyce, Mann, and Eliot were "outcast from the ways of men and secretly pleased by this liberation," is in fact, "identifying with his literary ancestors" (258). The embrace of exile and the more introverted literary world ("the iconoclastic, sacrilegious *Envoy* crowd")

allows Hillman to take distance from societal expectations, peer pressures, and personal identifications so that he may discover a deeper vocation (Russell 259).

Clearly Ireland and the Irish literary tradition makes an impact on Hillman and, despite having achieved the status that he craved in the more extraverted world of Paris, the creative impulse begins to ring even more loudly in his ears: "It is strange how I have changed from Paris. […] All I want is to write some things which I am the only person in the world [who] can say" (qtd in Russell 252).

For Hillman, the creative impulse is already entwined with philosophy and psychology. His interest in dreams continues to awaken in damp Ireland of the faeries. Additionally, his stance as "outcast" allows for deep reflection and the opportunity to view the West (and himself as a Westerner) from the margins, where he is able to discern the ways in which the West is severed from the biological and organic aspects of the self:

> I see the unconscious as the biological self, as the reality of matter underlying and joining the entire world together. In that sense it is pantheistic because God is Matter. Such things as Truth then become innate ideas…just as Time and Space are. Justice too. For these principles are organic, are in the nature of things and are in our own deep unconscious nature. The Mind is the development of the biological self… In the West it has lost touch with the self and has become something over and opposed to it. (qtd in Russell 203-204).

Well before his December 1950 graduation from Trinity College, the seeds have already been planted for Hillman's next journey—this time away from the West's Old World, perhaps unwittingly in search of the biological and organic aspects of self. Yet the impact of Ireland would remain with him for the rest of his life: "[One] begins to see how Hillman's psychology has significant roots in the Irish world, and in an Irish feeling for the aesthetic. His calling is implied in the poetic, linguistic, wildly imaginative,

sometimes crazy world he came to know in Dublin" (Russell 260).Years later Hillman would write to friend Thomas Moore: "Ireland still haunts my heart" (qtd in Russell 263).

Literary legacies: poetry and active imagination.

During James Hillman's journey to Ireland, the themes of beauty and connection, which were prevalent in Paris and Italy, continue… but now a far more introverted exploration, cultivated in some degree in the Swiss Alps, is occurring alongside the external journey. Here beauty is seen in poetry and the spoken word…and Ireland becomes a place where ancient Celtic myth, fantasy, and the literary arts comingle. In the depths of Hillman's more introverted journey, he discovers the sublime beauty of authenticity in the raw grit of human pathos. He explores the theme of exile in more depth, tracing feelings of alienation through the literary tradition, and, in so doing, discovers his literary ancestors.

Examining Hillman's journey to Ireland, unpacking the themes that are threaded throughout his time there, we repeatedly encounter references to myth, poetry, pathos, beauty, exile, and literary ancestors—C. G. Jung and James Joyce, in particular. Pausing to consider Joyce, helps to reveal parallels and to trace the links between these themes.

James Joyce is understood as a modern poet with a genius for connecting with the zeitgeist as it relates to ancient mythology. In *Ulysses,* the book that grabbed Hillman's attention and played a central role in his decision to go to Ireland, Joyce makes a connection between the spirit of his time, the atmosphere of his native Dublin, and *The Odyssey*—Homer's ancient Greek epic and arguably *the* classic travel tale of the Western world. James Joyce, himself an avid traveler, wrote *Ulysses* while living and traveling around Europe, during a self-imposed exile from his native Ireland. *Ulysses* is a modern

example of an ancient journey and Joyce's work is, in large part, the result of dialogue with the archetypal character of Odysseus in his 1920s' Dublin guise. Joyce engages poetically with *The Odyssey*—and translates the universal themes of exile and the wandering quest to find home, using modern language and imagery.

Poïesis involves myth and pathos in the shaping of a definite form. In the process of creation, the poet often starts off from a place of exile that is self-imposed, in many cases unwittingly. The poet, like Odysseus, is finding home through the creative engagement with pathos and myth—metaphorically encountering Scylla, Charybdis, the Sirens, and Cyclops. Poetry of the written word is an art—the creation of which comes out of engaging with that which is swimming in the atmosphere, pinning it down, making it concrete. As Hillman learned during his moment of aesthetic arrest, "there is something special about what art does to nature" (qtd in Russell 153).

This process of creation is shared among poets across the generations—from Homer to Joyce to Hillman—each of whom is, in some sense, a travel writer. Shared in common is a journey, a relationship with the archetypal forces woven into the character of a place—especially its pathos—and an act of creation through the written word.

In *Ulysses,* there is a link between the archetypal odyssey (where the imagery of a physical and psychological journey are intertwined) and Joyce's personal life experience involving exile and travel. Of Joyce's work in *Ulysses,* Jung writes that its "forty pages of non-stop run in the end is a string of veritable psychological peaches" while also noting that "Like every true prophet, the artist is the unwitting mouth-piece of the psychic secrets of his time, and is often as unconscious as a sleepwalker. He supposes that it is he

who speaks, but the spirit of his age is the prompter, and whatever the spirit says is proved true by its effects" (qtd in Russell 243-244).

Russell points out the parallels between Joyce's poetic work, word [and image] association, and Jung's *active imagination* in *The Red Book*:

> The "spirit of the age" seems to have prompted both men simultaneously. The associative, stream of consciousness language of Joyce evoked Jung's earlier word association experiments; the chapter titles in *Ulysses* harkened back to the Greek myths […], just as Jung engaged in dialogues with figures like Philemon. (244)

Active imagination is thought to serve as an exchange between the conscious and unconscious psyche. As discussed in Chapter 2, depth psychologists, such as C. G. Jung, see dreams as a communication from the unconscious. Active imagination is a technique, developed by Jung, in which the dreamer selects a figure from a recent dream and attempts to engage this figure in dialogue. By reviewing the images and returning, so far as is possible, to the atmosphere of the dream, the dreamer will often begin the interchange by expressing the feelings and thoughts had in the dream and by stating whatever had been left unsaid at the dream's conclusion. S/He then respectfully invites the dream figure to respond, often by asking a question. At this point, the dreamer concentrates on the image and character of the dream figure and imagines how that figure would respond, allowing for an alternative perspective to be voiced. As the conversation continues, surprisingly new insights surface. By participating in active imagination, the dreamer allows the dream to enter the field of consciousness and to have an impact on everyday life. After the insights come to the fore, the dreamer can then act on the

understanding gained, thus completing the process of engagement with psyche (Jung CW8 "The Transcendent Function" 67-91). [19] [20]

As with active imagination, there is an enchanting quality to poetry which serves as a conversation with the soul. The dialogue, made substantial through the written word, transforms the poet, the reader and the external world. A poet friend of mine, Marco Lacorre, introduced me to an idea that he gleaned from Arthur Rimbaud: namely, that *poetry precedes authentic movement in the external world*. Through the poetic dialogue with the soul, metaphors are revealed, which, in turn, point toward new possibilities.

Consider, for instance, the phrase "jump for joy," a common expression used as in the sentence, "I'm feeling better today but I am not exactly jumping for joy yet." On the surface, the author is simply expressing a lack of joy. On another level, however, a poetic solution is being revealed in the sentence. To "jump for joy" can be taken to mean jumping with the intention of generating joy. Read in this way, the author is exposing a method for generating joy that is not yet being used. To find joy, s/he can try jumping—either in the literal sense or through whatever associations she might have to jumping. The poetic dialogue, using imagery, symbols, metaphors and mythemes to describe one's state of being—the phenomenological experience of the place one finds oneself—unveils previously unseen options for action. Without such dialogue, one's actions in the world may be rote—and even if seemingly consciously calculated, those calculations are based on past experiences and patterns. Poetry allows for a break in the pattern and habit—giving an opportunity for new insights, a fresh perspective, and a yet untested solution.

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[19] For a lucid exploration of Jung's active imagination technique, see Barbara Hannah's book, *Encounters with the Soul: Active Imagination as developed by C. G. Jung.* Hannah remarks that it would be possible to use *The Odyssey* "as a prototype of active imagination" (22).

[20] In Chapter 4, I will discuss the importance of physical action as a component of soul work.

James Hillman is participating in poïesis in Ireland: he is called to a more introverted place of exile, and once there, often delights in such exile, immersing in a realm of myth and a strange pathos that he finds beautiful, and engaging with the literary world—through a study of poetry in the written word and in life. He hears the call of his own literary voice. He writes. His first published piece is travel related. His experience of Ireland is not just about words or ideas, although they play a significant role; poetry permeates throughout the Irish landscape—its climate, geographic forms, and its people.

The archetypal poet-traveler.

Looking into the depths of Hillman's sojourn in order to unearth an archetypal dimension, we discover the *poet* as an ancestral traveler. When reviewing the history of travel, it is impossible to miss the tremendous volume of written material—be it memoir, logbooks, letters, poetry or prose—that is inextricably linked with actual or imagined travel. Because of this sheer volume, I must propose that the act of travel and the urge to create are somehow linked—so that, through travel and exposure to other places—many travelers become increasingly aware of a poetic drive and at some point feel compelled to respond to that drive—by writing postcards, keeping a travel journal, writing a memoir, or even reworking the experience into a story where the traveler uses the actual events of the journey as a metaphor. Through the use of the written word to express the experience of movement between places, the traveler is able to meaningfully absorb much of the mysterious stimuli that s/he encounters. Even a brief, stream of consciousness reflection on a chosen postcard image allows metaphors to surface…and the discourse with the imagined reader at home encourages rumination on the impact and impressions of the travel. Poïesis, followed by the inspired action, completes travel. Without the poetic

expression, the new impressions gathered along the way are in danger of receding from memory, back into unconsciousness, and any insights as to alternative ways of being in the world are in peril of being lost as one returns home to profane, usual routine.

The suggestion here is that some travelers who write about their experience in foreign places are taking part in a process that is in some ways similar to recording dreams and engaging in active imagination. In active imagination, and in certain forms of poetic travel writing, the act of writing furthers the revelation of the unknown, bringing an altogether different perspective and/or changed point of view to awareness.

Peter Bishop supports this theory when he writes, "Travel accounts can be read as extroverted dreams" (8). Many other studies of travel writing show that most writing about travel, even supposedly purely factual logbooks reveal a poetic interpretation and translation of said "facts" into a story with mythic overtones.

Turning to history reveals a long heritage of traveling poets. During the Age of Discovery, travel literature was tremendously popular among those who were unable to travel themselves and who enjoyed living through the adventures vicariously. Those who did travel to exotic places were not only participating in a personally transformative act, but writing about their encounters, and sharing the resulting art form with their home communities. In the first half of the fourteenth century, Ibn Battuta went on a pilgrimage to Mecca and continued traveling for nearly thirty years, covering an estimate 120,000 kilometers (Löschburg 51). In his 1356 book, *A Present to those who like to Contemplate the Marvels of Cities and Curiosities of Travel*, he attests to the connection between travel and storytelling. In medieval times, bards minstrels, troubadours and other performers would travel from one kingdom to the next, offering their poetic expression.

Spirally back even further in time, we see the connections between these poetic traveling performers and the role of the storyteller. The myths recorded by Homer, Hesiod and the poets of the Lyric Age were transmitted from one community to the next by travelling storytellers who would not merely memorize the tales, but who would intuit which tale and which version of the tale would suit the prevailing group atmosphere.

Returning to more contemporary travelers, it becomes quite obvious that the traveling poet archetype manifests itself among them. We see the poet in travel writers across the ages, including, Marco Polo, Mark Twain, Freya Stark, Bill Bryson and Pico Iyer. We see the poet in the Tour Director, who shares tall tales with their guests. We even see the poet in the avid postcard writer. This dissertation is also, in part, a poetic act, where a traveler's stories and experiences are woven together with scholastic research.

Revisiting Hillman's journey to Ireland, it is clear that the archetypal pull of the traveling poet is influencing his experience. His attraction to exile, his encounter with the strange world of pathos, his engagement with faery-tale, myth, fantasy, dream, poetry and the literary tradition, his involvement with a circle of storytellers at the *Envoy,* and the publication of his own travel writing piece—all harken back to the ancestral bards and ancient storytellers. Like Joyce, and Homer before him he has become a poetic traveler.

Contemporary travelers, in search of the underlying meaning of their journeys, would do well to notice whether the desire to recreate and share their journey is surfacing. Poetic expression may further the journey in countless ways. Caution against identification with the wandering poet, as an "orphan," is warranted, though. One who tells beautiful tales and yet remains stuck in feelings of exile or abandonment—one so in need of the "look back" for reassurance that s/he forgets to heed the advice that arises

during his/her journey—may suffer the fate of Orpheus. An important step for the traveling poet in not only the recognition and expression of the unknown, but an active response to it, and a willingness to be changed by what is learned through travel.

Conclusion

Each of Hillman's journeys is formative. On his American road trip, he makes a connection to his ancestry, and begins to form an identity as an American and a familial role as communicator. He also discovers something of his grandfather's heroic chutzpah. Going south to Mexico, his American and familial worldview is challenged and he gets a few glimpses of soul and shadow. He returns, questioning that which he had previously taken for granted. In Germany, he sees through the "ghostly shambles" to those seeking relief from the alienation of a Western world torn apart long before World War II. In France and Italy, he receives a cultural education, involving an awakening of Eros and an aesthetic sensibility. In Switzerland, he discovers some aspect of his "bashful little soul," develops an appreciation for the sublime, and, through ritual, therapeutically relates to the meaning of myth and symbol. In Ireland, his poetic voice is discovered along with an attentiveness towards pathos, in the midst of a literary edification both inside and outside of school. Through his introverted and extroverted explorations in each of these countries, Hillman continues to unearth aspects of his psyche, metaphorically mapping out a psychological geography. In following Hillman on his sojourns, and unearthing ancestral precedents, we have been able to circumambulate a few archetypal journeys of the Western world: the *road trip, going south, alienated seeking, aesthetic travel, therapeutic travel* and *poetic travel.* Our next excursion will take us farther away from the Western world.

Chapter 4. Numinous Crossroads: Traversing Physical and Psychological Boundaries

All journeys have secret destinations of which the traveler is unaware.
— Martin Buber

A good traveler has no fixed plans and is not intent upon arriving.
— Lao-tzu, *Tao Te Ching* #27

The world is full of magic things, patiently waiting for our senses to grow sharper.
— W.B. Yeats[21]

Introduction

Thus far, our exploration into travel's depths has revealed how the meaning of a particular journey can be unearthed through an active appreciation of the symbolic terrain being traversed. We have also circumambulated a few of the ancestral influences on Western travel, and highlighted the usefulness of recognizing the journey's archetypal character. In advocating symbolic and archetypal analysis, I am not suggesting, however, that a would-be traveler give up the physical quest and choose, instead, to sit at home and reflect on the potential symbolic meaning and archetypal influences compelling the journey. In my view, the arm-chair traveler runs a high risk of remaining caught in interiority, differentiated and detached from the rest of the natural world, operating under the very myth of estrangement from which the soul seeks a release through the travel fantasy. Our concern here is both the spiritual journey and the physical one —both the introverted contemplation and the extraverted forging of connections that can only occur when an individual courageously breaks free from his/her own interiority, steps outside, and begins to relate, authentically, to the external world in such a way that the Western

[21] This quote has often been attributed to Yeats, but a verifiable source was not found. "The universe is full of magical things patiently waiting for our wits to grow sharper," is a closely related quote by Eden Phillpotts, who lived at the same time as Yeats (19). To my mind, however, the substitution of the word "senses" for "wits" changes the meaning entirely.

psychological split between inner/outer, mind/body and psyche/world moves towards integration.

My contention is that travel—as an extraverted and physical act—can reveal psyche and can respond to psyche in a way that introverted, analytic deliberation alone cannot. Travel, like effective ritual or soulful play, can help reveal the spiritual principles which permeate the flesh (and matter, in general). We can use our sensory organs in conjunction with our symbolic sensibilities to converse with psyche —as an entity that exists beyond ego and between beings.

To discover and converse with soul sometimes necessitates a certain transgression of the ego's defenses, included deeply embedded defenses that are tangled up in the Western cultural complex, which as Hillman states, has proclaimed the world soulless and has confined the soul within "personal individual and humanistic walls" (qtd in Aizenstat).

This chapter, therefore, attempts to move away from North American and Western European heritage—to step outside confining walls (and the stagnant air within)—and to place more emphasis on the foreign Other, the soul-making which occurs at cultural borderlands and at the crossroads between body, soul, and habitat. The unseen traveler's aids to be unpacked are extraverted in nature and include the capacity to relate authentically with the Other, along with the ability, through ritual, to sharpen one's senses in order to see through to the living potency of place.

James Hillman's travel continues to serve as a thread for the discussion and provides a real life example of a traveler who, by traversing physical, cultural and psychological boundaries, is so deeply moved by the experience—that a hidden source of

vitality is ultimately uncovered. Following graduation from Trinity College in 1950, his next journey takes us away from Europe and back to Africa, to many of the same regions that C. G. Jung had visited, as discussed in Chapter Two. Because Hillman's travel to Egypt, the Sudan, South Sudan, Kenya, the Congo, and Uganda covers a lot of the same ground that Jung's travels had, twenty-five years earlier, we can compare the two journeys in terms of the psychological impact.

For Hillman, the African journey, in large part, has to do with power: the discovery of impotence and potency in relationship to the soulful external world. In his 2004 book, *A Terrible Love of War*, Hillman writes about his travel to Africa and the months that he spent with the Shiluk, Dinka, and Nuer warriors:

> Their stance, their lean nudity, their scars—can I say, their cool—held me in a kind of embarrassed thrall. For three nights camped by the Nile near Terakeka, the Mandari held a tribal gathering of their branches. Spear-throwing contests, tubs of millet beer, incessant drumming, drunken firelight dancing. Ex-college white boy felt the "power." (qtd in Russell 273)

As we shall see, it is through travel experiences that involve ritual, exposure to another way of life, and genuine relationship with Other (the foreign people and places encountered), that Hillman begins to become conscious of his own buried vitality.

Hillman in Africa

Arabian nights.

Before getting to the place of felt power, Hillman will first need to cross a number of physical and psychological boundaries, enter "the mythical realm of the *Arabian Nights*" (Russell 276), suffer humbling trials, stand at the crossroads of cultural complexes, and invoke mercurial talents.

It all starts when, Ishak Sharif, Sudanese royalty and a former classmate at Trinity College, invites Hillman to his homeland. With the fantasy of an exotic adventure and romance stirred, Hillman sees the invitation as an opportunity to persuade Kate to spend a significant amount with him, writing her that Sharif, "wants us to make trips to desert and jungle and ancient towns where Mohammed was and so many lovely things" (qtd in Russell 273).

Ishak Sharif, according to Hillman "is by nature a Prince and carries himself with great dignity, in spite of being fat and bearded" (qtd in Russell 273). A few years prior, he had escaped an arranged marriage and his family's mandate to assume his princely role in the leadership of the Sudan by entering into Jungian analysis for a year and then enrolling at Trinity College. Eventually, however, he had yielded to the pressure to return to his roots and to meet his wife. For Hillman, the call of the exotic thus arrives as an invitation from a prince wrestling with his place in the world and the dictates of the established order. As a young man, fresh out of college, James is also facing such tensions. Rather than immediately settling down and securing reliable employment, he follows his heart's desire for adventure and quality time with Kate, away from the demands of family.

At the time of Sharif's invitation, Hillman's relationship with Kate is tenuous. Similarly struggling with familial pressures and conventions, she is ambivalent about whether to take the journey. Eventually she agrees to go with James, and one of his friends, Doug Wilson.

From the outset, the journey is marked by a necessity for corporeal movement across numerous borders. Beginning in Ireland in January of 1951, Hillman and Wilson

first stop in London, at the home of friend Glin Bennet, son of Jungian analyst, E. A. Bennet, author of Jung's biography. From England, the two young men cross the Channel to the continent and to their rendezvous point with Kate, in Germany. The three friends take the train to Venice, before boarding a steamship to Egypt.

The next threshold to be crossed, before the trio can gain entry to the African continent, is initially blocked. Upon arrival in Alexandria, there is a "great wild tumult at harbor," caused by a student protest to concessions made by the Egyptian foreign minister, who was aboard the steamship (Hillman qtd in Russell 276). The tumult can be seen as movement against the establishment. Driven by a desire for change, the students are possessed by a need to transgress the old order of business and are unwilling to quietly concede to the vestiges of colonial power. The ship's passengers remain on board for an extra day until it is deemed safe to disembark.

Following the excitement at the harbor, the North African threshold is traversed and the three friends are given a royal tour through an exotic landscape "in a Pullman compartment of Ishak's. All very posh" (Hillman qtd in Russell 276). In Cairo, they visit mosques, bazaars and the pyramids while Ishak pays his respects to King Farouk's sister. The group is also welcomed into Magdi Wahdi's "palatial home," where they are treated to a viewing of the premier collection of Bukhara tapestries (Wilson qtd in Russell 276). The descriptions in Hillman's and Wilson's letters home echo mythological scenes from *Tales from the Thousand and One Nights* such that the reader can easily visualize Aladdin's extravagant tour woven into the narrative about their experience:

> He showed him the sights of the city, the great buildings and the mosques, and at midday took him to an inn where they were served a meal on plates of silver. They ate and drank until they were satisfied, and then the Moor

> took Aladdin to see the Sultan's palace and the surrounding parks. (Dawood 171)

After nine days in Cairo, the four friends travel down the Nile on a riverboat, stopping at the Valley of the Kings and Tutankhamen's tomb. En route, the friends have the opportunity to learn more about their host. Wilson writes, "Ishak speaks to me of his amazing wonderful family…filled with religious figures, among the bearers of the puritanical stream of Islam, a fabulous and beautiful history" (qtd in Russell 276). Threaded throughout the experience of travel in this foreign land is a deeply rooted cultural heritage and the ancestral influence of a patriarchal lineage.

The next threshold crossing, over the Egyptian border into northern Sudan, brings the trio into more intimate contact with that cultural realm. The friends take a train to Khartoum, where Ishak's father meets them and they are escorted in an impressive green Humber, to Omdurman at the Nile's west bank, location of Ishak Sharif's family home at the Mahdi's palace. Here the travelers are transported into the Father-world of apparent wealth and power—nearly identical to the one surrounding the first Mahdi, sixty-five years prior. While Kate is "secreted away" with Siddigah, Ishak's wife, the men are permitted to enter Sharif family's living room, in which a harem is seated (qtd in Russell 277). Looking back, Hillman recalls:

> It was a massive room, with giant overstuffed chairs all around, and these hefty dumpy luscious young women sprawled on marvelous carpets. […] There were also huge bottles of very expensive perfume like in gallon jugs—just lavish opulence. It was amazing that Doug and I were allowed in, but somehow we were. (qtd in Russell 277)

Amid such patriarchal influences, the friends are entertained in lavish style, as Wilson writes in a letter:

> [We have been] plunged into the center of the wealthiest and most influential family in the country. At a long succession of teas, dinners, breakfasts we have met with an extraordinary range of interesting and amazingly pleasant people and their generosity is beyond any I expect to meet again. (qtd in Russell 278)

They are also presented to the Mahdi a number of times, and, as Wilson vividly remembers fifty-five years later: "When the Mahdi stood up, small armies of people tended to mill around, carrying umbrellas to shade him. If he wanted to sit down somewhere, we all immediately sat down" (qtd in Russell 278).

In the midst of all this opulence and displays of influence, a romantic intrigue ensues. Kate and Ishak are "mutually possessed by the maddest passion creating a complicated and fantastic situation…leaving a wake of general chaos and consternation from the Mahdi" (Wilson qtd in Russell 279). The tumult of this unconscious possession of the heart in some ways seems to mirror the tumult at the harbor: desire fuels generational and cultural clashes and results in transgression against the established order. For Hillman, this upset results in heartache, or as Wilson describes it, his descent "into funk, universal funk!" (qtd in Russell 279).

Given his feelings of love for Kate, it is easy to imagine why the sudden appearance of a rival for her affections would plunge James into a foul mood. Depth psychologist Ginette Paris discusses the opening that is experienced in love:

> Love provokes as inner expansion that, in turn, augments the capacity to feel the beauty of the outer world; lovers have memories of admiring a starry sky, as if looking up at the sky for the first time; or tasting food as if the number of taste buds had suddenly multiplied; of making love as if for the first time. In love the capacity to feel is amplified. (*Heartbreak* 111)

With such expansion of the heart, however, comes a certain vulnerability—such that the loss (or even the potential loss) of the lover's affection is agonizing:

> The loss of the beloved is the reverse experience: your heart is still wide open, and your neurons are firing, but that openness of heart is now felt as torture, because the connection to the beloved is broken. […] The lack of echo is experienced as the inner abyss into which you fall. The bitterness of mourning has *the same amplifying power* of the sweetness of love, but in reverse. (Paris, *Heartbreak* 112-113)

Pause to imagine the situation. James Hillman is in a foreign country, surrounded by unfamiliar sights, sounds, smells, customs and languages—a wholly different landscape—and both the host, who has heretofore been offering some small degree of orientation, and his love interest, with whom he wishes to forge a deeper connection, are behaving in unexpected ways, undoubtedly shaking him to his very foundations. The whole experience is *dis*orientating, and with heart wide open, the disorientation is magnified.

For Wilson, "the whole thing has had a touch of bizarre poetry" (qtd in Russell 279). Put another way, the romantic triangle reflects an otherworldly language—that of the unconscious psyche. Things finally settle down when Ishak leaves town to handle an urgent business matter and the Mahdi moves the remaining three friends into a hotel.

Although there is no literal wrestling, the image of the three friends entering the palace and wrestling with questions of wealth, power, cultural differences, patriarchal establishment and love is reminiscent of Jung's dream image, where he wrestles with a young prince in an octagonal room in the center of a casbah. One might easily surmise that Hillman is left humbled by the encounter with this otherworld. With vulnerable heart, Hillman is at the crossroads. According to Paris, the experience of heartbreak is serious and the response to it involves a dangerous challenge: "you either evolve or you deteriorate"—you increase consciousness by keeping your heart open and learning from

the unfamiliar, or you isolate, stagnate, shut down the heart, and lose the "capacity to love" (*Heartbreak* 9).

Hillman is thus challenged as the African journey continues and the three friends head south, deeper into the interior of Africa. As we shall see, the expansion—the open, vulnerable heart with a heightened facility to feel, to notice bodily sensations, and to learn from the bizarre, unfamiliar, and often poetic, otherness which surrounds him—is pivotal to his travel experience.

In the meantime, this first episode of in Hillman's sojourn through Africa invites certain queries. What role does an expanded heart (open in love and/or broken open in loss) play in amplifying one's experience of the places through which one travels? Does such openness increase in the capacity to notice beauty (as in *aesthetic travel*), to humbly seek oracular wisdom through ritual acts (as in *therapeutic travel),* and to authentically dialogue with mythic elements found in place (as in *poetic travel)*? Is disorientation, discomfort, brokenness, and/or "funk" a natural feature in transformative, meaningful travel experiences? These questions remain open for consideration as we follow James on the subsequent stage of his journey.

The safari.

Leaving the palace behind, the next leg of Hillman's African travels brings him into the realm of the *safari*, now garnering much attention in 1950's Western culture, partially due to the influence of Hollywood. *King Solomon's Mines* is filmed in Kenya not long before Hillman's visit to the same region and *The African Queen*, starring Katharine Hepburn and Humphrey Bogart, is filmed in the Belgian Congo around the time that Kate and James trek through the country.

The word *safari* is the Swahili word for "journey" and the etymology can be traced to the Arabic *safar* and *safara*—words which mean "journey" and " to travel" ("safari, n."). The Hollywood depiction creates the impression that a safari is a "hunt"—but this seems to be an amplification of the western colonialists' view of the safari. The original meaning of the term, for the people of Africa, was related to travel for the purposes of trade and exchange: "Prior to [British colonization], east African trade safaris—large –scale caravans (also known as *misfara*) organized by African and Arab traders—moved goods (including wildlife products) and people between the interior and the Indian Ocean" ("Safaris" 1548). With an ancient history of trading societies along the Swahili coast and in the East African interior, (with recent evidence of trade with Roman Egypt as far back as at least 550 C.E.), and a "mastery of the sea lanes," it is easy to see how the East African people became "ideal intermediaries with foreign mariners" (Appiah and Gates 98). These were people who were open to cultural exchange and who integrated well with the Arab traders.

The European imperialists, who took possession of these African lands, however, seem to have entirely disregarded the value of cultural exchange and, with a "colonial penchant for hunting" translated safari into a big game hunt, centered on killing exotic animals to display as trophies ("Safaris" 1548). The timing of Hillman's journey to Africa allows him to witness a collision of worlds: the contrast of colonialism with another way of life, and the power struggles which arise from that cultural clash. Along with the West's rising interest in its own view of the safari, the 1950's coincidentally marked a major shift towards colonialism's political demise in Africa. In February of 1951, while James, Kate, and Doug were exiting the palace and surrounding Sudanese

realm, the Gold Coast (now Ghana) started on its path to self-determination with the election of political prisoner, Kwame Nkrumah, as a government leader. Months later, in August, the Mau Mau would start holding secret meetings to plan the eviction of British colonialists from Kenya.

Following the visit with Sharif, the original plan had been for James, Doug and Kate to take an expedition into the Nuba Mountains in western Sudan. Because of an outbreak of meningitis, however, they are unable to get permits to that region. Instead, they take a southbound train towards Kosti, not knowing what would be next. On the train, they meet Ronald Carlile Buxton, who starts "the conversation by explaining the impossibility of our just taking off for the 'Sooth' without kit or permits, etc." (Hillman qtd in Russell 280). According to Wilson, he then points to Hillman's leather bag and tells him, "The white ants. They'll eat that in a night" (qtd in Russell 281). Buxton would then serve as a guide for the next portion of the journey.

At the Blue Nile provincial capital, Wad Medini, with Buxton's aid, the group is granted temporary membership at an English club, where they encounter "some of the rather absurd British 'Colonials'" (Hillman qtd in Russell 281). While waiting for permits to continue their journey by truck, they stock up on much needed supplies, discovering how unprepared and "incomplete" they had been (Hillman qtd in Russell 281). It is as if the travelers have been halted at the crossroads and must satisfy the gatekeepers that they are truly ready to face their next set of encounters.

Naked power.

Once permission is given, the group leaves the colonial world and ventures out into a vast plain, where they meet the Dinka and the Nuer people. Hillman writes:

> A man came wearing one piece of cloth thrown over his shoulder. He had beads around his biceps, a head band, a spear…He raised his arms in the greeting—MACA (meaning 'I am a man.')… Then we began to pass our first naked ones, […the Nuer, who] cover themselves with ashes and dust to keep off the flies, dye their hair red with brick dust [and who] carry long spears as protection against lions and jackals. (qtd in Russell 281)

Hillman's encounter with the Dinka and Nuer men is striking. The image of the first man, and his greeting, offers an apt metaphor for the psychological experience, which we might unpack as bearing the following message for Hillman: "Bear witness, I am man. Though I may seem different, I offer an image of manhood, the uncloaked essence of masculine power—alternate to the displays of power you have heretofore beheld." Outside the psychological experience inherent in Hillman's meeting of Nuer "manhood," it is at the same time a meeting with a cultural Other—a coming together of real people from different cultures, at the crossroads. Seeing the experience only in psychological terms (merely as a "projection"), would miss an important aspect of the experience (an aspect that I will examine in more depth later).

From the plains, the group continues on to Malakal, where they await another permit, and where the cultural contrast between the British and the native people is vivid: "One-third of all the people, even in this large town, are stark naked. The British live in lovely houses with gardens, the Nile flows past, birds of every kind in the air and in the trees" (Hillman qtd in Russell 282). There are, at times, bizarre contrasts when cultures meet at the crossroads.

The next leg of the trip is a two-hour flight on a prop plane to Juba, where James, Doug and Kate are arrested for traveling without the proper permits. The next zone to be penetrated is one in which the clash between cultures has resulted in power struggles between the Christians, Muslims and animist tribes. The trio, having since parted ways

with their guide Buxton, now find that the gatekeepers at this threshold are stricter than ever, allowing no one past. With this seemingly impossible border test, Doug Wilson remembers how Hillman found a way to continue:

> There were no travel privileges in the southern Sudan from that point. But Jim [James Hillman] rapidly realized that, while the governor and district commissioner were British, the under-officialdom were Sudanese. And they were pleased that we'd been visiting with Ishak Sharif's family in Omdurman, while no Britisher would ever engage in such personal interaction. That, as I recall remarking, made it possible for him to deal and get what we wanted. As a result of Jim's manipulations, we were allowed to precede onward deep into southern Sudan—and even given a car with a driver! (qtd in Russell 283)

To cross the boundary into the depths, therefore required some mercurial negotiation. Hillman was up to the task.

Betwixt and between.

The trio made it to Terakeka where "the driver dropped us off at the edge of the White Nile in the middle of fucking nowhere" (Hillman qtd in Russell 283). Hillman's colorful, exclamatory, description of this phase of the journey, when reflecting on it 60 years later, emphasizes the penetrating intensity of an experience of being transported to the edge and left in the very center of "nowhere"—a liminal space that is betwixt and between any identifiable places.

Liminality is defined by Victor Turner as an intermediary phase in all rites of passage—the experience of which is key to ritual efficacy (94). Turner writes:

> The attributes of liminality or of liminal *personae* ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. As such, their ambiguous and indeterminate attributes are expressed by a rich variety of symbols in the many societies that ritualize social and cultural transitions. Thus,

> liminality is frequently likened to death, being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness, and to the eclipse of the sun or moon. (95)

In any meaningful rite of passage, the initiate is stripped of status and sent into an unfamiliar realm (a real or symbolic "wilderness" or rarely seen/invisible "nowhere" place), where s/he is thought to be more receptive to sacred messages and imagery. Being thrust into such an intense, penetrating sense of being "nowhere" is daunting, humbling, and disorienting—yet vital to the passage and to the transformation.

In a proximate, middle-of-nowhere, Sudanese setting, C. G. Jung describes a "wild and stirring scene" in which roughly sixty armed Bari men, women and children gather around a bonfire on an already hot evening and begin drumming, singing and dancing (*Memories, Dreams, Reflections* 271). Swinging his rhinoceros whip overhead, he joins the dancers until they reach a "virtual state of possession" (271). It is in Terakeka, among the Mandari, that Hillman feels the power of a similar ritual. Here the social event, which draws 200 men, includes a spearing contest and "the next day bulls were slaughtered and free beer was given out and the dancing began" (qtd in Russell 284).

Jung feared the outcome of the "highly curious aspect" that emerged over the course of the ritual in which he took part. Hillman, on the other hand, is struck by the odd image of the British and Mandari together at this event, as Russell recounts "It was one of those bizarre juxtapositions that Hillman always appreciated—the British officials wearing evening dress (cummerbunds and white shirts) while loosely-clad Mandari drummed and chanted in the background beneath a full moon" (284).

The collision of worlds—between the British and the Mandari—undoubtedly reveals stark contrasts in terms of each culture's relationship with power. In Hillman's observation of the Mandari, he writes, "These people have no cohesion, no chief, and no hierarchy"—very different from the British who were having difficulty "organizing" them in preparation of Sudanese independence (qtd in Russell 284). Something in the ritual begins to reveal a system of power apart from a hierarchal one. The "bizarre juxtaposition" highlights cultural complexes, revealing, in particular, the British/Western attachment to formal persona and identification with rank, as evident in the clothing choice despite the stifling heat.

Such juxtaposition also places Hillman in liminal space between cultures. As an expert in the study of travel writing, Marie Louise Pratt, would call this space a "contact zone" or "space of colonial encounters" (qtd in Bruner 18). For Dean MacCannell, considered by many to be tourism's original anthropologist, this place is an "empty meeting ground," 'vibrant with people and potential,' a site of new subjectivities and consciousness where new culture and relationships emerge" (qtd in Bruner 18). For ethnographer of cultural tourism, Edward Bruner, it is a "borderzone"—a place of interaction between cultures where the "final meaning" for the "tourists, locals, and producers [of tourism]" emerges (17). In his view, the borderzone is a stage for the performance of roles, a kind of experiential theater, where "both the tourists and locals are actors" (19). From a depth psychological perspective, however, the place of cross-cultural contact is a "borderland," a liminal zone with soul-making potential (Singer "Preface" *Placing Psyche xv).* Perhaps it is to this type liminal, dialogic borderland that

Martin Buber points when he writes "All journeys have secret destinations of which the traveler is unaware" (36).

Traveling further into the wilds of Africa, affords James, Kate and Doug the chance for a closer look at the Mandari's world. On another evening, around dusk, they cross the Nile river "in a tiny native dug-out loaded to the gunwales with six natives" (Hillman qtd in Russell 285). Then, heading into the bush on foot:

> […] after going along the shore for about half a mile we came upon thirteen crocodiles lying in the shallows mid stream, and one hippo came up and down but we could see only one seventh of him. At night we have heard him grunting in a basso profundo… There are hawks in the trees and bats and lizards in the thatching. The hawks bit the head off a snake and dropped it down right beside us. The bats come out at night and the lizards dart about the toilet which is just a hole in the ground. The people butcher animals, and the animals eat each other, and there are ants and spiders and, of course, always a few malarial mosquitoes. (Hillman qtd in 285)

Russell notes how Hillman "seemed to delight in the least savory details" while "Wilson was more circumspect and romantic" (285). In his letter home, Wilson writes: "A beautiful little world: parakeets, toucans and gorgeous fluting birds, a wallowing hippopotamus around the river bend, gay and lovely half-naked girls, magnificent men, abundant food, the great river…I could almost live here" (qtd in Russell 285). Rather than to romanticize his experience of the habitat in which he finds himself, Hillman's description reveals an appreciation for the beauty of the sublime in an interdependent ecology which includes danger, consumption, disease and death.

From the men's perspective, Kate flourishes in the wilds of Africa, radiating beauty in her daring drive, as if to say, "I am Woman." Hillman is stunned by her adventurous nature: "It wasn't easy, I mean—crocodiles, in Sudan!" (qtd in Russell 285). Wilson also begins to see Kate in a new light: "She is excessively beautiful, blond, large-

eyed, very fair, and attracts a great deal of attention […].The natives are amazed—one perhaps more, stroked Cate's long flowing blond hair" (qtd in Russell 285).[22]

A beautiful image of female strength, of womanhood, thus emerges from the depths of the bush and is projected onto an actual woman in a way which seems to parallel the earlier projection of male strength and manhood on the first Dinka man that they had encountered. By paying attention to the themes and images which dominate the travel writing, we start to uncover the elements related to courage and vitality which continue to emerge during Hillman's travel experience.

Impotency.

From southern Sudan, the trio of friends travel into the Congo in Greek fish merchant trucks. At the border, Doug Wilson parts ways with the couple with plans to reunite in Nairobi. In the meantime, James and Kate begin "traveling by pot luck," hitchhiking their way toward Uganda (Hillman qtd in Russell 289). During this haphazard journey, another type of contrast between the colonials and the native people comes into focus. Hillman observes that:

> Unlike the British in the Sudan, who are principally involved in raising the level to one of self administration, [the Belgians] exploit the country. [Despite the plethora of resources, the indigenous people seem] servile and cowed. […] Bad native huts, no real tribal life—everyone has a cowering look in the eye, they step aside when you pass. (qtd in Hillman 289)

A Belgian man, who picks them up, treats an African man as his slave, cruelly confining him to the back of the vehicle, where he must uncomfortably crouch over the local antiquities his master had "collected." Hillman is aghast and such impressions of the exploitation of the Congo make an impact, striking his soul in such a way that he senses

[22] Kate, the nickname invented by James Hillman, is short for Catharina. Doug Wilson spelled her name "Cate" in his letters home.

the great loss of rich potential in a misunderstanding of power, as stark domination, fostered by illusions of superiority. In a letter home, he writes that the Congo is:

> *not* a country where my European-Jewish soul would flower. The soil is raw and red and one works it and makes money and lives amidst strange plants, columns of ants, monkeys and feels the power of the rain and the sun, but there is no history, no love in the soil as in Italy or France. There is no *feeling*, except the urge to conquer nature. Part of nature and of Africa, is the black-man and to be cut off from him as the colonials are, seems to make life here, for all its richness, sterile. Most of all those who come here are convinced that Western Europe is the highest of all civilizations, and they are closed to whatever they might learn from the African. (qtd in Russell 289-290)

Hillman's travel through the Congo reveals how the rich potential of a place can be lost in an inflationary mythology of hierarchy—with notions of a linear "food chain," "survival of the fittest" and "evolution" toward an imagined height of superiority. The quest to dominate does not align with nature as an interdependent ecology, but seeks independence from nature and from feeling. Such notions and reactions, wrapped up in what one might call the "colonizing" complex, are an extension of the Western myth of parturition that was discussed in Chapter Three. As proposed, the archetypal *alienated seeker* is a major impetus behind the travel during the Age of Discovery, imperialistic doctrine, and colonizing practices, with travelers unconsciously seeking to alleviate the condition of alienation through a literalization of the quest to reconnect with material and spiritual sources. While power grabs and materialistic hoarding may provide some temporary relief (with an inflation of superiority or an anesthetizing of the senses), the quick fix does not relieve the core condition, and in fact, ultimately serves to further alienate the ego, since the rich, soulful qualities of life are completely obscured by the compulsion towards domination. Through the myth that propels colonialism, there is travel—movement to exotic places—but no suspension of belief/disbelief in the

encounter with the unknown. The colonial image that reveals itself to Hillman is one that is lacking heart and curiosity, and, in noticing it, he is able to see through to the ego power-trip that ultimately results in the impotency of the colonial, who is disconnected from soulful richness.

Hillman's encounter with the Belgian colonial is an encounter with one who is involved in literalizing the drive for reconnection. Bereft of spiritual power, he uses force on another individual, subjugating him instead of meeting him and potentially learning from him. Estranged from the nature of the place he trespasses, he robs it of its ancient artifacts, collecting them as mere, lifeless matter without comprehension of the deeper essence of the objects, the true richness that they might convey. In seeing through to the poverty of such a colonial attitude, Hillman can begin to recognize his own efforts at gaining power or hoarding and can then contrast this with the alternatives.

Contemporary travelers, too, can benefit from recognition of compulsions that arise during the course of the journey and can take a moment to consider whether certain types of souvenir collection, picture taking, or indulgence in checklist style globetrotting (for instance) come from the "colonizing" defense that has been part of the Western culture for centuries. We might also consider the ways in which we objectify, discount and/or dismiss those who host and serve us during our excursions.

Animal force.

After a brief stay in Kampala, Uganda's capital, where they change into "posh clothes" for an Easter eve banquet, the couple continue hitchhiking their way to Nairobi (Hillman qtd in Russell 290). On the fourth in a series of four rides, they meet Sir James Fitzpatrick, a game warden who finds them a hotel room outside of Nairobi and brings

them to a game park. According to Russell, "Hillman wrote exuberantly home of the experience, describing having seen courting giraffes, herds of Thomson's gazelles, a tree full of baboons, and spotted hyenas on the trail of grazing gnus" (291).

Then, through a contact they had met in the Sudan, James, Kate and Doug (who had reunited with them in Nairobi) are invited to spend three nights on Carr Hartley's ranch. Russell illustrates Hartley's character:

> Hartley was the best-known big-game catcher in Africa. […] While still in his late teens, he'd shot an elephant with the heaviest tusks every recorded (over 160 pounds each). [..] He'd begun leading professional hunting safaris before he turned twenty, and then had a change of heart. Hartley pioneered the translocation of East African animals from threatened areas to wildlife reserves, in addition to dispatching animals to zoos around the world. In an era before anesthesia and darting methods were developed, he customarily caught his game using a lasso from a speeding vehicle. Several times he'd been severely mauled by lions, twice tossed by rhinos and once trampled by a water buffalo. (291)

At Hartley's ranch, Hillman meets rare northern white rhinos, an elephant, and "all the cages full of leopards, cheetahs, lynxes, servile cats, civet cats, hyenas, jackals, wild dogs, wild cats, mongoose, baboons, monkeys, and of course, his three big lions. Every day we went out and talked to all the animals—it was just delightful to live in a zoo" (Hillman qtd in Russell 292). Hillman also witnesses the dark side of such a zoo when Hartley's sons, in hunting for food for the wild cats "hop off the truck and smash the thrashing rabbit with a hockey stick" and he is repulsed by Hartley's behavior when he "shouts and curses at the Africans" (qtd in Russell 292). He also notices the displaced and diseased animals that have become dependent on human intervention, such as a hippo that needs to be slathered in a salve to prevent sunburn.

In 2010, Hillman reflects on the impact that meeting someone of Hartley's character—one in touch with a certain kind of vitality, which the animals of Africa also

exude: “It was not only what Carr Hartley was doing […] but here was a man who lived with animals so deeply and so intensely, embodied the animal force that was something I was probably looking for” (Hillman qtd in Russell 293). I would postulate that Hartley also represents a movement in the Western cultural complex. Here is a man who had embraced the Western notion of safari—as trophy hunting, as a display of dominance and one’s ability to conquer nature, and who, in fact, represented the ultimate hunter…and yet who is pulled into another direction by his heart. As if still wrestling with the Western myth of dominance/coercion as power and the call of the heart to preserve wild places and species, there is still evidence of certain viciousness, possessiveness, and a lack of harmony within the habitat which he attempts to create and keep. Like the rhino, something is out of place.

The seeds of recognition.

Before leaving Kenya, James and Kate drive to the great plains where they are afforded another opportunity to witness the radiant beauty of wildlife. Afterward, Hillman writes home that they “saw thousands of Thomson’s gazelles, sixty giraffe at varying range—some very close. We got out of the car and walked towards a group of seven wildebeest and got within 100 yards before they fled” (qtd in Russell 294). They also visit a Masai nature preserve and Hillman writes, “The Masai are tall, arrogant cattle people—like the Dinka and the Nuer of the Sudan they eat blood and milk and are still quite fierce, having speared a D. C. [District Commissioner] just a year ago” (qtd in Russell 294).

Moved by the experience, Hillman would later realize the ways in which the Mandari and the Masai people “embodied something crucial that appeared when my

analysis began in Zürich [two years later], in the sense of a buried power within myself" (qtd in Russell 294). Although the seeds of recognition of that power are planted in Africa, while there, Hillman's conscious experience is one of ambivalence about his life—in a kind of quarter-life identity crisis. Finding himself at another crossroads, he writes to his father:

> My future is vague, but I think Kate and I will stay…somewhere for a while together. I am beginning a novel. The point is that during the past two months, I have been going through a difficult crisis about myself and my life—and I feel I must write and must stay with Kate and must keep out of Europe where certain conventional fears upset me (war, money, place to live, what to do). I must again beg yours and mother's tolerant understanding for what may be a protracted wandering both physical & spiritual. (qtd in Russell 294-295)

Given the timing of Hillman's crisis, which takes place during his travels through Africa, where he witnesses displays of power in alternate forms, one may postulate that the journey has awakened the idea that his previous understanding concerning the cultivation of power is off track; he no longer wants to follow the original, conventional plan for his life's trajectory (those unconsciously inherited familial and cultural expectations concerning work, the accumulation of wealth, and notions of success). In his urge toward "protracted wandering," he yearns to discover a soulful source, his buried power, so as not to become like the "absurd" colonials who are cut off from life—habitually, forcefully, reacting to the ghosts of conventional European fear.

A month later, after having decided the next port of call, he writes home:

> You must not count on my returning for a long, long time…I am far slower and calmer than ever before in my life. Please, please do not regard my trip as a pleasure jaunt which is how most of my letters sound. I'm still a most devout student of life and human activity and all my accumulation of experience is not for its own sake, but in order for me to become a solid and good man. (qtd in Russell 296)

With his African sojourn coming to a close, Hillman notices a change in himself—in his pace and in his feeling. He has developed an appreciation for the wisdom learned through life experience—human activity that, like ritual, is a participation of body and soul, in meditative slowness and calm, to unfolding rhythms and aesthetic displays in the habitat through which he moves. Although not fully conscious, a new, archetypal energy—a type of power, related to movement across boundaries, has been awakened. As learned in Chapter 3, journeys are often unwittingly influenced by archetypal and/or ancestral patterns. Delving further into the nature of Hillman's journey helps to uncover those patterns and will ultimately further our goal to uncover travel's potential for soulful impact.

Unearthing the Knight Errant

Close inspection of Hillman's African journey reveals its archetypal influence. By comparing it with Jung's earlier travel to the same regions of Africa, we are able to uncover key similarities and differences. Biographer Dick Russell's reflection, in this regard, is useful. In comparing Jung and Hillman's travel to Africa, he looks to Blake W. Burleson's book, *Jung in Africa.* Burleson notes that, for Westerners, Africa has had a particular draw, especially for *puer aeterni* (those with an eternally youthful character) and for those called to explore and express that which has been psychologically suppressed:

> The African landscape is littered with *puer aeterni* who met untimely deaths. From the plane crashes of Saint-Exupéry and Denys Finch-Hatton to the fulfilled death wishes of Hemingway and Speke, to the 'martyrdom' of Livingstone, Africa provided the Nether Lands where the shadow side of men could find expression. (qtd in Russell 286)

In other words, Africa has provided liminal space for Western travelers.

Russell highlights Jung's brush with death, while in Africa: "Jung himself wondered whether he would return from his sojourn there and, after his traveling companion George Beckwith had a premonition that Jung would die from a snake bite, Beckwith always walked ahead of him with a gun—and ended up killing thirteen deadly mambas" (286).

Suggesting that Jung was in danger of suffering the fate of those *puer aeterni* who died in Africa, Burleson's and Russell's are alluding to the possibility that Africa, as a place with a particular habitat, landscape and cultural personality, invokes the spirit of the *puer* in Western visitors. Russell then indicates that Hillman, whose character is already largely identified with that spirit, is, while in Africa, engaged in a style of travel that is dominated by the *puer*:

> One friend who knew Hillman over time described him as a *puer aeternus,* and certainly in Africa he possessed that sensibility. It was not tourism or safarism. He was simply *there*—with no long-range ambitions, no planned article for a magazine like *National Geographic,* no journal-keeping and taking very few pictures before his camera got stolen. (286)

Here it is important to consider Russell's use of the words "tourism" and "safarism." My sense is that he is attempting to make a distinction between Hillman's sojourn and other, more superficial, forms of travel—those ego-power-trips to Africa which make use of the term "safari" in the westernized, colonially influenced sense, where a safari involves hunting for exotic wildlife and big game, so that the traveler can display trophies of his/her kill to admirers back home. In considering the psychology of travel, I believe that it is important to notice not only the prevalence of such power-trips but also to unearth the underlying motivation for the distorted Western-style "safarism." Hillman's example offers a clue: there is no hunting for trophies or even travel with a specific aim in mind.

In fact, I would argue that his sojourn in Africa is more closely related to the native meaning of *safari* as an expedition involving cultural exchange. Perhaps contemporary travelers, drawn to safari, are unwittingly drawn to such cultural exchange and encounter with the Other.

The experience of Other at the borderlands is also an initiatory test, as Hillman's own 2010 reflection on the journey seems to indicate:

> I was not living a movie in my mind, watching myself doing these things […]. No thoughts of how great it was to be in Africa or anything like that. Then what was the driving force? It is a quest, but you don't know what the goal is. And you have to be *up* to it. I feel that the test is more important than the quest. It's being called to meet a challenge, *an initiation*, which at least at that age is very important, and calls a lot of guys into the military. (emphasis added qtd in Russell 286-287)

Throughout Western mythology, there are tales of puer-type characters who embark on a mysterious quest which serves as an initiatory test. The young knights of the Arthurian legends, for instance, travel away from home and are called to task, in one way or another, in every tale. Just as young Arthur is challenged and discovers his power by releasing the sword from the stone, Hillman is tested and undergoes an initiation in Africa. We see in Hillman's response to the test—his ability to veer off track and circumvent obstacles (as with the procurement of a permit and driver to cross into restricted areas) and his penchant for taking advantage of chance encounters—a certain opportunistic quality that is typical of the mercurial puer. Of opportunism, Hillman later writes, "Opportunities are not plain, clean gifts; they trail dark and chaotic attachments to their unknown backgrounds, luring us further…We feel called to create new schemes, new forms, and new visions" (qtd in Russell 295).

By following opportunities, the puer-type traveler is lured into the unknown, to a liminal "secret destination," of which s/he is previously unaware—and which evokes feelings of darkness and chaos. In the secret destination the traveler encounters previously unconscious content.

At this point, it is important to make a distinction between the *puer aeternus* identified travelers who follow opportunities to their death and those who are otherwise influenced by the puer archetype. Jung outlined the dangers of identifying with an archetype—"a psychological process in which the personality is partially or totally *dissimilated"* (CW6, para 738):

> This produces a sort of inflation and possession by the emergent contents, so that they pour out in a torrent which no therapy can stop. Identification can, in favorable cases, sometimes pass off as a more or less harmless inflation. But in all cases identification with the unconscious brings a weakening of consciousness, and herein lies the danger. You do not "make" an identification, you do not "identify yourself," but you experience your identity with the archetype in an unconscious way and so are possessed by it. (CW9, para 621).

Possession, as Jung further elaborates, has consequences: "Possession by an archetype turns a [person] into a flat collective figure, a mask behind which he can no longer develop as a human being, but becomes increasingly stunted" (CW7, para 390).

In other words, to identify with an archetype is to take on the identity of the archetype and to forget one's vulnerable humanity. In mythology, such identification is akin to hubris. Upon hearing any tale, in which a human is mistaken for a god, or worse, imagines him/herself to be a god, the listener instinctively realizes a grave transgression has taken place and that a fall is imminent. Venus is incensed when Psyche is mistaken for her and the goddess' demand for retribution results in a series of dangerous trials. Icarus forgets himself by flying too close to the sun and, with melted wings, falls to his

death. Arachne brags that she can best Athena in a weaving contest and ultimately ends up cursed to weave for all time as a spider. These myths offer an image for a psychological truth: that identification with an archetype can lead to a dangerous inflation of the ego, and, while that inflation may produce temporary feelings of superiority and/or infallibility, the high will not last; there are consequences.

While in some cases the transgression marks the beginning of a new journey, in other, more severe cases, it results in disaster. Glen Slater offers an example of the way in which a "myth" can be seen at work in human history—pertaining to a technological advancement in travel: the ship that was arrogantly declared "unsinkable" and christened "The Titanic":

> The archetypal character of the tragic event is already there in the ship's name. As architects of hubris—unmitigated pride and sacrilege—the Titans, a race of giants, fought with and were defeated by the Olympian gods then banished to the underworld. The root meaning of "hubris" suggests a "running riot" over other cosmic principles. The term "Titanic" refers originally to the temper of the war between the Titans and the Olympians. The Olympians, of course, portray the dominating forces of the cosmos, and personify the very organs of psychological life. Ever poised to displace this organicity, the Titans sponsor the gigantism of the psyche—inflation, grandiosity, unchecked haste. The myth suggests that identification with the Titanic tendency results in a heady power-trip followed by certain descent. Olympus will not tolerate Titanism; Titans belong to the underworld. It is ironic that Titanic's sister ship was named the Olympic, and, in spite of an almost identical build, sailed steadily past her sibling's fate without infamy. When these ships were named, someone failed to take their mythology seriously; the place of the Titan is in Tartarus, a dark prison beneath the sea. (107)

As Slater explains, there is more at work than the failed recognition of mythology in the naming of the ship: "Hubris lived not only in the title but in the ship's birth into the world and the attitudes which accompanied her maiden voyage" (108). Besides being declared "unsinkable," iceberg warnings were ignored, there was an unofficial attempt to

cross the Atlantic in record time—despite untested maneuverability—and only one-third of the necessary life-boats were carried (Slater 108). Slater asserts, "[…] Titanic's hubris reached beyond itself and played too neatly in the hands of a cultural *zeitgeist*. The doomed ship exemplified too perfectly the overly focused technological faith of an entire age" (110). As such, the Titanic disaster serves as a warning of the dangers of a cultural complex—where vast numbers of individuals identify with the Titan Prometheus' urge to innovate and to brazenly travel into unknown waters with unchecked haste and without the proper sacrificial attitude (112-115).

On a smaller scale, we can see the fatal transgression at work in Western travelers who take themselves to be the *puer aeternus*—the eternal, invincible, divine youth. Burleson's examples of those who died in Africa point to this reality. Like Icarus, they flew too close to the sun. Like the Titanic's ship captain, they hubristically believed that their modern ways and technology could not be outmatched by Mother Nature. Such myths and examples of life-imitating-myth, stress the importance of the traveler's attitude during his/her sojourn. Especially when crossing boundaries and transgressing outside the known world (physically and psychologically), a degree of humility and reverence is crucial. The act of traveling—boldly going where one has not been before—already involves a certain bravado; but if the traveler's attitude is too arrogant or prideful, the traveler may find him/herself taken down a notch. Glen Slater underscores a crucial life lesson that is demonstrated in countless myths, "The exercise of human will can only be tolerated when accompanied by a successful sacrificial recognition of the gods. In absence of such sacrificial gesture, sacrifice is exacted at greater cost. Sacrifice is imposed" (114). Applying this lesson to travel, one might posit that, if the traveler does

not take care to honor the sacred, mysterious dimension of travel (those forces at work that are undoubtedly outside the ego's control), sacrifice will be exacted.

Looking to myth for guidance, we can see that not all puer stories end in disaster. Spoiled puer Aladdin learns to handle magic and grows into a wise prince who defeats the evil sorcerer. As evident in Sir James George Fraser's work, *The Golden Bough: A Study in Magic and Religion*, there are plenty of myths in which a young, puer knight-prince overthrows an aging, senex-king, whose mode of governance no longer serves the kingdom. In these tales, the puer somehow transforms along his quest and gains the wisdom needed to bring the community what it lacks. Such stories, taken as a whole, reveal psychological dynamics—with each character representing an archetypal aspect of psyche. The interplay between these characters offers clues as to the ways in which puer inflation can be avoided and the polarized negative aspects of the senex-king can be overcome.

A closer look at Hillman's response to his travel initiation reveals the emergence of a particular image that is related to the puer: *the Knight Errant*. In Hillman's later writing he describes the Knight Errant as the personified image of "psychologizing"—"the soul's root and native activity" of "seeing through" to archetypes and "root metaphors" (*Re-Visioning* 115,128). For Hillman:

> The Knight Errant is a wanderer, and his path has been deviant ever since Parmenides decried loose-limbed wandering as the way of error, deceptive opinion, going astray. For the grand rational tradition, the way of psychologizing is too close to *phantasia* and the *senses*, having wandered off course and away from the true logos of intellectual reasoning, intuitional revelation, and the eternalities of spirit. The Knight Errant follows fantasy, riding the vehicle of his emotions; he loiters and pursues the anima with his eros, regarding desire as also holy; and he listens to the deviant discourse of his imagination. His arguments make use of the

> "straw man"; he personifies, makes the other position come alive, so that he can meet it as body and not only as thought. (*Re-Visioning* 161)

In other words, the Knight Errant is like the "good traveler" of the Tao de Ching, who "has no fixed plans and is not intent on arriving" (Lao-tzu 29). He deviates from the well-trodden paths of tradition, using imagination, the senses and emotion as guides, following soul and heart with both body and mind. Instead of being driven towards flights of fantasy escape, this puer's movement and active drive toward change seems more grounded in curiosity, a courage of heart, and appreciation for bodily senses. What we see in the Knight Errant's movement is an openness and a sensitivity towards the unknown. His movement across boundaries is not accomplished by forcing his way across, and yet is bold in its action, with a willingness to transgress conventional ways. Boundary crossing here means a willingness to enter liminal space—to step outside one's paradigm and risk exposure to the dark and chaotic. Rather than inflation of the puer spirit, the knight errant represents a more grounded figure who, united with soul, is in touch with history/ancestry and who is capable of reflection and mindful presence.[23] The qualities of the knight errant represent an appropriate traveler's attitude and offer an example for those contemporary travelers who wish to cross outside limiting boundaries and explore the unknown without succumbing to excessive arrogance.

During Hillman's journey through Africa, such qualities come to the forefront. Perhaps due to the tumult in the Mahdi's realm, and his having been humbled and broken open in heartache, Hillman's "safari" takes on a "loose-limbed" quality from the moment the trio leaves the palace. Unprepared, wandering through the depths of Africa, he seems

[23] For an excellent discussion on the spirit-soul union (where the puer, instead of escaping to flights of transcendence, remains grounded with the soul, ancestry, and life's realities), see Hillman's article, "Peaks and Vales."

to stumble upon opportunity, following it like a trail of bread crumbs, until he finds himself in the middle of nowhere—far from the well-worn path of his cultural heritage. Cultures collide, ritual erupts. The British no longer appear altogether rational or reasonable in their formal dress, a kind of absurd display of class rank in ignorance of the habitat, physical needs, and the feeling tone of the event. The ritual, on the other hand, with its "incessant drumming and drunken firelight dancing" feels powerful, magical even. The scene holds the tension at the crossroads between worlds, where power erupts in the numinosity of experiencing the Other as alive and met with "the body—not only as thought" (Hillman *Re-Visioning* 161).

Ritual Magic

Russell interprets Hillman's travel to Africa as "apparently less psychological" than Jung's, but raises doubts about whether it was so in actuality, by emphasizing the ways in which the exposure to the culture and place would herald "pivotal events in his life and writing"—particularly those related to ritual (287).

Ritual can be considered the symbolic perspective as experienced from the flesh (as opposed to a kind of intellectual/mental activity). For Hillman, ritual offers an "essential distinction [..] between concrete and literal," so vital to psychologizing, the Knight Errant's activity:

> The ritual of theater, of religion, of loving, and of play require concrete actions which are never only what they literally seem to be. Ritual offers a primary mode of psychologizing, of deliteralizing events and seeing through them as we "perform" them. As we go into ritual, the soul of our actions "comes out"; or to ritualize a literal action, we "put soul into it." Here not only can the priest and the alchemist point the way; so too can the actor, the entertainer, and the ball-player. They are able to divest the concrete of its literalism by the psychological style they bring into an action. Ritual brings together action and idea into an enactment. (*Re-Visioning* 137)

Ritual, in other words, takes place at the crossroads between the internal and external, and between action and soul—making it an embodiment of the imaginal. The concrete, physical, active component of ritual offers a way of responding to psyche that moves beyond intellectual analysis. Such reflection is so privileged in the West that is often serves as a handicap to any meaningful, psychological transformation—as is indicated by depth psychologist Toni Wolff when she emphatically declares, "People can analyze for twenty years, and nothing below the neck is aware that anything is going on! You have to do something about it. Do something with your muscles!" (qtd in Johnson 100).

Ritual offers the opportunity for such *sacred doing*—an active participation and dialogue with the unconscious that involves muscle and physical movement, such that something "below the neck" is awakened and given the chance to respond. Here the concrete action is not mere habit, rote defense, or movement on autopilot, but an act of courage, because it involves heart and soul and the risk of actively facing the unknown. Ritual, therefore, offers another way to offset the puer urge towards flight or escape.

Because it involves dialogue with the unknown at the crossroads between the internal and the external, the experience of ritual can feel powerfully numinous, as psychic energy is released and meaning is felt on the physical plane. What spontaneously emerges within carefully crafted ritual containers often strikes the participant as *synchronous*.

C. G. Jung defines synchronicity as a "meaningful coincidence" and the "simultaneous occurrence of two meaningfully but not causally connected events" (qtd in Hopcke 17, 26). Put another way, an event is experienced as synchronous when, by no conscious involvement or intervention of the ego, a concrete external reality mirrors

and/or confirms a subjective, internal state of being in a symbolically profound, hair-raising and emotionally touching way. The notion of synchronicity and the idea behind ritual contradicts illusions of ego-based control over one's environment and invites one, instead, to experience a greater power of interconnectedness through heightened awareness of the bodily senses and openness to feeling. As Robert Hopcke explains: "Synchronistic events call forth from us our capacity to feel deeply and to be conscious of our feelings, since the quality and intensity of our feelings are what make such coincidences meaningful" (32). For those of us who have inherited Western cultural complexes, this can be extraordinarily difficult:

> […S]trong feelings are feared in this culture, for the same reason, I believe, that acausality presents such a problem for most of us. To allow yourself to feel means you must loosen the grip of control upon yourself and open yourself to your experience. You must permit yourself to be who and what you are rather than who you think you are or who you have been told you should be. To feel means to be vulnerable and vulnerability is a humbling experience. (Hopcke 32-33)

Hopcke continues:

> The fear of losing control is not the only thing which makes our emotional lives so threatening to our rational minds. Like acausality, feelings challenge the assumption that we are separate from each other, that there is a strict division between outer/objective and inner/subjective. If we are open to feelings, we can not only feel our own feelings but *others'* feelings as well. The nature of feeling and the power of empathy demonstrates that we are all connected, or at least potentially so, through the experience of one another's pain, happiness, grief, satisfaction, pride or shame. While sharing feelings is for many of us an experience which can be profoundly gratifying and enormously healing, it is also an activity which transgresses some important cultural values, such as autonomy, individuality, independence, so that open displays of feeling are allowed and seen as appropriate in a limited number of social situations, most of them private in nature and only very few of them public. (33)

Despite the ways in which the Western ego can be humbled, the experience of ritual synchronicity may simultaneously be empowering in ways which have nothing to

do with domination or control. Hillman "felt the power" at the Mandari ritual, not because he was in a dominate position, but because he was witness to a potent field of energy, rife with symbolism and authentic movement. The ritual experience synchronously spoke to his own emerging sense of what it means to be a man, powerfully present, actively engaged, courageous in movement, and vitally alert to the feelings and sensations in one's environment. Such an experience undoubtedly made a striking impact on him—one which he would carry with him for the rest of his life. Metaphorically, it is as if he discovered the magic of Aladdin's lamp—a kind of ritual magic to which he would pay homage for the rest of his life.

Russell compares Hillman's experience with ritual in Africa to his later work: "Thirty-five years later, he would become a leader at a series of men's group retreats—some lasting as long as a week in the woods of Minnesota, West Virginia, California, and elsewhere" (287). One participant, Malidoma Somé, an initiate of the Dagara tribe, attests to Hillman's attunement toward ritual at a retreat in North Carolina:

> In the middle of the week, he called me to his side in the bush, asked me to take a leaf and put it in the water and brush his body with it. Which is something we know in my culture as a cleansing. So for me, to see that fortress of a mind become ritualistically alert, and trusting an African guy to help him with some kind of energy that he needed to be cleansed from—oh that really got my respect. (qtd in Russell 287-288)

Hillman's journey through Africa may have involved less psychological *revelation* while in Africa than Jung's journey did, but it is apparent that the wisdom of ritual, as knowledge of the flesh, made an impact on Hillman—and would later form an important part of his thinking, a philosophy which advocates re-souling the world. Contrasting Jung and Hillman's travel, it might be more accurate to say that a different *aspect* of psyche is awakened, than to conclude that one is more or less psychological than the other. Jung's

awakening is to the meaning of his own personal myth, such that "journey from the heart of Africa to Egypt became [for him] a kind of drama of the birth of light," representing the soul's deep "longing for consciousness"—an understanding that has a profound impact on his life and his theory of psychology (*Memories, Dreams, Reflections* 274, 260).

Admitting Africa

Having had his own, different experience of Africa affords Hillman the opportunity to glimpse the other side of such theory. In 1985, Hillman writes "Psychology conveniently imagines white men projected their unconscious onto Africa but projection works two ways; geography's Africa appears as psychology's unconscious" (qtd in Russell 288). Here Hillman is noting the ways in which psychological theory is unconscious/unaware of Africa as a geographical place. In other words, *projection* and *psychological theory* both miss the real, powerful influence of the geographical features of Africa and the movement of the bodies within its habitat.

Jung's experience of Africa is an encounter with the vastness and timelessness of the unconscious psyche, while Hillman is moved by the power and authenticity of the native culture within the geographical place of Africa:

> While Jung had been profoundly moved by the "vast herds of wild animals grazing in soundless stillness, as they had done from time immemorial," for Hillman it was more "the strength in the indigenous world—the indigenous culture, the indigenous vitality, the self-sufficiency of these people, the life of the people who are pagan. And how very different the British and Belgian colonials were, the strange artificiality of their lives." (Jung and Hillman qtd in Russell 288)

The power and energy that Hillman discovers is related to a more grounded, genuine engagement with the living energy of the place—as opposed to a domineering attitude, a

fantasy of superiority, or some hubristic notion of entitlement, as displayed by many of the colonials.

Authenticity in tourism.

Hillman's emphasis on the Africa that exists outside of psychological projection and his observation of the contrast between artificiality and a more fluid, authentic vitality, coincidentally, speaks to an important discourse among tourism's anthropologists.

Since Dean MacCannell wrote *The Tourist* in 1976, notions of inauthenticity and authenticity in cultural tourism have been hotly debated. Edward Bruner summarizes MacCannell's view as follows: "tourists are alienated beings who lead such shallow lives that they have to seek authenticity elsewhere" (196). MacCannell furthermore asserts that tourists face great obstacles in their quest for authenticity, since even those sites which appear to offer a genuine encounter with another culture, are, in fact, "staged" to appear authentic. Since MacCannell's publication of *The Tourist,* other anthropologists and ethnographers, such as Bruner argue that there is no such thing as authentic culture:

> Contemporary anthropologists would not agree with this early work […], for we know that there are no originals, that a single real authentic culture does not exist. Of course, all cultures everywhere are real and authentic, if only because they are there, but this is quite different from a concept of authenticity that implies an inherent distinction between what is authentic and inauthentic, applies these labels to cultures and values one more than the other. (93)

The basis for Bruner's argument stems from his definition of authentic as "original." For Bruner, a postulated original and pure cultural image cannot exist since culture is "emergent, always alive and in process" (161).

On this latter point, I wholeheartedly agree. Pure universals do not exist in the reality of life on earth. At this point, however, I would like to add to the discourse by offering a depth psychological perspective that offers an alternate understanding of authenticity in tourism. There are no "originals" to be found in the ever-changing shape of human culture—those only exist as archetypes of the psyche. A tourist (or anthropologist) who is "alienated" from psyche (for instance, one who is unwittingly identified with the orphan, as discussed in Chapter 3) and is therefore leading a "shallow" life, is naturally prone towards projecting certain unconscious content (including various archetypes) onto a cultural Other. Carried too far, projection automatically sets up an illusory and therefore "inauthentic" encounter, as indicated by Jung:

> The effect of projection is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one. Projections change the world into the replica of one's own unknown face. In the last analysis, therefore, they lead to an autoerotic or autistic condition in which one dreams a world whose reality remains forever unattainable. ("The Shadow," CW9ii, para 17)

Projection happens naturally and need not be harmful, if it serves as a mirror for the tourist, who can gradually seem him/herself in the projection and can withdraw it so that a more fluid, and less illusory dialogue with the environment can take place. Care needs to be taken not to mistake another human being for an archetype (or a supposed cultural "original"), lest one divinize and/or demonize (and in either case dehumanize) that individual. When tourists hold on to rigidly compartmentalized images of another culture, the projection tends to polarize in odd ways which dehumanizes the Other and prevents emerging awareness in the individual. The Other is kept at a distance—on the other side of the border—and the unconscious content laced into the projection is kept (seemingly) safely separate in the objectification of the Other.

Without using the depth psychological terminology, Bruner speaks to this danger of polarized divination-demonization of the Other when he describes the phenomenon of "racialization at home and a primitivization over there in exotica"—a phenomenon that he classifies as "at least a century old in the United States, where Native Americans on their reservations become exoticized and romanticized, whereas the same people as urban neighbors are often considered as drunks and undesirables" (194). When Bruner writes, "Western people fail to see the joy and beauty of the Other in First World space, just as they fail to see the poverty and suffering of the Other in Third World space" he points to the consequences of projection where the Other is dehumanized and an authentic relationship to the world is replaced by an illusory one (194).

In my view, a more authentic dialogue with the Other is possible. Here I want to move beyond Bruner's definition of authenticity as it relates to tourism. While there may be no pure and original culture—there can be moments of *authentic exchange between cultures*. Rather than artificiality based on fixed or staged images of cultures, there can be a more fluid, genuine and vital engagement between the tourist and the environment, within which s/he finds her/himself. Here authenticity is not about adherence to a supposed original. Instead it involves being genuinely present to the real, true, human condition that is currently emerging, and whatever erupts from the psyche, along with whatever real tensions it produces. Authenticity is not identification with a fantasy (and especially not a fantasy of purity and/or neatly compartmentalized and segregated ethnic differences). Authenticity does not involve objectifying the Other or projecting stereotypes or universals onto him/her.

In search of the I-Thou relationship.

Martin Buber's conception of the *I-Thou* relationship (as contrasted with the *I-It* relationship) is helpful to the discussion on the nature of authentic dialogue. Michael Wyschogrod summarizes Buber's position regarding the *I-It* relationship:

> A person as well as an inanimate thing can be viewed as a thing, or, in Buber's terminology, an "It." Whenever we take an "objective" attitude toward a person, whenever we view him as part of the world and caught in its causal chain, we are in an "I–It" relationship, even though the object happens to be a person. […] When another person is an It to me, I am, first of all, perfectly alone. I gaze at him and view him from every possible direction, I observe his place in the scheme of things, and I find elements that he has in common with other persons and things and elements that distinguish him from them. (715)

Wyschogrod continues, explaining that "Buber further states that the I–It relationship is maintained with only part of ourselves in it. There is always a part of us that remains outside the relationship and views it from some vantage point" (715). From the depth psychological perspective, I would add that a relationship dominated by a fixed projection of a dehumanized universal image/archetype would also fall into the category of an I-It relationship. We can contrast this with the *I-Thou* relationship, which is characterized as follows:

> Here the relationship is genuine because it is between me and the Thou that addresses me. This Thou is no longer one thing among other things of the universe; the whole universe is seen in the light of the Thou, and not the Thou in the light of the universe. […] The Thou who is addressed cannot be viewed in the context of any causal, deterministic framework. He must be *encountered in the full freedom of his otherness*, an otherness that is addressed and that responds in the total unpredictability of human freedom. The moment the responses of the Thou are calculated, the moment the I asks itself what impression its speech and being will make on the Thou, it is relating to an It instead of to a Thou. (emphasis added 715)

It is through the diversity of *otherness* that the tension of the I-Thou relationship is created (Downing "The Myth" 9). Without a multiplicity of perspectives, humans would not be able to come to know anything outside a single egocentric viewpoint. The tensions that come from alternate unpredicted views challenge the ego and open it up to the mysterious Other.

In order to create some semblance of predictability, the ego forms prejudices; suppressed personality traits tend to get projected onto other individuals. In both cases, there is an oversimplification in which the complexity of the Other is lost. Since the oversimplification usually happens outside of conscious awareness, relating to another person as a Thou necessarily involves a great deal of presence and the effort of genuine listening:

> In the I–Thou relationship we are therefore genuinely living in the present because we are prepared for any and every response to our address, the expected as well as the unexpected—and it is this that constitutes genuine listening. The difference between a pseudo listening and a genuine listening is that while in the pseudo listening situation the listener pretends to listen, what he hears is determined by his past knowledge of the person he is listening to or by his theories concerning the nature of man. Genuine listening does not know ahead of time what it will hear; in the full uniqueness of the present it listens to the speech of the other without filtering what it hears through the screen of its own prejudgments. The purpose of genuine listening is therefore really to hear what the other is saying, constantly being aware that he is saying something that is new and not just a revelation of his nature, which the hearer has already identified and which is fixed as the other's "psychology." (Wyschogrod 716)

While the function of the ego, in depth's psychology's view, does not allow for a complete absence of projection (any more than it is possible for the ego to have complete consciousness), my understanding is that the I-Thou relationship occurs in genuine moments of dialogue, where enough of the prejudices, assumptions and projections are momentarily withdrawn, or at least suspended, so that the complex humanity of both

individuals shines through. Here the soul-making occurs in the conversation *in-between* those in dialogue. Curt Livesay and Steve Duck articulate it this way, "in the I-Thou relationship, an individual embraces the full humanity and uniqueness of the other, and the I-Thou relationship occurs in the 'between' of the two souls coming together" (1221).

Such authentic relating is not only key to seeing the humanity of the Other, it is also essential to coming to know the depth of one's self: "It is in the act of relating in this way that Buber says we can fully express and fully embrace even our own humanity. In other words, the self can be fully realized only in I-Thou relationships with others. If we are surrounded only by objects, there can be no such relationships" (Livesay and Duck).

From my perspective, seeking authenticity in travel therefore has to do with re-souling the tourist encounter, so that dangerously fixed projections may at least gradually become withdrawn. Seeking authenticity involves getting away from literalization (stripping soul from matter, cultural images, and experiences—as tends to occur when tourism's producers attempt to homogenize a site for mass consumption). Seeking authenticity also involves avoiding quick fixes and substitutes for a genuine and intimate exchange between differing cultures (which fail to produce meaning). Seeking authenticity involves allowing for discomfort and the unpleasantness of poverty and suffering to surface from beneath the shadows—along with the joy and beauty.

Shadow suppression and eruption.

Inauthenticity in cultural tourism, by my definition, occurs when the darker life realities are suppressed and when there is overindulgence in flights of fantasy that foster illusion. In his fieldwork, Bruner examined three different tourism "productions" of the Masai cultural image for Westerners visiting Kenya. With each case, he carefully outlines

the ways in which a particular image of the Masai (and of Africa) is framed and produced for the tourists. One of the tourism productions, an "Out of Africa" tour, is particularly relevant to this discussion on authenticity.

A salient feature of the tour is the employment of charter aircraft, which, in one instance, is used to transport the group from Tanzania to Kenya. Bruner characterizes the experience as follows:

> The planes did not stop in Nairobi or go through Kenyan immigration and customs. The tourists flew directly from Tanzania to Kenya, over nation-states in a seamless journey from one game park to another—indeed a transnational experience. From the perspective of the tourists, there was no border crossing, and the nations of Tanzania and Kenya were not really experienced. The tour was above borders, traveling not just in airspace but in global space. (75)

Another aspect of the tour is the play with fantasy, and the radical degree to which it is removed from real life as it is currently emerging in Africa. A highlight of the tour is a fantasy themed cocktail party:

> The name of the attraction, the Out of Africa Sundowner, comes from the 1985 Hollywood movie starring Robert Redford and Meryl Streep that is based on Isak Dinesen's 1938 book about colonial days in Kenya. The movie, *Out of Africa,* was shown to the tour group on the airplane en route to east Africa. The brochure from the tour agency describing the Sundowner says, "Standing at the precipice of the escarpment, the sun setting low amidst an orange and pink sky, it is easy to see why Africa so inspired Karen Blixen and Dennis Finch-Hatton." The brochure thus invites the tourists to experience the Sundowner not from the point of view of the movie or the actors, or from the book or the author, but rather from the point of view of the main characters in the story. It is all make-believe (83).

During the party, the tourists are served food and drinks and then are treated to a performance of singing and dancing, in which they are eventually invited to take part. At this venue, the "Maasai warrior has become tourist friendly" and welcoming, while the tourists maintain a privileged, pampered status and are afforded "an opportunity to

experience vicariously the adventure of colonial Africa, and a confirmation of their prior image of Africa" (85, 87). [24] That image is produced during the encounter through a song which includes the phrase "Hakuna Matata" (popularized in Disney's *The Lion King*) and through another song "Kum Bah Yah" (which has become popularized as an American campfire song) presented with Jamaican reggae rhythm. Bruner notes:

> […] that the Americans at the Sundowner, who presumably made the journey in order to experience African culture, instead encounter American cultural content that represents an American image of African culture. The Americans, of course, feel comfortable and safe, because they recognize this familiar re-presentation; they respond positively, for it is their own. (86)

The focus on comfortable familiarity is interwoven throughout the tour, and, by and large, shelters the tourists from Africa, as Bruner indicates:

> The Intrav tour agency that took the group to the Sundowner was skilled and sophisticated in catering to upscale tourists. It was an Out of Africa tour not just in the sense of the Isak Dinesen book or the Robert Redford and Meryl Streep movie, but in the sense of being literally out of Africa, above Africa, protected from hassles, waits, and crowds and shielded from the darker side of Africa, the poverty, brutality, disease, dirt, corruption, and civil wars. (98)

From my perspective, the excessive emphasis on comfort, safety, and familiarity signals a danger that something key may be missing in the quest for an authentic engagement with Africa and her people. Yes, as Bruner points out, the "culture" of the Sundowner party is real, simply because it is there. The Masai, as part owners and shareholders in the tourist industry are willing participants in the performance and the mixture of cultural influences that are presented. That mixture is a real example of transnational impact and "globalization gone wild" (87). But what about all that is hidden from the tourists' view in order to make them comfortable?

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[24] Please note that there are alternate spellings for this African culture. Where Bruner uses "Maasai," spelling, I use the "Masai" spelling.

As we shall see, the hidden does find a way to surface, despite the "producers" intention to skirt around it. Bruner recounts the incident, wherein "Africa broke through the bubble":

> The tourists I spoke with were very disturbed about it. On a trip from Lake Manyara to Ngorogoro Crater, a ride of more than two hours, the cars carrying the tourists passed a number of painfully poor Tanzanian villages. As each village came into view, emaciated children dressed in rags ran after the cars with outstretched hands, hoping for a handout, and they continued running even as the cars had passed far beyond them. The drivers did not stop, but I saw many of the tourists continuing to look back along the road at the desperate children. Afterward, with pained expression, one woman tourist commented on the shocking disparity of wealth between the members of the tour group and the Tanzanian villagers, stressing the contrast between our luxury and their poverty. Another said she felt ashamed to have spent so much money on a vacation while these villagers had nothing. It was a fleeting but important moment. The tourists talked about it for days and were obviously distraught. Its significance extended beyond the specific incident to the entire itinerary, raising the larger question in the tourists' consciousness: What else was being concealed on their tour of Africa? The incident materialized an inner doubt. By carefully orchestrating the tour, the agency had tried to suppress and silence parts of Africa, but they had not entirely succeeded. (98)

To my mind, this unplanned incident is an example of soulful, authentic, and transformative tourism. Despite the attempts to suppress aspects of Africa from the tourist's awareness, something erupts from the shadows such that Africa is admitted (if only briefly).

In a similar way, Hillman admits Africa into his awareness when he notices the unsavory aspects of the animal kingdom, recognizes the colonial artificiality and even brutality, and cringes at the rabbits being smashed with hockey sticks.

The more contemporary Out of Africa tour example reveals how, even when tourists sites are produced and cultural images are homogenized and oversimplified, it is still very possible for a meaningful, transformative encounter to occur—especially when

tourists and locals cross the boundaries into one another's zones and respond as genuinely moved by the circumstances. In fact, the soulfulness of an experience is, to a large extent, outside the sphere of the producers, who merely shape and attempt to contain the encounter within a certain frame. It is not possible to "produce" soul, synchronicity, or numinosity.

Certain containers, however, especially those which are framed with components found in ritual, and those which allow for a greater degree of permeability and flexibility may be more conducive to a soulful experience.

A concern which I share with Bruner is the degree to which modern tourism seems to be trending toward the production of cultural brands based on tourist perceptions. Bruner writes:

> If the Maasai at the Mara are behaving in accordance with a generalized western representation of Maasai and of African pastoralists, then tourism in a foreign land has become an extension of American popular culture and of global media images. The startling implication, for me, is that to develop a new site for ethnic tourism, it is not necessary to study the ethnic group or to gather local data, but only to do market research on tourist perceptions. (91-92)

To my mind, catering solely to tourist perceptions and popular images vastly increases the risk that what is being produced for the tourist is his/her projected image. The local hosts may be active participants in producing the image, acting out whatever role the market researchers conclude will conform to tourist expectations, detachedly bemused by the false front, as long as there is short term financial profit—or those with less autonomy, caught in survival mode, may begin to self-identify with the projected image (in a psychological process called *projective identification*). I wonder whether such a circular and theatrical system of projection and projective identification reinforces flights

of "autoerotic or autistic" fantasy and makes it more difficult for the withdrawal of projection and for a genuine engagement with the world. In such contrived and fixed cultural frames, where is the discomfort of being in liminal space and the spontaneity of imagination that emerges when conjoined with the living energy of the habitat being visited? Where is the opportunity for at least some moments of I-Thou dialogue?

Although Hillman's journey through parts of Africa in the early 1950's undoubtedly involved projection and the influence of colonial perceptions of African cultures, it also included discomfort, liminality, ritual movement, and an intimate way of seeing that could admit Africa as a geographical place.

Animal Imagination

It is this new way of seeing—of imagining the world—that is the greatest boon of Hillman's African journey. Separating from his Father-world and from ancestral Europe, in search of his own personal power, Hillman finds vitality activated in ritual and in an authentic relationship to habitat. Hillman is also struck by the deep connection between the animal kingdom and the workings of the imagination.

From the beauty of animal movement on the plains to the unsavory delights in the bush…from the felt power in tribal ritual to exposure to Carr Hartley's world, Hillman witnesses the embodiment of animal vitality and learns to imagine through ritual, the body and the beauty of the wilderness.

Russell points out the ways in which Hillman's later psychological theory is based, in part, on the work of psychologist J. J. Gibson. For Gibson, "the habitat itself is the repository from which the animal acquires information, rather than its vision being limited to what its eye and brain perceive" (qtd in Russell 293). In other words, animals

are intimately acquainted with place… and it is the animal's relationship with the matrix of its habitat that provides it with information. For Hillman, "the animal kingdom is first of all an aesthetic ostentation, a fantasy on show, of colors and songs, of gaits and flights, and […] this aesthetic display is a primordial 'instinctual' force laid down in the organic structure" (qtd in Russell 294). Hillman's emphasis on the aesthetic highlights the soul-stirring potency of the sights, sounds, and movements within the animal kingdom (the animal force within the surrounding habitat)—linking beauty, soul, geographical place, energy and instinct.

The importance of the animal and of animal imagination, as "laid down in the organic structure" of his body, begins to awaken in Hillman during his African sojourn. W.B. Yeats informs us that "The world is full of magic things, patiently waiting for our senses to grow sharper." Through the awakening of animal imagination, the senses grow sharper.

Awakening the Ritual Perspective and Animal Imagination

From Hillman's travels through the Sudan, Uganda, the Congo, and Kenya we have begun to glimpse another unconscious aspect of travel. Dominated by the mercurial and somewhat haphazard style of the puer, who is able to find and make use of those opportunities which present themselves, Hillman's trek through Africa resists strict agendas and preconceived goals. Rather than succumbing to puer inflation, however, he grounds himself through an appreciation for ritual, body awareness, and the aesthetics of place. We can thus see in Hillman the Knight Errant, unconsciously in search of his sword—his buried power—but rather than hacking away, indiscriminately, seizing possession of whatever he finds, he remains open to the experience, the culture and the

habitat as it unfolds and reveals itself. Too often the unconscious drive for power and vital energetic force translates into a literal forcing and power mongering, as apparent in what Hillman witnesses among the Belgian colonials of the Congo. The literalizing of the urge to find and display one's power can also result in an unrealistic and egoistic sense of invincibility, where the dangers of one's habitat are ignored, resulting in serious injury or death. Instead of these outcomes, Hillman develops an appreciation for what is missing in his own life, in terms of power: animal force as an instinctual recognition of the aesthetic, soulful qualities on display in one's surrounding environment. He witnesses this force both within the animal kingdom and within the potency of the rituals performed by the native culture. From the displays of wealth at the Mahdi's palace, to the artificiality of the colonial façade, to the "cool" of the native warrior engaged in ritual, Hillman is given a chance to witness and compare "power' in a number of manifestations. Hillman's safari, therefore, serves as an initiation which shifts his sense of self and plunges him into crisis, but it also plants the seeds for change. At the end of his time in Africa, he finds himself "calmer and slower" and ready for his next journey.

What we see in the character of Hillman's safari—the puer on a quest to discover his buried power—has manifested in certain kinds of travel throughout human history. Modern day hunting safaris, with an emphasis on conquering wild animal forces, speak to the desire for power and the need to be engaged in an initiatory test of some kind. Unfortunately these jaunts into the wilds often miss the sacredness of Africa's aboriginal ritual and travel along with the notion of safari as serving an exchange. Flying into remote portions of Alaska, with an expert, who, using advanced technological devices, assists the "hunter" in tracking and killing a grizzly bear—only to photograph the dead

bear before leaving it behind, because it is too heavy to carry back to civilization—does not display a learned understanding of the aesthetics of habitat. Such travel harkens back to colonial times when there was an emphasis on taking possession of resources for egocentric profit.

In other instances, the quest for personal power manifests in travel with a more reverential attitude toward nature and the environmental community being visited. In this category, I include wilderness treks led by groups such as Outward Bound (with the mission to "change lives through challenge and discovery"). Also notable are those mountain climbs that are approached as a pilgrimage into a sacred realm, rather than an attempt to conquer the mountain. Anatoli Boukreev exemplifies this attitude when he writes, "Mountains are not stadiums where I satisfy my ambition to achieve. They are the cathedrals, grand and pure, the houses of my religion. I approach them as any human goes to worship" (36-37). In my travels, I have also crossed paths with a fair number of Australians on a self-described "walkabout," who were taking six months to travel the world before settling down. Each of the above may be an example of travel as an initiatory ritual, undertaken to invoke personal power and/or self-awareness.

Reality television shows such as the *Amazing Race* and *Survivor* also seem to speak to the urge for safari, albeit superficially, with an emphasis on competition, winning, and the cash prize. Given the popularity of such programs, we can conclude that the desire for an initiatory journey resonates with large numbers of people. As such, recognizing the potential transformative impact of a true safari in contrast with the inflation of a power trip is vital. Mass scale hunting safaris or other forms of

unconsciously colonial travel has the potential to do harm in ways not dissimilar to the harm done by the original colonialists.

Traveling through a habitat and discovering animal force is different from a quest for power with a conquering attitude steeped in ego inflations of superiority and entitlement that leads to imperialist possessiveness. The true safari is not a hunting trip or a subjugation of the Other, but, through an open heart, a detection of a right relationship with habitat, and an unearthing of courage.

There are some serious consequences to being unreflective/unaware of the impulse for power and becoming inflated by it. The dark consequence of trafficking, exploitation, and an unchecked sense of entitlement or "colonial attitude" is severe. On the other hand, the possibility of finding confidence, a sense of belonging in one's habitat, and an inner power that can serve soul is a great boon for life. There is a "growing up" and into one's place that can happen, in conjunction with an increase in energy, resourcefulness and the felt cooperation of the external world (as opposed to exploiting other's energy and resources).

How is it, then, that contemporary travelers can awaken their own animal imagination during their initiatory journey?

The first step, in my view, is to become aware of the pull toward initiation, and the lure of the archetypal puer who lurks behind the demand for the trip abroad. By recognizing the desire for personal empowerment and a connection to one's deeper potential, the traveler can approach the physical journey with a greater degree of reverence. The travel becomes a "sacred doing"—where the muscular movement across boundaries is a response to psyche. From the Knight Errant, we can learn that the

movement of travel can be different from the flighty, escape-artist or the conquering hero. Travel can be courageous, daring—when the traveler actively traverses outside his/her comfort zone, both physically and psychologically, forsaking the rank and status which it provided, in order to meet the Other in an authentic dialogue.

The next step involves the cultivation of a ritual perspective. In particular, this means allowing for, noticing, and experiencing *liminality*. All initiatory journeys involve arrival at a secret destination and, in order to get there, the traveler must forgo at least some comforts and preconceived notions about that which s/he will find. Many tourists fail to arrive at the secret destination and to notice the magic in the world because they are unconscious of the ritual urge provoking the travel, and therefore do not have the proper attitude towards the inevitable arrival of physical difficulty, lack of pampering, unexpected interruptions, chance encounters, and strangers. Ideally, having recognized the ritual urge, the traveler will be able to adopt a "loose-limbed" attitude that allows for flow and avoids rigidly fixed itineraries and preconceived ideas about the nature of the ultimate destination. Contrary to a merely laid-back or relaxed attitude, the willingness to enter into liminal space involves curiosity and courage. Moving into the unknown means allowing oneself to be humbled and vulnerable—taking risks and facing exposure by crossing both physical and psychological thresholds. Rather than force, there is a quiet, humble confidence in this movement, which involves relinquishing the known (a suspension of both belief and disbelief). Cultivating a ritual perspective involves welcoming the appearance of the unknown during the course of travel—and remaining open to the symbolism it carries. With a ritual perspective, one recognizes in the drive for play the call for sacred, authentic, physical movement that harmonizes with the

environment and one's psychological state. We "see through" an action as it is performed, deliteralizing it and recognizing the soul at work, even as it feels like play. And though intentions may be set for the journey, there is an attitude of openness towards the unconscious intention behind the trip—so that the deeper meaning behind the pull to the destination may arrive.

Finally, the traveler may attempt to awaken his/her animal imagination. Here, his/her bodily senses are appreciated for their capacity to communicate soul, and care is taken to heighten our awareness of what is being communicated about our habitat through the body. The wilderness through which we travel—the environment teeming with unfamiliar sights, sounds, and people is also treated with the respect found in Buber's "I-Thou" relationship. Preconceived notions, prejudices, and projections are recognized, and set aside, whenever possible, so that fresh messages may present themselves through an authentic dialogue with the aesthetics of the real habitat.

Chapter 5: Anima Mundi: Discovering One's Place Within the Weave of Connections

> [H]e said: "The island is the canoe; the canoe, the island." And what he meant was, if you are voyaging and far from home, your very survival depends on everyone aboard. You cannot make the voyage alone, you were never meant to. This whole notion of every man for himself is completely unsustainable. It always was. [...] The planet is our canoe, and we are the voyagers. True navigation begins in the human heart. It's the most important map of all. Together, may we journey well.
>
> — Elizabeth Lindsey

This dissertation explored travel's potential to be soulful—meaningful and profoundly moving to the psyche. It examined questions of meaning within the travel impulse and came to insights about how that sense of meaning could be cultivated. It examined unconscious influences and archetypal patterns behind the travel experiences and suggested ways in which awareness of these influences could add depth to the journey. This study also looked at ritual-like approaches that seem to facilitate a soulful encounter and considered the importance of traveler-place and traveler-Other relations. It examined means towards fostering authentic engagement with Other.

Beginning with such inquiry into the factors and/or the facets of a soulful journey, I concluded that archetypal *alienated seeking*, influenced by what Susan Bordo calls the Western "story of parturition" from the natural world and spiritual belief systems, is an unconscious factor and mythos driving much of Western travel, especially those travel behaviors that appear particularly consumptive and/or imperialistic in nature. I also found that the symbolic approach, when employed towards travel experience, can assist the traveler in becoming aware of his/her lack of meaning, the relativization of the ego, and the accompanying labor pains that are intrinsically embedded in our collective history of travel as travail. With humility and an attitude of participation, new meanings and

connections can be born out of travel. Recognizing the archetypal nature of the journey can assist in uncovering the longing behind the call to explore. To that end, I identified archetypal experiences tied to Western travel's ancestry: the *road trip, going south, aesthetic travel, therapeutic travel* and *poetic travel*. Recognizing the archetypal nature of the journey that calls to the traveler can reveal an unconscious longing for: one's lost identity and connection to heritage; a renaissance of feeling and aesthetic sensibility; ritual stillness and renunciation; and/or active imagination and poetic expression. In this dissertation, I also discussed the dangers of identification with the archetypal traveler and the benefits of ritual engagement in cultivating receptivity to the psychological potency of place. Rather than viewing *authentic* travel as the seeking of supposedly authentic examples of a culture (as if there could be just one pure and original image of culture), this study advanced a notion of *authentic travel as authentic engagement* with Others through a reverent acceptance of liminality, attempts at reclaiming psychological projections, and a courageous attendance to that which emerges in dialogue.

In the following sections, I will unpack these conclusions, synthesizing them with regard three main themes that emerged throughout the work: travel's meaning, travel's archetypal legacy (or "ghosts"), and the "re-souling" of place. I will also offer some final conclusions with regard to the collective Western mythos, as it appears to be emerging through contemporary travel. First, however, let us revisit the approach utilized in this dissertation and examine some of the unexpected results that it yielded.

The Approach

The inquiry of this dissertation already reveals something of its psychological approach—an orientation towards depth, getting underneath the surface of things—to the

unspoken, unseen, lost, forgot, or hidden elements of the journey. As a theoretical dissertation in the humanities, the quest is not to quantify or qualify a specific dataset, but to offer a fresh outlook, to interpret the existing travel literature from an alternative angle.

This dissertation journey began based on a simple observation: not all travel is soulful. Some excursions would be better defined as ego-trips and some have ugly consequences to individuals, to cultures and to the planet. It does not take much to discover examples of people taking their ego out into the world in foul ways—it is so prevalent that popular culture lampoons it.

In order to unearth the more soulful potential of travel I naturally turned towards alternative examples, where the experience of visiting foreign places yielded psychologically meaningful results such that the traveler's own account indicates a profoundly touching moment: an "a-ha" experience, personal revelation, a deep shift in perspective, a new recognition of character and calling, and/or something transformative in terms of his/her sense of the world. Outside my own travel experience, it quickly became apparent that there are countless others, so the challenge soon became one of narrowing the field of study. Here my approach turned once again towards depth psychology, and began to overlap with what Robert Romanyshyn calls *alchemical hermeneutics*. I allowed the inquiry to percolate, and for images to surface. Of course I conducted the investigation in traditional ways (for instance, by methodically examining the literature outside my own fields of study in order to discover commonly referenced seminal theorists)—but also allowed the material to work on me, entering into reverie and dreams. During my own travels, which continued—albeit less frequently—during the course of the dissertation, I kept travelogues. I listened carefully to others' travel stories

(which were naturally given to me in great volume once people learned of my topic) and noticed striking parallels and synchronicities with my scholastic discoveries. I took note of the kinds of concerns and questions that surfaced in personal psychological analysis, allowing them to emerge on multiple planes. Many ideas originated from what Jung would regard as image-producing faculty. These ideas were then followed with research and, at times, painstaking examination of the minutiae of text.

As a result of this process, I decided first to allow C. G. Jung's travels, and then James Hillman's travels to serve as the guiding examples of soulful travel. As mercurial travelers into psyche's realm, their life's work unearthed new ways of understanding soul. Naturally their real-life travels similarly yielded a great deal of psychological information. The memoirs of their experiences succinctly articulate these gains, especially given that their travelogues are couched in biography, the diagram of their lives: the "the story of the self-realization of the unconscious," as Jung puts it or the revelation of the soul's code, as Hillman would phrase it (*Memories, Dreams, Reflections* 3). With such rich material at my fingertips, it was almost like being able to ask the wise men directly: What can you tell me, based on your experience, about the soul of travel? Of Jung I asked: what can you tell me about the meaning of travel? What are some examples of how the symbolic perspective can be utilized during travel? What did you encounter during your journeys that made an impact on your life and your sense of meaning? Of Hillman, I asked: how did your various journeys differ in terms of characteristic essence and the images and ideas that they evoked? What aspects of our common American / Western ancestry are revealed by looking deeply into your travels? How can we see through these experiences to the mythological undercurrents and

historical precedents which influence Western travelers, even today? What did you learn during the course of your travels that would be helpful for other travelers seeking a soulful experience in this millennium?

The results that I gleaned by looking closely at the psychologists' travel writing, regarding it from a symbolic perspective as I would regard a dream (Peter Bishop's method of travelogue analysis), revealed not only some interesting material pertaining to this study's thesis and the striking impact that travel had on these men, but also, as an unplanned corollary, revealed something of their individual characters and philosophies, along with their own emerging self-realization of these callings. To use Jung's term, their travels revealed something of their "individuation" process or in Hillman's language, the travels revealed "soul-making."

In fact, the powerful force of their characters and the story that unfolded of their emerging psychology seemed to demand a central focus during the course of the dissertation work, asking that sufficient attention be given to the travel stories as compelling examples of soulful travel, not only in the general sense, but also in a more personal, individual one. This unexpected result causes me to wonder whether examining the travel writing of an individual on not just one, but a series of journeys that take place in different years and parts of the globe often reveals such force of character—of a story that wants to be told and retold. If travel writing is a form of autobiography, and if meaningful travel experiences are correlated with key transitional life stages, then perhaps reading and encapsulating a series of travelogues naturally draws the researcher into the soulful journey—asking the researcher to share the heart of it.

Rather than serving as a tangent to the main topic of soulful travel, I believe that the gravitational pull of Jung's and Hillman's travel stories speaks to a major inquiry of this study and reveals *what wants to happen through travel,* in the most universal sense: namely, *psyche wants to be mapped* so that connections between the individual psyche and the world soul (anima mundi) are made. By traveling along with Jung and Hillman, not only is the map of their individual characters' development revealed, but connections are made across time and place. Bridging time periods, Jung experiences a link to humanity's ancient past through archetypal figures, which dawn in his consciousness during his travels and appear as valuable, lost collective sensibilities. Hillman's travels parallel ancestral journeys and seeing through them reveals western mythologies that largely impact travelers outside their awareness. With regard to place, Jung discovers the importance of the light of consciousness in Africa and realizes that the world (which otherwise would remain "unheard, unseen, silently eating, giving birth, dying, heads nodding") needs human consciousness for recognition (*Memories, Dreams, Reflections* 256).[25] When Hillman visits Africa, twenty-five years later, he begins to discover that true recognition of place comes from re-souling the world.

I will return to unpack this idea of travel as the mapping of psyche. Before getting there, however, I will summarize and synthesize the key results of this dissertation as they emerged in relation to three main themes: travel's meaning, travel's ghosts, and re-souling place. Finally at the conclusion of this chapter I will discuss some of the implications, limitations and recommendations for future study.

[25] For an excellent amplification of this idea concerning human-place relations, see *Lure of Desolate Places* by Adelaide H. Brooks.

Travel's Meaning

In looking at *meaning* in relationship to travel, a key discovery has to do with the *lack* of meaning, and the Western mythos that seems to have prompted mass numbers of people to travel the globe, unconsciously in search of it. While traveling through Africa, Jung encountered Western tourists on their third tour of the globe, and when he confronted one such individual with questions concerning the meaning of her travels, not only did she lack an answer, but she seemed to be terrified by the question. Jung also came into contact with a Native American elder in New Mexico, who was deeply connected to mythology and a sense of purpose, allowing Jung to notice, by comparison, his (and his European culture's) loss of connection to such meaning. Hillman also encountered such Western alienation (although he first identified it as American isolation) amongst his compatriots occupying post-war Germany.

This discovery of the alienated tourist is not new. In fact, the groundbreaking work in tourism studies, *The Tourist*, identifies all Western tourists as alienated seekers. What is different in this dissertation, however, is the its assessment of *alienated seeking* as archetypal in nature and as having been drastically influenced by what Susan Bordo calls the Western *story of parturition* from a numinous connection to the natural world and even from our spiritual belief systems. With interiority and human intellect privileged (even elevated to a God-like status), ego inflation is the inevitable result. And yet such elevation of the isolated ego, propped up in the faith of itself as the author of "godly" reason, is completely unsustainable—and an undercurrent of alienation prompts a search for reconnection. During the Age of Discovery, the unconsciously orphaned Westerners roamed the globe in search of mater and pater, but distorted the quest into a

literalized hoarding of material resources and tyrannical power grabs, often disguised as spiritual missions. They search for fabled cities of gold while discounting the Other with its rich culture and still meaningful connection to a living mythology and sense of purpose. I do not think it is the alienated condition of the Western tourist alone, which causes harmful ego-tripping, but the unconsciousness of it as a major impetus for the journey, and an exceptionally rigid acceptance of the reasoning ego as the ruling force.

It seems that a confrontation with the ugly side of tourism may be the first real move towards the soulful potential of travel. Faced with the unconsciously *alienated seeker*—with his/her psychiatric discomfort, consumptive gaze, manic activity, or his/her barely disguised forms of hunting, defensive posturing and/or disdain for the Other—we can then see the consequences of such a massive disconnect from meaning; and, if reflexive enough, we can start asking questions about our own purpose in traveling and the meaning, or lack of meaning, that it holds for us. Rather than remaining stuck in the tourist/traveler dichotomy, where one sees only the ugliness of other Western tourists, and contrasts this with one's own supposedly superior traveling style, I believe such confrontation with the hordes of traveling Others offers an opportunity for reflection into one's own ugliness, and with the recognition of this ugliness, the lack of meaning and sense of alienation that precipitated it. This awareness, and the humbling of the ego that accompanies it, may just be the opening which allows the traveler to eventually discover meaning.

Few, if any, contemporary travelers go on a journey with the conscious intention of encountering ugliness, let alone their own; but perhaps the very impulse to step out of our comfort zone, and to explore the unknown (which naturally includes some of the

unsavory along with the aesthetically appealing) is precipitated by an as yet unconscious intention to be moved. When digging into the lost meaning of something, it is helpful to trace the etymology and here Chapter Two's discussion of the old connection between travel and travail is important. Despite our denial of the pain of travel when booking our exotic trip to a new destination, some part of us must know, deep down, that it will involve some degree of difficulty or discomfort. The "work" of travel is, after all, intrinsically imbedded in our collective history. And perhaps the more forcefully we deny the inevitable labor of being moved through to an unknown place, the more difficult it becomes. We block the flow of change and the labor pains intensify—when acceptance, attendance and participation are what is required of us.

Such an attitude of participation aligns with Jung's *symbolic approach* to his travels (the non-rational, non-linear attitude towards that which appears in the unplanned moments of the journey). As participant-observers on the journey, travelers can best attune themselves to that which is symbolically expressed by, and during, the act of traveling—by paying attention to the images, dreams, and reveries which appear. This involves forgoing rational attempts at understanding and interpreting the environment in favor of immersion in the landscape of new impressions and a suspension of belief and disbelief. It involves paying attention to feelings of numinosity and the appearance of inexplicably timeless moments. We when allow travel to act as an intuitive device, we can move away from alienation and towards a sense of meaning.

Travel's Ghosts

Alienated seeking is not the only archetypal experience to influence travel and this dissertation managed to unearth a few more, revealing how the character of a

contemporary trip can relate to historical journeys and may also reveal an unconscious motivation for the decision to travel.

American travelers who are drawn towards a cross-country *road trip,* for instance, may unwittingly be seeking a new sense of identity, social role or sense of their roots as an American. They may feel the need to strengthen resolve in order to break out of an unhealthy pattern or mode of operating in the world—seeking the open road as freedom from a restrictive environment. In doing so, they follow in the footsteps of their forebears, who, in attempting to forge a national identity, independent from Mother Europe, created a new form of transcontinental tourism that differed from the Grand Tour and its journey southward. The unfinished business of these ancestors is the recognition that the westward push towards Manifest Destiny, was, in fact, a force still very much tied to the apron strings of European imperialist ideology and the denial and/or dehumanization of the cultural Other, who were destroyed, or at least severely displaced, in the process. Contemporary road trippers who wish to have a soulful experience, in addition to strengthening the ego and finding identity, would do well to consider the darker side of history and take time to stop and relate to the Others encountered on the road.[26]

Alternatively, instead of focusing on American identity as a citizen of the United States, a traveler feeling called to take a road trip might consider heading outside the boundaries of the nation to unearth a broader American identity as it exists on the North and South American continents, discovering the otherness of our closest neighbors and what can be learned from them. By psychologically *going south*, visiting our brothers and

[26] In Jungian parlance, the latter activity can strengthen the "ego-Self axis," which aids in the discovery of authentic identity and differs greatly from efforts that temporarily prop up or inflate the ego, and/or result in identification with an archetype.

sisters and the landscape of the other "New World" built on the ruins of previously established civilizations, our eyes may open and a deeper understanding may emerge. The shadow side of the U.S. nation building and individualism, which gave rise to its transcontinental tourism and the subsequent popularity of the automobile, is isolationism— a false sense of separation from the rest of the world and unrealistic, xenophobic responses when the rest of the world inevitably encroaches upon that sense of isolation. We can see that shadow at work, for instance, in those attitudes that oversimplify immigration concerns with unreflective demands for stricter border controls—as if we could just build bigger walls or use more might to keep the outside world at bay. In "going south" travelers may begin to recognize the connections we share, the ties that bind us (for instance, the collective loss that occurred on American soil, North and South)—unsevered by an artificial border; and, in similar fashion, overly rigid and stifling complexes may relax their vice grip on the personal psyche, allowing for the recognition of loss, and, eventually, for a reconnection to meaning and untapped potential.

American travelers who are drawn to Old World Europe might also consider whether they are tracing their roots to a golden age of travel, when aristocratic youths were afforded an education in the carnal and classical arts. Perhaps, like Northern Europeans who flocked to France and Italy, they are seeking their own repressed *aesthetic* sensibility—an eye for true Beauty with a capitol B and a felt response to images of soul (like those painted, sculpted and architecturally constructed during the Renaissance). Perhaps such travelers are seeking a renaissance of feeling—of *Eros*—when they book their Parisian holiday, drawn by images of lovers strolling through the

Latin Quarter, or when they book their Tuscan getaway, drawn by the romance of idyllic landscape. Maybe students are pulled to exchange programs, in part, because of a deeply felt desire to break from intellectual interiority and to gather with a "salon" of creative persons, who jointly contribute to the emergence of ideas and art. If such soulful needs are at the heart of a traveler's motive, than how unsatisfying would it be for him/her to rush through the tour stops as if they were items to be checked off on a shopping list of "been there, done that"? While the evolution of organized travel has allowed for other classes and types of people, besides aristocratic young men, to visit Europe's iconic destinations, it seems that something has largely been lost in the rush to economize. The unfinished business of the ancestral "organized" tourist (of Thomas Cook's era and beyond) seems to be the ability to slow down enough to discover the aesthetic sensibility, forgoing the checklist in favor of time in fewer places, opportunities for spontaneity, and moments of connection with people.

In looking at the pull to mountain retreats and seaside resorts, one might consider the ancient (pre-Grand Tourist) motive of traveling to such places in search of healing and divine guidance. The appeal of fresh air, alpine meadows and lakes, along with the lure of lulling waves and expansive ocean views may be a call for *therapy*: the cleansing, baptism, or shedding of one's dis-eased skin in preparation for guidance from a sacred source. Here the soul may be calling for ritual stillness, renunciation, and a deep listening. Such vacations may also be leading the traveler towards some kind of ritual engagement with the non-rational, even enticing one into games of chance as a means for such engagement. Should the traveler's ego be walled off from the whispers of psyche, however, then compulsive consumption may be the neurotic result.

And finally, those long sojourns of self-imposed exile may be the province of the archetypal wandering *poet*, luring travelers on a personal odyssey to be experienced in active imagination and then shared through storytelling.

In each of these archetypal travel experiences, it is possible to identify the influence of a personified archetypal figure as appears in mythology and folklore, for instance: the questing Hero, Hermes, the Orphan, Eros, Aphrodite, Artemis, the Sybil, Asclepius, Odysseus, and/or the Puer-Aeternus. And yet, significantly, one of the turns that this dissertation took during the course of the research, was a shift from identifying traveler archetypes to archetypal travel experiences. What I came to understand was the danger in identifying oneself as an archetypal traveler, akin to the hubris of identifying oneself with a god. If mythology symbolically represents, in part, interactive psychological dynamics, than seeing oneself as only one character in the tale means missing all of the other forces at work in the complexity of one's being. It is dangerous to identify oneself with the wandering puer because one then becomes split off from all the other necessary components of the dynamic whole. We do see such split in today's travelers, self-described road warriors, ramblin' men (and women), aimless orphans, puer-rebels who see themselves as invincible (and die too young), Orpheus-like tragic poets, Don Juan "lovers," and the terminally frail delicate children, always in need of retreat.[27]

From this dissertation, I have learned that it is the recognition of the kind of *experience* that we are pulled towards, and an understanding of its soulful purpose that can be beneficial, rather than identification with an ancestral or archetypal figure. While

[27] The 2009 film, *Up in the Air*, starring George Clooney, offers a fine example of an individual who suffers the ill effects of archetypal identification.

momentarily trying on the cloak of the road warrior might be useful in invoking the strength to forge ahead, permanently seeing oneself as that character can be damaging and isolating—fodder for all kinds of neurosis.

Re-souling Travel by Re-souling Place

Another interesting twist that showed up during the course of research came in consideration of the particularity of place verses the universality of archetypes.[28] While, on the one hand, I believe that each archetypal travel experience can happen in a multitude of places, I also think the particularity of certain cultural and physical landscapes can evoke certain experiences. War-torn cities divided by occupiers and occupied citizens would likely provoke feelings of loss and stark alienation, along with a host of other related sentiments such as desolation, hollowness, queasiness and shame. The art, culture and Mediterranean climate of France and Italy could well arouse an aesthetic sensibility, while open highways would elicit a sense of movement and of breaking free from something. Southbound journeys might be more likely to inspire slowness and exploration into the murky corners of things and Alpine locales with hot springs might induce travelers to consult Providence. Is there anywhere else in the world which has quite the same faerie feel and poetic lure as Ireland?

During the course of my research, I uncovered not only one "syndrome" that links tourism, psyche and place (the Florence Syndrome as discussed in Chapter Two), but two others: the Paris Syndrome and the Jerusalem Syndrome. Apparently significant enough numbers of tourists have become overwhelmed by the particularity of place (in varying ways, in each of the cities) to prompt people to name a syndrome after the phenomenon,

[28] This consideration was also important for the authors of *Placing Psyche* who wrote about cultural complexes in Australia (Roque, Dowd and Tacey, Eds), and after discovering that volume, I began to contemplate the ways in which these factors would pertain to travel.

with: Northern tourists (Europeans or Americans) overcome by Florentine art; Asian tourists, disoriented by the lack of congruence between the reality and the idyllic, romantic fantasy of Paris; and Western tourists prompted to dress in sheets and spout sermons in Jerusalem. Regardless of whether such syndromes are valid means of classifying the so-called neurotic or psychotic episodes of tourists, I do think that the naming of the syndromes points toward an important idea: that there is an essential relationship between psyche and place.

When one removes psyche (and therefore the "archetypes") from the province of the human mind, it therefore becomes possible to imagine it at work "out there" in place, and eventually the inner/outer dichotomy collapses. This philosophical idea, which removes the split between inner and outer, is foundational to the moves the dissertation took in Chapter Four. If, at some level, many Western travelers are seeking relief from their alienated condition, than the antidote would seem to be throwing off anthropocentric and egocentric blinders and reconnecting with the intimacy of psyche as it exists all around us, in place.

This intimacy of our surroundings is poetically articulated by David Whyte:

> Everything is Waiting for You
> Your great mistake is to act the drama
> as if you were alone. As if life
> were a progressive and cunning crime
> with no witness to the tiny hidden
> transgressions. To feel abandoned is to deny
> the intimacy of your surroundings. Surely,
> even you, at times, have felt the grand array;
> the swelling presence, and the chorus, crowding
> out your solo voice You must note
> the way the soap dish enables you,
> or the window latch grants you freedom.
> Alertness is the hidden discipline of familiarity.
> The stairs are your mentor of things

> to come, the doors have always been there
> to frighten you and invite you,
> and the tiny speaker in the phone
> is your dream-ladder to divinity.
> Put down the weight of your aloneness and ease into
> the conversation. The kettle is singing
> even as it pours you a drink, the cooking pots
> have left their arrogant aloofness and
> seen the good in you at last. All the birds
> and creatures of the world are unutterably
> themselves. Everything is waiting for you. (6)

The alienated traveler who goes out in the world, seeking something, some kind of connection to something to alleviate the sense of being isolated in his/her interiority, may in fact discover that *everything is waiting* for him/her in the place visited. But *how* can s/he discover that intimacy? And why not just find it at home?

Firstly, I believe it is important to note that just having an idea about the psychological potency of place is not enough, in and of itself, to actually have the experience of it. The inner/outer psychological dichotomy, just as with the mind/body split is deeply embedded in the Western cultural complex. It is not enough to intellectually analyze the situation; the muscles need to be involved, movement has to happen. This, I believe, is where ritual comes into play. Ritual offers living engagement with the physical environment and with psyche. In ritual, physical actions carry symbolic meaning, offering the opportunity to shake off the feeling of imagined isolation as the inner/outer, mind/body are perceived to be operating in the same field. Furthermore, if the character of a given place is influenced not only by natural features (flora, fauna, rocks, climate conditions, seascapes and landscapes, and so forth) but also human culture and the subset of individuals who reside there, than exposure to foreign places with

alternate cultural configurations holds the possibility for a different impact, for an alternate awareness to surface, as compared to one's everyday home environment.

In the introduction to *The Spell of the Sensuous*, David Abram talks about the impact of his visit to Indonesia. Through his exposure to the beauty of that place, along with his interaction with local shamans, he began to regard the intimacy of place—to connect with the aesthetics of habitat, as the local people did. He discovered that perception is intersubjective and reciprocal—inviting an ongoing, wordless interchange between whatever outer beings catch the attention of the senses and one's own body. In his book, he beautifully describes learning to tune into his senses as they work in concert with one another. Such sensory attunement allowed him to intimately engage with place, such that he was able to recognize how "In this ceaseless dance between the carnal subject and its world, at one moment the body leads, at another the things [of the world lead]" (54). He also developed an understanding that "Each place has its own dynamism, its own patterns of movement, and these patterns engage the senses and relate them in particular ways, instilling particular moods and modes of awareness, so the unlettered, oral people will rightly say that each place has its own mind, its own personality, its own intelligence" (182). Yet, when Abram returned to his home in the United States, he was pulled back to societal demands and cultural habits, finding it difficult to maintain the same intimate relationship to place that he had managed to cultivate abroad.

The point is that particularity of place matters, and traveling outside one's known sphere affords one the opportunity to get in touch with what is missing from one's awareness. Jung was able to see himself as a European only when he left Europe. Hillman saw the shadow side of American culture when he left the United States. Both

men were moved by the place that was Africa and the alterity of the non-Western culture that they encountered there. While I don't believe that the call of the exotic need necessarily be answered with a trek halfway across the globe (there are far more opportunities to embrace alterity close to home than most people recognize), I am saying that otherness of environment can make a difference, as can the willingness to move towards it, to become involved with it, rather than to leave it confined to fantasy or detached into an abstraction.

Cultivating receptivity to the psychological potency of place, and to alterity, in general, is one of the great challenges for today's traveler. It seems that the vast majority of travelers who respond to the call of the exotic are content so long as the images they encounter at the destination fit within whatever image of otherness they already possessed before the journey. Of concern is the degree to which tourism caters to traveler's fantasies and projections of the supposedly pure, authentic original (and dehumanized) culture visited. Neatly compartmentalized, stereotyped, simplified and homogenized images of culture—cultural branding—seems to be the norm. Branding that offers a supposedly positive image of a culture, is just as dangerous, or nearly so, as the demonization of others that occurred during times of imperialism and colonialism. In both cases, there is a denial of the authenticity of the Other—of the human beings that one encounters in the here and now.

Truly authentic moments of engagement with Other do not happen easily, but when they do, they seem to involve a reverent acceptance of the liminal space, the borderland, in which one finds oneself, a suspension or at least momentary retraction of psychological projection, a vulnerable kind of relatedness in the presence of the unknown

and a courageous attendance to what shows up in the dialogue. I believe that Jung's and Hillman's travel stories model, to some degree, what such engagement looks like, but a traveler truly only knows what such authentic relations are, upon having experienced them him/herself.

The Map of the Anima Mundi

Thus far I have presented ways that individual travelers might uncover the unconscious meaning behind their journey by unpacking some unseen traveler's aids: the use of the symbolic perspective, a recognition of ancestral influences and archetypal patterns, the power of ritual, and an attitude towards Other and towards place which allows for authentic, soul-making dialogue. It is my contention that such navigational tools can help the individual traveler make the most out of the experience, to get at the travel's soulful potential, so that some previously unseen aspect of character and/or calling surfaces into awareness.

I've also indicated that, when it comes to Western travelers collectively, there is a fair amount of ancestral baggage. We have in our history hordes of imperialistic ego-trippers, who traveled to conquer, possess, consume or convert. Travel's ancestry also includes travelers, from various eras, who claim to have experienced some kind of healing, transformation, or deepening sense of identify and vocation. In looking at such heritage, my suggestion is not that we simply identify the differences between these groups of travelers and nostalgically revert back to some sensibility that was more properly honored in previous times. There is much to be learned from travel's heritage but I am also interested in what is emerging in *today's* consciousness. Sensing symbolic continuity, uncovering the unfinished business, involves linking the contemporary

traveler with the ancestor's myths and any currently emerging collective myths. It means asking: Given the current trends in travel, in which direction does the contemporary call to travel seem to be pointing? In what ways is this call different from the call of earlier epochs? What wants to happen, for instance, when the postmodern tourist decides to book one of the many available multi-destination type packaged programs?

My proposal is that the prevailing collective impulse to explore multiple destinations and to check these places off a list—points to the soul's desire to physically and psychologically make connections between the diverse corners of psyche and the globe. The trend towards multi-destination touring may well be a symptom of a powerfully meaningful and numinous new mythology that is beginning to emerge from the collective unconscious. Roberts Avens, author of *The New Gnosis*, articulates the philosophical shifts that threaten to forever alter the prevailing perspectives on subject-object distinctions and the nature of soul: "What we get here is a kind of universal ecology. Everything in the cosmos interconnects with its immediate surroundings, and these surroundings with wider environs, until the world, the solar system, and more are included. […] Things necessarily exist through and by other things, and there is no isolated Being or 'thing-in-itself'" (26). Such a view argues that the previously dominant Western myth, which emphasized the independence of independent mind-souls, is crumbling and that a new image is emerging, that of an interconnected matrix of existence, a world-soul or *anima mundi*, which exists in the relationships of the beings in the phenomenal world. The West's newly surfacing images of numinosity are related to a recognition of the web of interdependence between the planet's diverse inhabitants.

In the famous 1988 documentary, *The Power of Myth,* Bill Moyers questioned Joseph Campbell about one such image, a photograph of planet Earth as seen from space, and the possibility of a newly emerging mythos, to which he replied:

> The only myth that is going to be worth thinking about in the immediate future is one that is talking about the planet, not the city, not these people, but the planet, and everybody on it. That's my main thought for what the future myth is going to be. And what it will have to deal with will be exactly what all myths have dealt with—the maturation of the individual, from dependency through adulthood, through maturity, and then to the exit; and then how to relate to this society and how to relate this society to the world of nature and the cosmos. […] But the society that it's got to talk about is the society of the planet. And until that gets going, you don't have anything. […] When you see the earth from the moon, you don't see any divisions there of nations or states. This might be the symbol, really, for the new mythology to come. That is the country that we are going to be celebrating. (Campbell and Moyers, 41)

Thus in the mid to late eighties, Avens and Campbell were already identifying a new mythos and images of an interconnected world soul. Certain contemporary technological advancements continue to point to this image of interconnectivity—the ever expanding World Wide Web and online social networking tools. When it comes to travel, that image appears in the "inflight magazine": the map of airline routes which shows all of the carrier's destinations and hubs along with solid lines drawing the connections between them.

The importance of this relatively common modern image first struck me after receiving an email from my brother with a similar flight map. He had found a computer program that allowed him to plug in all of the flights he had taken in the last few years. The result of his data entry was a map of connections that spanned six of the seven continents—revealing not only where he had been, but also the places that he left to visit (to make even more connections between diverse places, I would argue). Furthermore, he

hoped to inspire me to create a similar map, perhaps suggesting his desire to extend his connections by virtue of his connection to me.

In my view, the flight map points to the notion that, through travel, we are unconsciously drawn towards mapping psyche. Hillman writes "As they compose the planet, so they also compose psyche's world" (qtd in Russell 33). On an individual level, we are therefore pulled, through travel, to explore the planet and psyche's world in order to further the individuation process, to identify character and calling, to find a personal sense of meaning. But we are also, in the process, connecting with real people and places, circumventing the globe en masse, with the largely unconscious intent of mapping the world soul, and identifying our place within it. Becoming conscious of the mapping impulse, and the collectively emerging myth that precipitates it, may foster a sense of sacred involvement with something greater than the ego—allowing the traveler to approach the journey with contemplative passion and with a reverence towards the people and places encountered.

Implications / Relevance

This dissertation ventured into travel's depths to uncover some of its soulful potential. This study has highlighted the value and importance of seeking meaningful experiences and the dangers of unfettered ego-tripping. Given the vast and increasing numbers of travelers, it is important to consider the destructive and constructive potential impact. As a society, it is essential to study not only the economic possibilities (the prime focus in most of the data collected and compiled by UNWTO) but also other sociological factors, pertaining to the wellbeing of travelers and hosts. This dissertation addresses such concerns by looking to the relationship between psyche and travel.

For those involved in the travel industry, my findings suggest less mediation of place to facilitate the traveler's comfort and familiarity. Tour Directors, for instance, might want to focus less on planning every minute detail of the day and accompanying the travelers on every excursion, or attempting to learn an endless amount of facts and figures with which to impress their guests (taking on a parental role) and focus instead on encouraging their guests to participate in the discovery of personal meaning. Tour Operators, in considering the trends towards wellness retreats, pilgrimages, adventure travel, and increasingly "exotic" destinations, might consider the importance of people and places in the facilitation of a meaningful experience, instead of branding clichéd stereotypes and marketing with the false notion that the quantity of sites visited trumps quality of experience.

For those involved in Tourism Studies, this dissertation has offered an alternative vantage point towards the discussion of authenticity in travel, given a new perspective as to the meaning that is sought, and the psychological factors that impact upon the travel experience.

For travelers who want more out of the experience, certain travel aids have been discussed, including: recognizing the value of the parturition pains of travel, along with the disorienting quality of liminality, to the overall ritual nature of the experience; uncovering meaning via the symbolic approach and seeing through to the myths and archetypes at work; the importance of striving towards authentic relationships, and the benefit of poetic expression.

For those interested in the works of C. G. Jung and James Hillman, this dissertation has demonstrated the importance of travel in the course of their lives and has

illustrated the ways in which it appears to have influenced their theories. Academic students of Jung and/or Hillman may appreciate a work which not only distills their philosophical and psychological insights, but also manages to tie those insights to concrete experiential examples. Those who read Jung and/or Hillman for psychological, spiritual or soulful edification might value the ways in which this dissertation highlights key transitional moments of their individuation/soul-making journey, offering a way of imagining the process.

Furthermore, psychologists, Jungian analysts, psychiatrists, marriage and family therapists, social workers, counselors and other professional therapists may discover a myriad of ideas with which to enhance their understanding of their clients and the work that they do with one another. During the initial "intake interviews" or other types of conversations that facilitate rapport and the process of getting to know one another, the therapist may inquire into travel experiences. Using the symbolic approach, the analyst could listen to the story of travel as if it were an extraverted dream, revealing key psychological dynamics and archetypal influences. Therapists might also discuss the varying impacts of the places visited, drawing similar insights with regards to psyche. In the case where the client has planned future travel, the counselor could suggest logging the experience, recording, in particular, those images, reveries and dreams which arise. With those clients who self-identify as possessing a chronic wanderlust, the therapist could encourage a shift in perspective that allows recognition of the kind of experience that draws them, and the detection of a soulful purpose, rather than identification with a certain traveler type.

Further Study

This dissertation is naturally limited in terms of its discussion of soulful travel. There is not a way to delineate soulful travel in abstract terms any more than there is a way to conclusively define soul. The attempt has been to shed light on some aspects of meaningful travel experiences—to dig into certain psychosocial factors from a fresh perspective, offering an alternative way to view and/or understand such experiences. This much has been accomplished. Certainly I can envision a number of future studies which, for instance, use alchemical hermeneutics on the travel writing of other individuals besides Jung and Hillman. Travels to other places outside the U.S., Mexico, Europe and Africa might yield other noteworthy results. Studies of more contemporary travel writing of the last couple of decades would prove interesting—as would a comparison of studies of travels of varying lengths, including the short one-week vacation that U.S. citizens typically take. Additionally, one might wish to explore popular culture images related to travel and to interpret their meaning from a symbolic perspective. Another study might focus on the dreams recorded by travelers or could compare the travelogues of a group of travelers who journey together. From another vantage point, one might study travel mythologies or contemporary travel films to look at psychological dynamics and themes. A more in-depth analysis of travel history, in terms of archetypal themes, would also be of interest as would studies which offered a more detailed examination of places and their archetypal influences on travelers, along with a look at evidence of place-induced "syndromes." An intriguing project would also look at the overlap between travel and play therapy. My vantage point, as an American and a Westerner, has certainly influenced the perspective of this study—and so studies written by individuals from other

nations, especially those which host increasing numbers of Western tourists would offer essential viewpoints.

In my assessment, there are many ways of investigating the soul of travel from a depth psychological and mythological studies perspective. This dissertation has sought to engage in that conversation and to provoke new ways of seeing travel through my "specifically peculiar dedication" (Hillman qtd in Aizenstat). It is my hope that the dialogue about the soul of travel continues, with a salon of creative and reflective persons, each contributing his/her peculiar dedication. For if we are to re-soul travel, it will be together.

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Appendix A

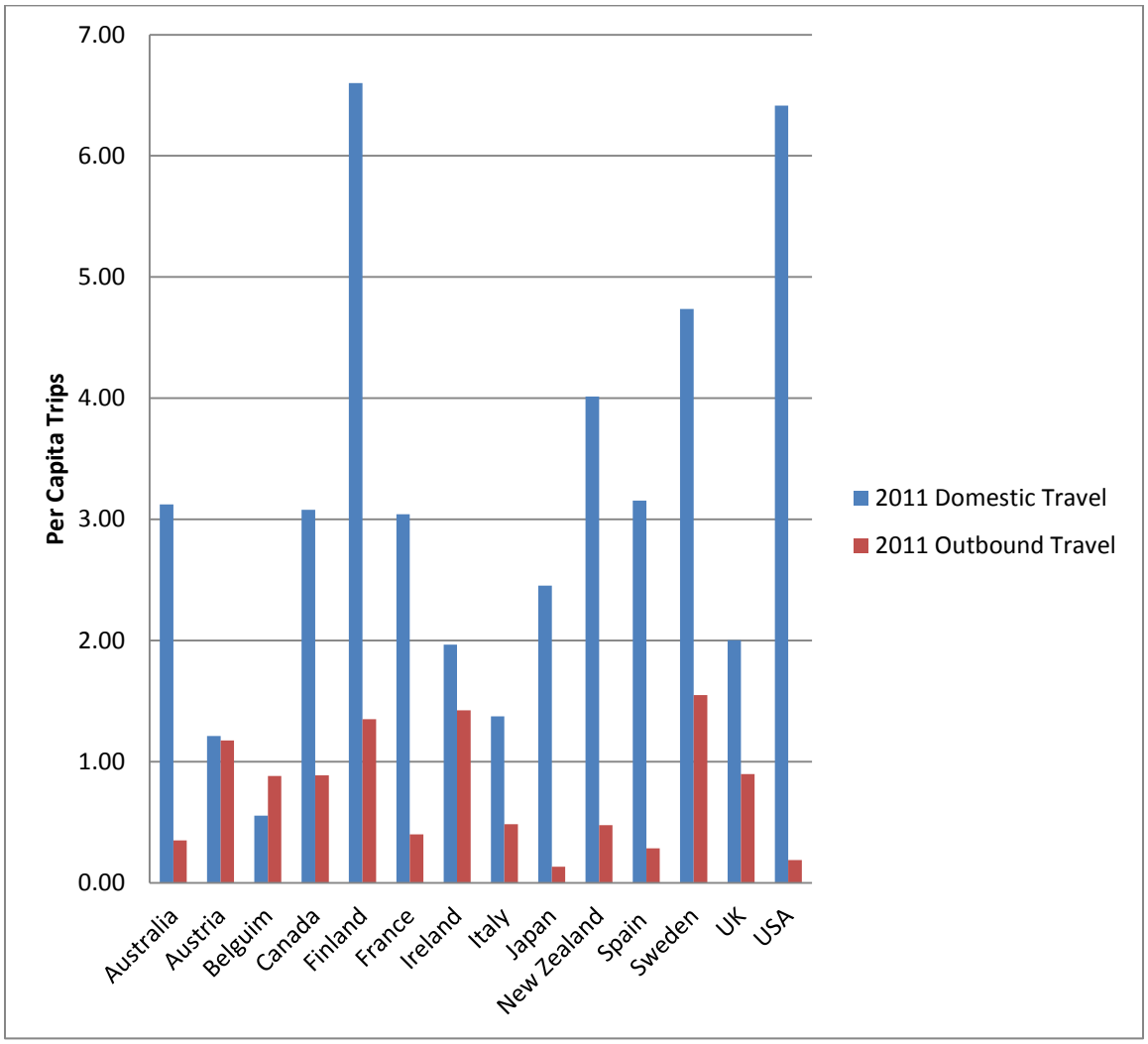

Figure 1: 2011Western Travel, by Country (chart created by Darlena Dee Dench)

The above graph has been created based on data from the World Bank, for population statistics, and data from the United Nations World Tourism Organization (UNWTO), for travel statistics.

Definitions from UNWTO *Methodological Notes to the Tourism Statistics Database*:

"*Outbound* tourism comprises the activities of a resident visitor outside the country of reference (either as part of an outbound tourism trip or as part of a domestic tourism trip)" (emphasis added 11). Data is based on the number of departures of "resident visitors leaving the country of reference" for either business or pleasure (11).

"*Domestic* tourism comprises the activities of a resident visitor within the country of reference (either as part of a domestic tourism trip or part of an outbound tourism trip)" (emphasis added 11). The number of trips measured includes roundtrip travel away from home, for either business or pleasure, with at least one overnight stay.